Scanned from the collections of
The Library of Congress

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

JAN 9 1913
TITLE PAGE & INDEX ISSUED

MOVING PICTURE NEWS

VOLUME VII
No. 1

JANUARY 4
1913

180
181
20

LIBRARY OF C
JAN
10
1913
PERIODICL

PRICE
TEN
CENTS

DARWIN KARR
Featured in
Solax Productions

PN1993
.M6

RELIANCE.

RELIANCE.

GERTRUDE ROBINSON---MARGARET WHEELER

AND

The POPULAR RELIANCE PLAYERS in

A JOLLY GOOD FELLOW

IN ONE REEL | By MARION BROOKS | SAT., JAN. 4th

WEDNESDAY, JANUARY 8th

"THE GIRL AND THE INVENTOR"

By EUSTACE HALE BALL

IN PREPARATION

A MAGNIFICENT TWO-REEL PRODUCTION OF

"THE BELLS"

AS PLAYED BY THE LATE SIR HENRY IRVING

THE RELIANCE STUDIOS, 540 West 21st Street, New York

(THE MUTUAL PROGRAM)

RELIANCE.

RELIANCE.

SOCIETA ANONIMA Ambrosio TORINO

Ambrosio

SOCIETA ANONIMA Ambrosio TORINO

THE GREATEST PRODUCTION EVER MADE

SATAN

(Copyrighted 1912)

Or THE DRAMA OF HUMANITY

IN FOUR PARTS. A WONDERFUL CONCEPTION

PART I—SATAN AGAINST THE CREATOR
FROM MILTON'S PARADISE LOST

PART II—SATAN AGAINST THE SAVIOUR
FROM THE MESSIAH OF KLOPSTOK

PART III—SATAN IN THE MIDDLE AGES

PART IV—SATAN OF TO-DAY

A LESSON IN EVERY FOOT
THE GREATEST EDUCATIONAL FILM EVER PRODUCED

WIRE AT ONCE FOR TERRITORY

WE BEGIN TO RELEASE OUR TWO-REEL SUBJECTS THIS WEEK
SEND FOR SYNOPSIS

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

PROOF

of our claims for endurance, and continuous satisfactory service in the

Simplex

The peer of all motion picture machines.

Galveston, Texas, December 17th, 1912.

The Precision Machine Co.,
New York City.

Gentlemen:—

Kindly ship the following parts C. O. D.

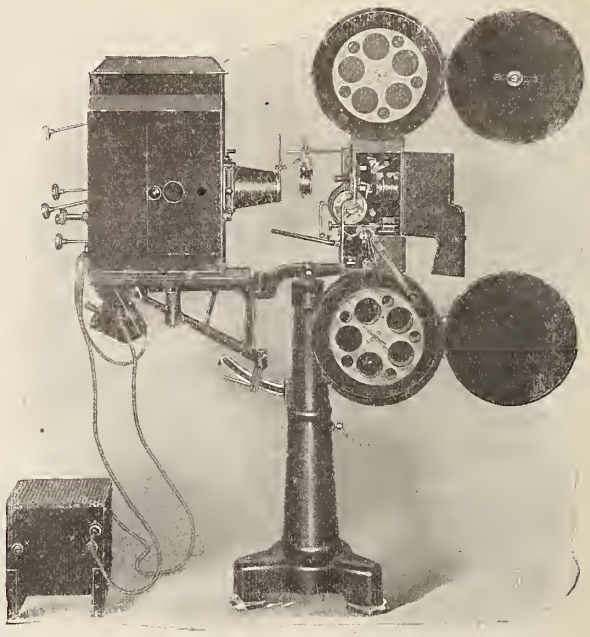
2 Int. Sprocket Shoes No. 160	@ 35c each	$ .70
2 Int. Sprocket Shoes No. 161	@ 35c each	.70
2 Lateral Guide Rollers No. 153	@ 50c each	1.00
Total		$2.40

We wish to say that the two Simplexes which we have are holding up to all that is claimed of them, and are the ONLY machine, the few minor parts ordered above being the only parts requiring renewal since the machines have been installed something like one year and a half ago and running 13 hours per day every day.

Yours very truly,
GALVESTON AMUSEMENT CO.,
By G. K. DeLaune, Mgr.

How much have your machines cost you, Mr. Exhibitor, during the last year and a half? Get out your bills and foot it up. The result may surprise you.

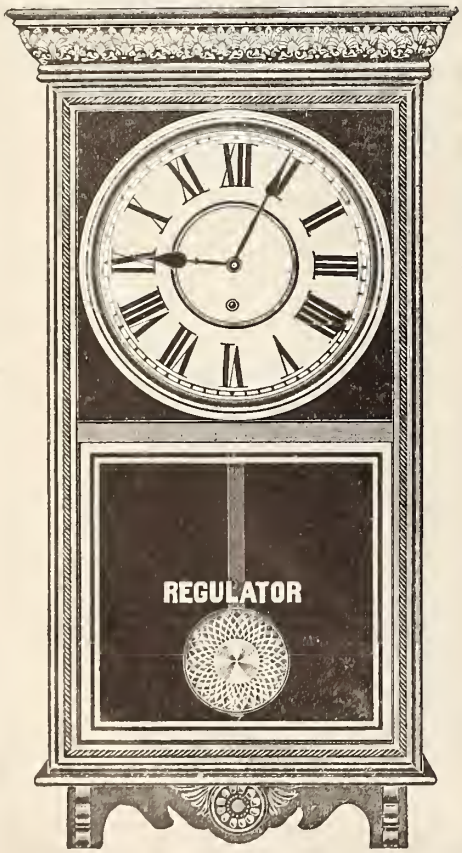
Ask your dealer to show you a Simplex. If he hasn't one in stock, write us for the name and address of an up-to-date dealer who has. Catalogue B will tell you all about the Simplex.



MADE BY

The PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

WILL YOU SIGN THIS
DECLARATION OF INDEPENDENCE

In the course of film events, exhibitors should realize that their patrons are not interested in motion picture politics —that they are interested in seeing good pictures. Your patrons don't care which side of the political fence you are on, but they do care what pictures they see. Should you show poor pictures, they won't, in revenge, steal your children, but they will reduce your receipts by going round the corner to other exhibitors. The Gaumont Company makes pictures that the people want. That's our business.

To-day show your independence of everything but merit by ordering all Gaumont releases.

THE ROLL OF HONOR

Tuesday, January 14

The Dungeon of Despair

(Hand Colored)

Thursday, January 16

All Came Out in the Wash

and

The Beauties of Brittany

Saturday, January 18

Great Events

Gaumont

Shipments through Film Supply Co. of America

Gaumont Co. Flushing New York City

Gaumont

GAUMONT STATE RIGHT FEATURES

The HUMAN VULTURE

(TWO REELS)

The drowning of the coal miners sacrificed to the mine owner's greed. How the wife of one of his victims defended the criminal in support of her principles of hospitality. The summary vengeance which nature wreaked when the mob clamored for his life.

The WHITE GLOVE BAND

(THREE REELS)

The atrocious deeds of a clique of criminals that terrorized Paris. The passion of a woman member of the coterie of crime for the master detective which saved him from merciless hands. Acting within action which meant liberty and all to a love-regenerated actress. The stirring scenes are laid in the cafes of Paris, an Apache den and the bandits' lair.

In the GRIP of the VAMPIRE

(THREE REELS)

The BRIDGE of SORROW

(TWO REELS)

THE INTERNATIONAL CONSPIRACY
(THREE REELS)

AN OPPORTUNITY

Exclusive rights to all GAUMONT regular releases, including the GAUMONT WEEKLY, are open in parts of the United States.

Negotiations will not long remain pending. To avoid disappointment send your inquiry now.

PERILS OF THE ATLANTIC
(TWO REELS)

THE VENGEANCE OF EGYPT
(THREE REELS)

IN THE LAND OF THE LIONS
(TWO REELS, HAND-COLORED)

Shipments through FILM SUPPLY CO. OF AMERICA

GAUMONT CO.

Flushing, New York City

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII · **January 4, 1913** **Number 1**

A FORECAST

WHAT will the year bring forth? is a question agitating the minds of many in the industry. Will it be progress and advancement or retrogression? That it can be both, relies largely upon the individual. We think if he is honestly pushing the wares he has for sale, and those wares are films of high-class quality, it may be advanced, or the reverse, it may retreat. The market is open for the best. The market is ready for the cleanest and the keenest intellects. I do not think I shall be far wrong if I make the statement that 1913 will see the greatest advance in the art that it has ever done during the past thirteen years.

The feature film will become one of the principal items of merchandise, and depending upon the quality of the feature film, so will the people receive good or bad impressions of the industry. As a whole I am fully of the opinion that instead of the Censorship Board censoring the films in future, this will be done by the scenario editor, who will eliminate and return all false Indian, cowboy, Jesse James murders, the triangular rubbish, and such like paltry stolen ideas to their writers and the need of a censorship will be no more. Does the press need censoring for the pictures it puts in? And while on the subject of the press, I think that instead of the yellow journals writing such scare headlines as they do against the moving picture, it would be better if they eliminated from their own columns the gruesome details of the gambling and the vice investigations.

I am of the opinion that this has done more to demoralize, during the last two months in New York City, the minds of the young readers than has the moving picture done during its whole existence, and if some of the namby pamby religionists, who are trying to eke out a living by their wits, would turn those self-same wits to the purging of the stories in the press, it would do them more good than belittling the pictures. Then again, if it is only possible to impress upon the minds of the story writers that good clean stories are wanted, without any murders, holdups or stabbings, they would soon be able to create a standard for themselves; if there is no supply there will be no demand.

During the coming year the amateur photographer will be more in evidence throughout the country, taking choice little scenes with a Cinematograph camera suitable to his pocket and his requirements, and when a home machine is manufactured that is of real value, I think a greater demand will be made upon the theatres for good pictures. The lot of the exhibitors will be made very much easier, and the great inequalities under which he has been working and existing will have passed away through the National League, which during the coming year will be the most important feature in the industry, and any censorship necessary for the films will go through them as they know their requirements better than anyone outside the moving picture ranks does, and, further than that, they can act as an authoritative body by requesting their members not to exhibit films which they censor or reject, and by so doing will purge their own ranks and make them clean.

The educational departments will advance by leaps and bounds, obtaining for themselves films suitable for their work. Already signs are visible, and the sounds are heard that an educational exchange, or exchanges, will be opened for the sole purpose of supplying schools and colleges with the best equipped films it is possible to procure, selected from the European and American catalogues, and when these are an accomplished fact, I am fully convinced that the educationalists alone will not be the users of these subjects, but that the public will also demand some one or two of these special subjects to be interspersed in an evening's entertainment.

To enumerate the various subjects of educational value will take up too much space, but glancing through the back files of the Moving Picture News, readers will be able to select a program for their needs. A new American film will be placed on the market during the early part of the year. A non-inflammable film of American make, I understand, is also to be available in a very short time, and last but not least, the photography is very much improving and when America can equal and excel the foreign photographers very little will remain in the progression of the art.

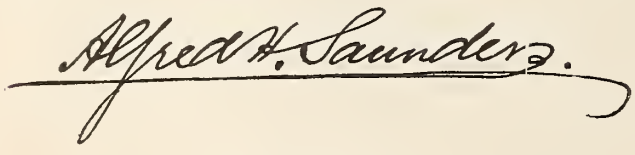
IS THE NEWS FOR SALE?

OPENING my mail of December 27th, there was a letter bearing the following remarks: "Your 'friends' of '——' are spreading a report that the News is for sale at $1,500. It has even reached my ears. If you do sell out I wish you would give me advance notice so that I can be first in the field to purchase. However, this story sounds to me like another malicious lie. Is the News for sale?"

A day or two previous to this I received a letter from a Chicago firm asking the same question and offering to purchase the News. A day or two previous to that there came a query from Cleveland asking the same question and offering to purchase it for $7,500. During the past week a friend stopped me on the street and asked if there was any truth in the rumor that I was disposing of the Moving Picture News. He was willing to give me $10,000 for all the rights, privileges, etc., it carried. I replied it was not for sale.

All I can say in regard to the above false, malicious statement is the fact "an enemy hath done this," and for what purpose I utterly fail to understand. The News is read and looked up to too much by the exhibitors from every part of the United States. It is valued too much by others in the industry. The subscriptions are coming in in wonderfully voluminous numbers, our advertisers are getting good results when they advertise only in our columns. The News is looked upon as being the most forward paper the world over, as correspondence from every quarter of the globe will prove. Educators and legislators are looking forward to every issue of the paper so that I may say, and say most emphatically, the News is not for sale.

The News has a well defined policy before it, and in a very little while will be the mouthpiece of the whole trade in this country and largely abroad. The policy of the paper is straightforwardness, a square deal to the exhibitor and the operator. No member of the staff on the News is allowed to write advertisements and waste their time in offices of film companies, receiving graft and specializing against other papers, nor are its employees adopting blackmailing tactics wherein if money is not given to write up a certain film and one or two pages of advertisements do not follow, the result is a condemnation of the film or films in question. If there is anything worth writing about in the industry the News does it freely, openly, and above board, and expresses its opinion in a straightforward honorable manner. It is such a paper as this the exhibitors require, and if the manufacturers are short-sighted enough to jeopardize their own interests that is their lookout, for which I care nothing, but I will fearlessly speak as I think, and as I see, upholding the quality of the film and seeking the true elevation of a grand and glorious industry. Again I say the Moving Picture News is not for sale.



Berlin's finest and newest Cinematograph playhouse, the Nollendorf Theatre, which is about to open its doors, is the creation and property of two Americans, the Messrs. Goldsoll and Kinsella. The building, which is like a Greek temple, is architecturally one of the most striking structures in the Kaiser's capital.

The new theatre contains one feature which is an absolute novelty in German motion picture houses, namely, that it does not require to be darkened while the films are being shown. Its domed roof is also an innovation, as it is built to be removed in summer and during other propitious weather, that at night the spectators have the sky above them.

WHAT OF MAYOR GAYNOR'S VIEWS OF CENSORSHIP?

Unfortunately, the general report of the hearing of the Folks ordinance—with Alderman Dowling's amendment—which took place before Mayor Gaynor in the Aldermanic Chamber on Tuesday, December 24, at 11 a. m., did not appear in our last issue, on account of the inability, through illness of the writer, to prepare it. For that reason we will not dwell on the detailed proceedings of the meeting, which have already been discussed at length in the daily newspapers but with the matter of the censorship of the pictures, which clause added to the ordinance has been the cause of so much discussion and diversity of opinion.

The fears voiced by Mayor Gaynor that should any sort of an official censorship be established, serious interference might occur with the liberty of the people, free speech and a free press, with which evils our forefathers struggled and conquered, though not securely founded, may not be entirely without grounds.

The question of censorship in any case is a large one. Applied to moving pictures, it has the peculiar position of having to deal with an art as well as an industry, and the moral temperament of a recreation.

The moral temperament of a recreation where boys and girls are concerned is of large significance; the image is only in its development, the muscles of the moral nature are not yet reinforced; the mind is still an open book, with pages scarcely written upon, and itself of the sensitiveness of a photographic film. What the eye sees the mind rarely forgets.

This is why the censorship clause in the Folks ordinance should remain there. This is the reason why the ordinance should be passed by Mayor Gaynor intact.

With regard to the Board of Education taking care of the censorship of motion pictures, having under their jurisdiction the education of the children of the city, does it not seem right and proper that if there is to be a censorship imposed on motion pictures at all, they should be the ones best fitted to supervise it?

Someone has hinted that should the censorship of motion pictures become a matter of authority or law, such films as "Hamlet" or "Rip Van Winkle" might be barred. This seems a poorly grounded fear, if the choosing of the censors be wisely conducted. No man or woman should be allowed to censor art who is not thoroughly conversant with art. Art is never vulgar. The nudeness of art bears with it the purity of heaven. When it comes to a matter of art, what is good for a man is good for a child, or vice versa.

There is another point of censorship which has not yet been touched. The manufacturer, in a sense, fears censorship; he feels that an unfair advantage is being taken of him after he has expended perhaps thousands of dollars in a production. Could not more satisfaction be obtained all around by establishing a regular bureau of censorship of motion picture scenarios, with artists, literati, philanthrophists, etc., sitting in judgment on the selected scenarios of the different manufactories?

The passing of the Folks ordinance with or without the censorship clause, but preferably with, would be of infinite benefit to the industry and its exponents, the motion picture exhibitors, who would thereby be governed by a centralized authority, and from whose often innocent shoulders, in a large measure, the burden of unjust persecution would be taken.

SPECIAL SCENES INCIDENT TO THE MIKADO'S FUNERAL

The General Film Publicity and Sales Company have just received 500 feet of film in which is presented some of the most interesting scenes of the funeral of the great Mikado, including the ancient Shinto rites.

The Japanese Mikado, who entered his royal position in 1868, at the age of fifteen, and died in September, 1912, was the head of 65,000,000 people and gave away during his lifetime, for charity and philanthropic purposes, some $10,000,000. Nogi, who gave his life as a sacrifice of sorrow at the death of the Mikado, is also seen in this film.

Mr. Spanuth is now completing negotiations with managers and a number of famous theatrical stars for some remarkable work in the near future.

MARSHALL P. WILDER

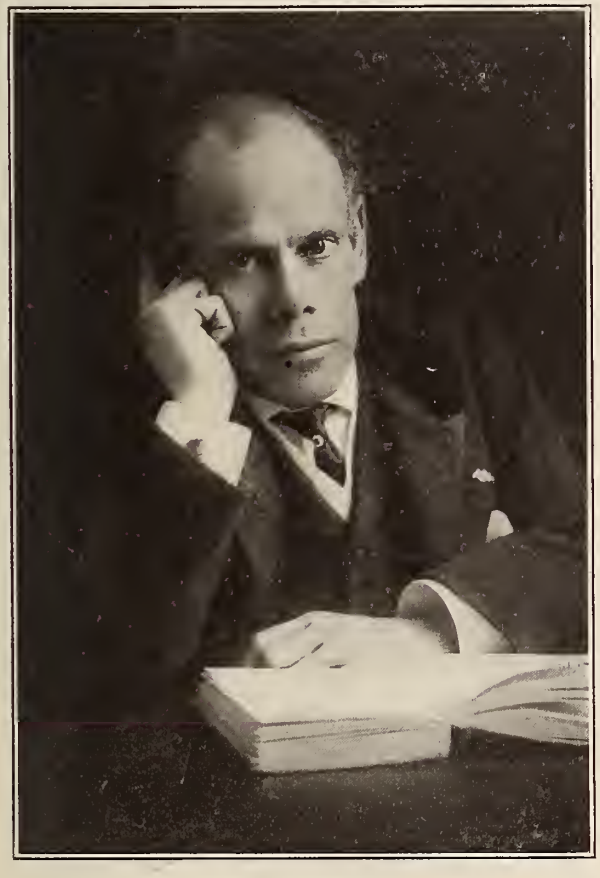
Interviewed by M. I. MacDonald

It is a remarkable thing how few of us find opportunity to demonstrate and make profitably useful the talents with which nature has endowed us. It is astounding how many of us find little to be thankful for, and plenty to complain of. The real pathos comes in the adornment of the cheek with the bloom of health, the girding of the loins with the strength of Samson, and withal the failure to stimulate the dormant powers of mind and intellect.

No more striking example of the predominance of mind over matter could be imagined than is exemplified in the case of Marshall P. Wilder, one of the greatest humorists, not only of America, but of the world. Devoid of colossal physical strength, and in truth, all but absent in the body, this remarkable man has made his presence felt over the entire globe in his ability to entertain his fellowmen. He has made men laugh the whole world round. Like the meteor that flashes through the clear cool sky of an autumn night, he leaves wherever he goes a trail of light—a sparkling belt of mirth.

And lo, he steps even upon the picture screen, and another bubble of God's effervescent sunshine is immortalized for coming generations.

The Biograph some years ago took advantage of the wonderful pantomimic powers of Marshall P. Wilder when he was persuaded to pose for them in a pantomimic study en-



Marshall P. Wilder

titled, "Reading a Letter," and which effort was most successful. Several years then elapsed ere he again turned his thoughts pictureward with any serious intent, and it was but one year ago that the Vitagraph Company sought his services in a series of moving pictures, when he entered into a contract with them which, by-the-way, expired the month of December, 1912. Marshall P. Wilder is now at liberty to engage with some other picture firm that may be desirous of employing the wonderful and versatile ability of the great American humorist.

"I am so sorry to leave the Vitagraph Company," said Mr. Wilder in an interview. "It has been one of the pleasantest years of my life. We were all like one big family at the studio, and it is with regret that I leave them."

Being known to the world as a humorist, it may be news to some of our readers to know that Marshall P. Wilder is able to adapt his talents in the most marvelously impressive manner to a certain style of drama specially suited to his unique personality. One of his most successful attempts is portrayed in "The Cobbler," one of the series of ten or twelve pictures in which he appeared for the Vitagraph. "The Cobbler" is portrayed in a story of the Silas Marner type, and the film is one of the most tremendously effective of the kind ever produced.

The following quotation from a short sketch of the career of Mr. Wilder may prove of interest to readers:

"Marshall Pinckney Wilder was born in Geneva, New York, September 19, 1859, son of Doctor Louis de Valois Wilder. When one year old he was taken to New York City, which has been his home ever since, with the exception of short periods of residence in the cities of Rochester, N. Y., and Hartford, Conn. Owing to physical disability his education was very limited, the whole of his school life being covered by three or four years consisting of short terms in the public schools of Rochester, Hartford and New York. Even the short time given to school was not spent very profitably, as more time was given to mischief and making the other children laugh than was devoted to his studies. He was alternately the pride and despair of his teachers; the pride being for his ability in elocution, when he could move the whole school to tears or laughter; their despair being when he designed some mischief that upset all discipline. The gift of elocution was entirely natural as he has never had an hour's instruction.

"His first business enterprise was peddling, when he went from door to door with a basket, selling little articles useful to housewives. His first position was at Oakland Beach, where he was put in charge of the storeroom and bowling alleys.

"After that he entered Bradstreet's Commercial Agency as file boy, at a salary of $2.00 a week. As at school, more time was spent here amusing the other clerks than attending to business. While here he first used his abilities to entertain, as a business commodity, charging fifty cents a night. Finally the entertainments became so frequent, the price rising as the demand grew, that he found it expedient to leave Bradstreet's and devote all his time to entertaining. In 1883 he went to London, where he leaped into instant popularity, being taken up by the Prince of Wales, afterward King Edward VII, and the nobility and aristocracy. This achievement insured him even greater fame in America, as Anglomania was at its height, and he was the first American entertainer to go to London and make a reputation. He took the condition at floodtide and rode in on the topmost wave. Most of his success has been due to his business ability and shrewd judgment of character. He has always conducted his own affairs, never having employed a manager, and depending on no Lyceum nor agencies to make his engagements.

"After holding the position of foremost American platform entertainer for twenty years, revisiting London every summer, following the trend of events, he entered vaudeville in 1899. His success in this line of work has been and is still unquestioned.

"In 1903 he married Miss Sophia Cornell Hanks, of Brooklyn. In 1904-05, with Mrs. Wilder, he made a trip around the world giving entertainments before enthusiastic audiences in Japan, China, Ceylon and Egypt.

"His eldest child, a daughter, Grace Isabel Wilder, was born in July, 1905, and a son, Marshall P. Wilder, Jr., in September, 1906.

"He has done considerable journalistic work, having been associated with many prominent newspapers, and is the author of three books—"People I've Smiled With," "The Sunny Side of the Street," and "Smiling 'Round the World."

"His career has been attended by continued success, and an association with the famous people of the world that is unique in its varied history."

Wonderfully magnetic is the face of this big little man. His own definition of magnetism hits very near the point, and explains why, when you meet and converse with Mar-

shall P. Wilder, you are conscious only of the bright, expressive face of the humorist.

Says Mr. Wilder, "When you meet a man on the street the the first thing you notice about him is his hat—his whole appearance is affected by the style of hat he wears. Next you notice whether he has a clean collar or not, then his cuffs and his boots, and the very last thing that you notice about him is the suit of clothes that he wears. In other words your first impression centers around the head. If you notice the light at the top of a lighthouse you will see the birds flocking about it. You have there one demonstration of magnetism—the birds are attracted to it by the light, the brightness and warmth of the lighthouse lamp. You see two women, one is very beautiful to look at, the other much less beautiful. The former you love to look at, but the latter you feel like taking to your heart. You are attracted to her—everyone runs to do her bidding. This is a larger demonstration of magnetism."

Finally after expounding for several minutes on the question, Mr. Wilder gave as his definition of magnetism the following: "The requirements of personal magnetism are first passion, then affection, impulsiveness and sensitiveness."

During his travels and work of entertaining Mr. Wilder has gathered together probably the largest collection of autographed photographs in the possession of any one person. It is said that at his summer home at Atlantic City he has a collection of some three thousand photographs accompanied by autograph letters from the great personages of the period.

A special cablegram to The New York Times and Public Ledger conveys an item of especial interest:

The Kaiser is the latest recruit to the growing ranks of film show enthusiasts. He has had a motion piction theatre built in the Potsdam palace and dedicated it with a performance for the benefit of a distinguished company of military and political guests.

A number of films exhibited were of recent events wherein the Kaiser himself participated, including a royal hunt given in honor of the Archduke Franz Ferdinand of Austria, near Hanover.

The Cinematograph industry is so grateful to the Kaiser for his imperial patronage that it has just issued a handsome volume called "The Kaiser on Film" as a Christmas book which is also intended to commemorate his Majesty's silver jubilee in 1913.

The book is handsomely gotten up, with reproductions of motion pictures, showing the Kaiser in the midst of all his varied activities.

The text discloses the fact that the Kaiser first became interested in motion pictures during one of his recent summer cruises abroad the Hohenzollern to the North Cape. He caught the court photographer, who always travels with him, making motion snapshots one day, and when they were reproduced on film aboard the yacht the same night the Kaiser at once became a confessed "fan," and ever since has posed cheerfully under all sorts of circumstances for the men working moving picture cameras.

WASHINGTON, D. C.

That the photo-reporter has far eclipsed his fellow scribe has been amply demonstrated by the series of films being offered by the Feature Film Manufacturing Company, of Washington, D. C., on the Panama Canal. It is not so much the wonderful engineering work that gives to these pictures their greatest importance, but the fact that they film the official inspection tour of President Taft and party, which left Washington December 19 to return on December 31. With special privileges, L. J. Simons, camera man of the Feature Film Manufacturing Company, accompanied the President's party, following these officials in all their movements throughout the entire trip. No subject can be of greater interest to the American public and the world at large. Every nation is now looking to the Panama Canal, not only as a great engineering feat, but as a waterway that will mark an epoch in the commercial world. "The meeting of the waters," as the monster lock is well termed, is minutely filmed. The grand military pageant, the first of its kind in Panama, passes in review, natives and Americans taking part. Festivities of various kinds have been caught in the camera in a most attractive manner. In all of this, be it remembered, President Taft figures.

These films chronicle the events of this trip in a more lasting and more vivifying way than is possible in any newspaper. No words will be necessary; the pictures tell the whole story. This is the age of visualization; this is the age of "show me." The moving picture camera has become the historian of the times and the Panama Canal is an important event in history.

As the moving picture exhibitor is fast becoming as important a factor in his town as the newspaper editor, he cannot afford to ignore educational, topical and historical films. Since the Panama Canal series offered by the Feature Film Manufacturing Company possesses all these elements, the moving picture patrons will demand this exhibition. In order to have this news as fresh as possible, these will be ready for the market by January 6, five days after the finish of the tour.

In addition to the official importance that the films will present, they also furnish a graphic picture of native life in the Canal Zone, of tropical scenery, as well as life on the battleship en route to and from Panama. Mr. Simons has been accorded many special privileges in securing these views and they therefore possess an individuality that makes them unique. No feature offered to the exhibitor has caused greater interest in the industry nor will give greater pleasure to the moving picture patrons than these Panama films.

During the past year close on to $600,000 has been expended in Detroit on theatre buildings, and plans already made for theatres to be built during the early months of the coming year will bring the amount up to a cool million.

Most of these theatres are devoted to vaudeville and moving pictures.

HER MISCHIEVOUS BROTHER
Punch, January 2.

HER KID SISTER
Crystal, January 5.

THE WHITE GLOVE BAND

(Gaumont States Right Feature)

Another thrilling special comes from the Gaumont studios in Paris. Of the Gaumont States rights features which have thus far appeared, "The White Glove Band" is, perhaps, the most gripping. The photographic skill displayed in this film is superb. The most stirring scenes of the story are laid in the cafes of Paris, an Apache den, and the bandits' lair. The following is a short synopsis of the story:

"Lord Croze," leader of the White Glove Band, who has adopted the title to gain entree to fashionable social gatherings, persuades his intimate, an actress, Madame Claire Simonette, to join the band and to act as a decoy in entrapping Declerim Bey. Ladeux, a police inspector, disguised as the Egyptian, meets the principal members of the band and becomes interested in the fair actress, whose nom de guerre in her new environs of crime is Nina.

Nina is equally interested, and, on leaving Declerim Bey,

passes a restless night under the potencies of this new passion, and on the following evening, when she and Bey were to have met her accomplices, she telephones to the ringleader, saying that she had received a message from Bey, saying that the latter could not keep his appointment with "Lord Croze," and that the engagement has been postponed. She concludes by saying that she is engaged for the evening.

This arouses the suspicions of the band's leader, and he goes to the apartment of Nina accompanied by his followers, and Ladeaux is discovered and carried off to the haunts of the bandits. He is released from the hands of the White Glove Band through the strategy of Nina, who has determined to free him at any cost. The finale of the picture shows the bandits and Nina being handed over to the police, with the understanding between Ladeaux and Nina that she will be released shortly, and that they will be united in their love.

A distinguished lead came in over the stork route and is the first acquisition of his type since the advent of the company of the "Flying A" at Santa Barbara. He is a lusty and robust little action of ten and one-quarter avoirdupois and bids fair to excel all possible competition. Chick Morrison, his father is more like the boos of the ranch than ever, and he certainly has every reason to be, for the time being at least, until we hear from the other benedicts at the "Flying A" studios.

The year 1912 was particularly productive for the matchmakers in the American Company. Wedding bells sounded some five or six times during the year, but Pauline Bush, Jessalyn Van Trump, Kerrigan, Richardson and the other leads are still enjoying the single blessedness.

ST. LOUIS, MO.—Famous Feature Film Co.; capital stock, $10,000. Incorporators, G. Wagner, Nathan Steinberg, Lester Harburger; to do general moving picture business.

KANSAS CITY, MO.—A theatre building will be erected in the neighborhood of the high school. Jno. G. M'att is receiving bids. Cost $40,000.

IN THE DEN OF LIONS

(Great Northern Special)

One of the most remarkable pictures of the kind ever marketed in America is the Great Northern special release entitled "In the Den of Lions." In this film almost the entire workings of a European circus are demonstrated from the business offices downward. The story is put in the form of a drama. The lion tamer is in love with a tight-rope walker, who is already the wife of one of the chief acrobats. At the persistent repulsions of the woman the lion tamer becomes enraged and plans all sorts of ill schemes to induce her to give him her love.

During the exciting events of the story an immense python escapes and is found in the room of the woman

lying on the couch beside her little child. This scene is tremendously thrilling, showing the woman snatching the huge monster from the couch and carrying it without.

Also some very clever work is accomplished with lions, which the accompanying cut illustrates.

This film has many points of interest apart from those set forth here, and is not only a study in human nature, but in animal life as well.

The picture acquires its title from the fact that the tight-rope walker, as a headliner to bring in more money for the firm, is compelled to do her turn with the rope suspended directly above the den of lions, into which she falls through her intense fear. She is rescued, however, by the assistant of the lion tamer.

The photographic work in this production is exceedingly good, and it is thoroughly commendable in all its parts.

F. W. HOCHSTETTER TO MAKE CROSS-CONTINENT TOUR WITH M. P. CAMERA

Mr. F. W. Hochstetter, president of the Hochstetter Utility Company, is expected to leave for the coast in a few days, over the line of the Great Northern Railroad. Mr. Hochstetter is taking with him a company and they will make a tour from Portland, Me., to Portland, Oregon. While away Mr. Hochstetter will make a number of productions, which will be put on the market in the same elaborate manner as characterized the Hochstetter Utility Company's production of the "Life of John Bunyan," and his classic allegory, "Pilgrim's Progress." Imitation being the sincerest form of flattery, the Hochstetter Company is indebted to a number of big producers, and in their endorsement of the original idea introduced by the Hochstetter Company of symphonic music in connection with cinematography.

NEW YORK, N. Y.—The old Ketaltas mansion at corner Second avenue and Eighth street will be made over into a moving picture theatre at cost of $20,000. Samuel Augenblick Co., manager; B. W. Levitan, architect.

For Those Who Worry O'er Plots and Plays

The "Triangle Plot"

UPON how many occasions has the editor of this department beaten the tom-tom of warning against the "triangle plot" and the problem playlet? Echo answers many a slam. His notes of remonstrance and caution have been directed equally to the director and the picture playwright. The crime plot is easy to evolve and is easily produced. The doubtful story is occasionally tempting and the divorce problem plot too frequent. There is a wave of sentiment sweeping over the country against the crime story and the suggestive plot. We repeat to the script writer, because you visit the theatre and see such pictures on the screen is no argument that you should rush off home and try and do likewise. Be clean, uplifting and chegrful in your work. Look on the bright side of life. There are too many shadows without you casting another into the aggregate. Elimination of the divorce problem and the "triangle plot" from the drama as a step to improving the morality of the stage was suggested by Cardinal Farley and other members of the National Catholic Theatre Movement at a recent conference. Cardinal Farley discussed the "evil influence of the modern stage," and said parents must hurry a movement toward creating a sentiment against bad plays. "In the kind of plays we attack we must pick out the so-called problem plays," he said. "The patently vulgar and crime plays are bad enough, but those that deal with the sex problem are the most dangerous. They weaken the teachings of childhood, they put evil in the minds of the young, and they lessen the sanctity of marriage vows. Many of the divorces in this country, are, in my mind, due to ideas gathered by young persons from problem plays. The theatre, in ages when the miracle and mystery plays had the vogue, was a place of instruction and beneficial amusement. We should return to that kind." Cardinal Farley was referring to the standard drama. His note of warning is also applicable, to a certain extent, to the picture play. The time has arrived when the doubtful and the overly sensational script should be declined by the manufacturers. They will very shortly be taboo, or we miss our guess. The picture playwright should aid in the process of elimination.

The Eclair Policy

The Eclair Company is noted for its tasteful releases, and we have noticed a care to the sub-titles in Eclair pictures that proves painstaking editorial work of an appealing nature. This cannot be said of some other companies. We recently received an appreciated letter from the efficient editor of Eclair in which that company's policy is outlined. The Eclair editor plays no favorites and it is the merit of the scripts which count in that editorial department. He is impersonal to contributors hence we shall not intrude on the editorial policy and mention his name. His letter:

> Your inquiry as to the needs of the Eclair Company received. What we do not need would have been the more simple, easier query to have answered. The Eclair Company has just established a Western studio upon the "Pawnee Bill" ranch, located at Pawnee City, Oklahoma. For this company we are at present in urgent need of good, brisk Western comedy subjects, with an occasional drama. No dramatic scripts will be considered—all comedies must be typically Western in atmosphere—cowboys, Indians, etc. The Fort Lee studio is desirous of any out-of-the-ordinary scenarios. They must be absolutely American and preferably modern as to time. We want stories which are plainly possible of actual happening. We want them logical. We want ideas that will lend themselves to expression in physical demonstration. We believe that leaders, inserts, sub-titles, etc., will improve almost any picture play, but we do not want to tell our story that way. We want them to be an embellishment rather than a necessity. We do not demand an extraordinary plot, but we do insist upon the author having a distinctive method of development. For instance, give two trained writers the same plot idea and both will make it into two practically different and distinct stories, so far as general appreciation is concerned. There are no real plots possible—that is, speaking from the point of basic elements—but it is possible for the accomplished writer to make any of them seem new to the average public. That is what we want.

The Logical Story

The statement of editorial needs of Eclair is a masterpiece of comprehensive brevity. The writer covers a wide range of essentials in a few significant words. "We want stories that are plainly possible of actual happening. We want them logical." The trouble is that the majority of stories submitted to film companies are not logical nor true to life. When you elaborate your idea endeavor to study out just what you and your friends would do in a like situation, and then put it down. Do not believe that just because you have an idea that any old development will do. Develop it naturally with a view to the logical actions and emotions of everyday people, and then you will come near the logical realism that Eclair and every other script editor longs for.

A Letter and a Manuscript

Yesterday we received a letter and a manuscript. To both were attached a name which is a household word in the thousands of homes which subscribe for and read several of the better-class magazines. The letter in part read: "What is the matter with these 'boobs' who pose as scenario editors? As you know, my fiction finds a place in any magazine in this country. Here's a scenario, my first, and called 'Her Only Love.' It has been turned down by three of these so-called editors. The editor of ———— Magazine says it would make a good picture play. What do you think about it?"

Now this author is personally a "good fellow" and professionally world-famous as a writer. But his script was impossible. The plot was a direct inspiration from Poe's "Fall of the House of Usher" and our friend took about 3,500 words to tell an old story. Some of the fiction stars are too prone to depreciate the literary abilities of picture-play editors. Pictureplay editors are trained men in their line of work and a majority of them are as well read as our author friend or the magazine editor who seems to not know it all about script writing. The three script editors who read this literary star's script noticed the origin of the plot just as quickly as we. They naturally concluded that they were better equipped by training to adapt script from Poe than the writer in question, and could see no reason why they should pay out good money to this man just because his name appears so frequently in the monthly magazines. When will magazine editors and writers come to appreciate that script writing is just as difficult an art as short story writing? When they do, and when they appreciate that the script editors are just as wise and capable in their line of literary work as the others are supposed to be, then will there arrive a better understanding. The magazine writer must study and work to succeed in pictureplay writing, just as the pictureplay writer must obtain a knowledge of short story writing. The two branches are separate and distinct, although somewhat peculiarly related. And it should afford the more humble writer encouragement to appreciate that it is not the name that counts in script writing. It is the "goods" that are considered.

The Real Trouble

"You would be surprised to see some of the names attached to scripts we received," remarked a script editor to us recently. "Some of them are names associated in the minds of the public with the highest forms of literature. Poets, for instance. I don't know much about poetry myself, but I guess they must write the real stuff, for they seem to be all of a quake for fear somebody will find out they are trying to earn an honest dollar or two catering to the film editors. We have the choicest assortment of fictitious names to be used in case we accept these scenarios you ever heard of. They need not sit up nights worrying. We don't get many good ones from these writers. The trouble is that if they have an idea that's worth anything they can't bear to part with it to a film maker. They save it up, thinking they may use it for

a short story or novel. They think they can dash off a story that is too weak to be used anywhere else, and that's where they are wrong."

And then, on the other hand, there is the impossible script sent in by the writer who cannot even properly use the English language. Many scripts written without rudimentary knowledge reminds us of the following literary repartee:

Miss Literary—Are you very fond of Bacon, Mr. Saphead?

Mr. Saphead—Ya-as, especially in the morning with eggs.

No Cause for Worry

The Saturday Evening Post recently printed a gruesome story called "The Belled Buzzard." The Western Vitagraph Company almost simultaneously produced a play by William E. Wing in which use was made of vultures as birds of omen. Details in both stories were somewhat similar. The Vitagraph Company is protecting itself in advance against any possible charges of plagiarism. There is no cause for worry. Two years ago we used the same idea in feature stories to several newspapers and the caption of one or more of our stories was "The Belled Buzzard." To add to the coincidence, there is really a "Belled Buzzard." The bird with a sleighbell tied around one foot makes its annual appearance in a certain section of this country. The Saturday Evening Post writer and Mr. Wing probably gained their ideas from the newspaper stories. We claim to have discovered the "Belled Buzzard" and to have written the first story. We have no objection to the Saturday Evening Post or Vitagraph using the idea. Therefore there is no cause for Director Sturgeon's worries.

Perhaps You've Noticed

Perhaps you have noticed that we have no mention of the festive "Schools for Picture Playwrights" in the Department this week. Well, we checked off for variety, but next week——.

WM. LORD WRIGHT.

CHICAGO

To operate a theatre within the exclusive circumference of the loop district of Chicago, which is the very centre of the business-throbbing heart of this great trading municipality, one must, as the managers say, "produce the goods," which means produce everything pertaining to the showhouse as near up to the minute as money and ingenuity can secure—music, performers, films, picture machine, operator and uniformed assistants—in fact, from the artistic electrically-emblazoned front which at night rivals the face of Old Sol on a cloudless summer noonday, to the red-lighted bulbs inside, denoting the many places of exit.

One of the places fully filling the bill in all its exacting details is the Casino Gardens, 58 West Madison street. This playhouse has successfully been daily and nightly pleasing vast throngs of both merchants and passing transients in this moving, pushing spot, for about four years, employing two machine operators—a day and a night man. All who are conversant at all with the moving picture business know that an operator must be an exceptionally good one to hold down a job in Chicago for even one year; but here in the Casino are two members of Chicago Operators' Union No. 2, one of whom has regularly manipulated the machine in that theatre ever since it first opened its doors, namely, Mr. Fred Havill. His partner and relief is Mr. George Heise, both favorites in and outside the booth. "Please state," said Mr. Havill, "that we get our fine curtain results on a 'Simplex.'"

* * * *

Mr. Guy Morville, the popular erstwhile manager of the New Boston Theatre, on Clark Street; the Boston, on Madison, and the Boston Oyster House Cabaret, in the Boston Oyster House, Clark and Madison, a few weeks ago was relieved of all these responsibilities and was succeeded by Mr. Braddock. Mr. Morville, so his host of loyal friends feared, left Chicago for good and were correspondingly grieved, though Mr. Braddock is also quite a popular gentleman. Mr. Morville's army of friends in Chicago will be delighted to know that he is again back on the old job, conducting the destinies of the Madison street house and the Cabaret, and that Mr. Braddock is managing the Clark street amusement resort. Success to you both, gentlemen.

There are picture slides, colored ad slides, mica and other ink-writing slides, all for the benefit of the "busy theatre man" all over the country, but there is one slide just introduced in Chicago that seems to be the real thing. It is called the "Emulsion-Kote" slide, being coated on one side with an opaque substance through which whatever is desired can be written on the glass with a slate pencil and thrown on the curtain in as vivid a manner as the light can flash it. The finest lines are perfectly distinguishable, and the better houses here are adopting it. I am well acquainted with the young man who discovered it, and want to say that it will be fittingly heard from through the Moving Picture News shortly. Those interested can address, Emulsion-Kote Co., 368 East Fifty-fifth Place, Chicago, and, possibly, get a sample; but I do not know for sure. The young man has just started, but I am told by managers of the best houses on the South Side that it is a wonder and absolutely satisfactory. I hope, for the benefit of the moving picture industry as a whole, it will prove to be what is claimed for it by its present users.

The Log Cabin Theatre, at Whipple and Madison streets, does not seem to be much affected by the holidays, judging from the crowds I noticed going in and out of the neat playhouse last Wednesday evening. This is what can be fittingly called a real family theatre, as the manager informs me his audiences are mostly made up of the same faces every evening, which speaks well for his choosing of films.

* * * *

Mr. David G. Fischer, for three years leading man with the American Film Manufacturing Company, and, by the way, a great friend of The Moving Picture News, has been secured and this week will be in the employ of the Selig Company, one of America's best film plants. I sincerely sympathize with the American company in their loss of this gifted young performer, whose most favorably familiar face will be sadly missed from their reels; yet, at the same time, I extend deeply profound mutual greetings of congratulations to both Mr. Fischer and the Selig Company. What makes this transfer of more than passing interest and importance to me is that it admonishes the theatre-going public that the "great and impassable" chasm said by some to exist between the licensed people and the independents is not so "impassable" as they would have us believe. And now, as a most pleasant palliative, both to its own company of performers and its large clientele among the show-going people, I respectfully suggest to the American Film Company that it step across the imaginary picket line of the license folks and annex a star to fill the space left by the absence of Mr. Fischer—and it must really be a star to come up to his standard. At any rate, here's hoping for good luck to all parties to the deal.

* * * *

During a stroll along North avenue the other evening, for both acquaintance and information, I visited four theatres whose individual managers are not daunted at the seemingly slow holiday business. They are: The Krag Bros. Theatre, 3234 North avenue, of which Carl Krag is manager; Mr. S. Levine, owner and manager at 659; Clarence Lautenschlage, manager of both the houses at 3421 and 3433; and Rudolph Wenk, manager at 3515, all on North avenue. All of these gentlemen are more or less competitors, though good-naturedly so, and the result is, four of the very neatest and cleanly kept 5-cent theatres on the North Side.

* * * *

There is trouble out at the Plaza Theatre, 308 West North avenue, and all the union employees are locked out, so I am informed by the business agent of the Stage Employees' Union. This is one of the Interstate houses, and the arrangements between the union and the management for some time have been very unsatisfactory, but it is hoped that things will be adjusted soon, and that all will be well with both sides. As I bade him adieu and started away, he called, "Don't forget to say for me that the Virginia Theatre, on Madison near Halsted, is scab from roof to sub-basement, and that if it should ever become known that a union stage hand were seated in the audience at that joint, the curtain would be rung down, the lights put out and rain checks be issued at the door—and that's no fairy dream, either." N.G. would sound better for this house than Virginia, under its present management

OSCAR J. HAZEL.

WILLIAM LORD WRIGHT'S PAGE

COLUMBUS, OHIO, December 30.—Some of the best appointed moving picture theatres in this broad land of ours can be found in Columbus, the capital city of the Buckeye State. There is the Columbia Theatre, for instance. The management permits no illustrated songs, but the patrons do not seem to mind this fact in the least. It would be advisable for all other theatres to follow the Columbia's good example unless the character of the illustrated song is uplifted.

William James is manager of the Broadway Theatre and uses kinemacolor service to excellent advantage. He uses vaudeville excepting Sunday nights, and we do not like the vaudeville feature and told him so. He laughed.

The Columbus Theatre was visited. Thompson Brothers are the managers. The Film Supply service is used and everyone is pleased, of course. Edison machines project the pictures in faultless style.

John W. Swain is manager of the Pastime Theatre on South High street. This is one of the prettiest appointed moving picture theatres in Columbus. Universal service is demanded. Two Powers Sixes are used for projecting the pictures and the operating here is in charge of two gentlemanly fellows who know their business in every sense of the word. The operators' booth is roomy and is built of solid concrete. Mrs. Eichner is in charge of the ladies' retiring rooms and every comfort is given the people. There is a careful eye to comfort and detail in the popular playhouse.

* * * *

The moving picture theatres of Columbus are well patronized and all are conducted orderly, and only first-class service is shown. The Sunday evening audiences are composed of the best people in the city and they appreciate the excellent entertainments given them at small admission prices. The seats in the half-dozen theatres we selected at random for visits are roomy, and there is an atmosphere of refinement and ease plainly noticeable and evidently carefully fostered. There is an absence of garish lighting, and the theatres are all spic and span. The exhibitors in Columbus are all sympathizing with their brethren in Cleveland and, as elsewhere in Ohio, they hope that the Cleveland exhibitors will ultimately win out in their battle for fair play and justice.

* * * *

The Columbus exhibitors' league gave a ball recently and the receipts therefrom were almost $1,000. A similar ball will be given next year. The affair was held in Memorial Hall, with an attendance of over 2,500, who came to give approval to the moving pictures and their exhibitors and to see the real actors outside the pictures.

Five actors formed the cynosure of all eyes at the ball. Where they stopped, a mob a dozen deep formed. There were Francis Bushman of the Essanay Company, former stock company actor at the Colonial; Arthur Johnson, Miss Lottie Briscoe and Miss Florence Hackett of the Lubin studio; George Perilot of the American Company.

During the evening pictures were shown in which each actor appeared. "Handsome Francis Bushman" was sought by all young girls and his pictures were applauded enthusiastically. Expressions of "Isn't she cute?" followed Miss Briscoe about the room. Her flashing black eyes and raven hair created many converts.

Mr. Perilot, of the American films, appeared much interested in all pictures shown. "I like to watch my own pictures," he said. "I find so much to criticise in them after they are finished and actually shown on the canvas. It seems often that I am another man watching my own pictures. There isn't the least bit of self-consciousness in watching them.

"Even with mistakes, a film is better than with breaks in the line of acting. A young actor is apt to forget and stop suddenly while he stares at the camera. I have known older actors who did the same thing."

To sum up, Columbus exhibitors dwell together in amity and with well-appointed pictures, and an appreciative public. All is happiness and prosperity. May it ever be so is the hope of the Moving Picture News representative.

* * * *

Some of the Columbus Exhibitors' League officials point with pride to the fact that moving pictures are to be used in all parts of the state to urge the necessity of Ohio making a good showing in the Panama Canal Exposition in San Francisco in 1915. The pictures show the Ohio gubernatorial party picking out the site for the Buckeye State Building and give an idea of the big exposition in the making. Then another question being earnestly discussed among the Columbus exhibitors is the proposed attempt of Mayor Baker, of Cleveland, to close the Forest City theatres on Sunday. "Mayor Baker cannot close motion picture shows on Sunday according to test decisions of Judge Phillips, of Dayton, and Judge White, of Kenton," said a Columbus leader. "The Cleveland exhibitors will take the matter through the courts and, if necessary, every league member in Ohio will aid in the fight," he said. Baker is waging war on "crime" pictures, and his Sunday closing threat is the latest move in the crusade.

* * * *

Columbus exhibitors, like exhibitors in all other sections of the country, favor an immediate toning down of so-called "feature" films that seek to profit by things sensational. The Columbus leaders favor less "blood and thunder" and less gun play. The suggestive is also frowned upon. Greater accuracy and attention to details in some pictures are also favored. Those taking any of the more important services are free with criticisms. In "twenty years after" stories it was pointed out that often the very same scenes without a chair misplaced and the characters wearing the same garments are shown a discriminating public. Ungrammatical sub-titles are also cause for objection, and we were shown a film in which the hands of the clock pointed to the same hour although "five years have passed since Tom went to the war." Trifles, you may say? Yes, but attention to the little things make perfection of the whole and the great Middle West audiences are becoming more educated in their criticisms of carelessly prepared playlets. The feature film has come to stay and is assuming prime importance. Let the manufacturers be warned by sentiment west of New York City to make these plays, as well as the releases of usual length, clean and pleasant.

* * * *

John J. Lentz, of Columbus, may become Postmaster-General in President-elect Wilson's cabinet. The moving picture men of Ohio hope so, and a number of Columbus exhibitors are strong for Lentz's candidacy. Lentz has acted as a legal adviser to Columbus and Ohio moving picture exhibitors and his address at the Ohio League convention at Dayton, O., last spring remains a masterpiece in filmland argumentation. He is a big man intellectually and has been active in the work of insurance companies for the past few years.

* * * *

Some of the Capital City exhibitors deplore the filming of the Jack Johnson wedding. Not that they are alone in their disapproval, but Columbus exhibitors are an intellectual and refined body of men, and they believe, with the Moving Picture News, that such stuff is a detriment to the uplift of the industry. Members of the executive board of the Columbus Federation of Women's Clubs held a session soon after the Johnson wedding film was placed on the market and were unanimous in their disapproval of a display in Columbus of motion pictures of Pugilist Johnson and Miss Cameron, and appointed Mrs. Lyman Arms, chairman of the civic committee, to go with her committee and enter a protest to Mayor Karb. The Mayor said he would forbid the pictures, and they have not been shown. These pictures would not have been displayed had such action never been taken, but Columbus picture men rightfully point out the fact that even the filming of such occurrences are an insult to exhibitors and their theatres.

They have a glee club at Ohio State University, Columbus, and a co-operative music and singing course in connection with the university is planned. Co-operation means actual work, argue the young lady members. But how? Ah, the picture shows, so excellently conducted and so popular in Columbus. Why should not singing at these good moving picture theatres constitute a co-operative university course in music? It should, have decided the young ladies interested, and a request to the managers of theatre for permission to sing may be formulated. Whether the request will be granted is another question. That such a request is being considered is convincing proof that no better or higher class moving picture theatres are conducted anywhere in this wide world, than in the capital city of the great state of Ohio.

KINEMACOLOR

The opening at the Carnegie Lyceum, New York, (what I predict will be an extended engagement of the hall) was unique in many ways. First, for the select audience which packed the Lyceum, and then for the wonderful pictures shown. The program called for "The Making of the Panama Canal." This was preceded by actual scenes from the Balkan War, taken under the direction of my old friend. Mr. Frederick Villiers, the world-renowned war correspondent, who obtained special permission of King Ferdinand of Bulgaria for the cinematographing of these pictures, depicting the actual scenes of the war, which must be seen to be believed, and which bring the actual representations right to our own doors in wonderful vividness. It certainly is a coup de main for Kinemacolor in the procuration of these photographs.

Following these scenes, the Panama Canal, in all its gigantic ramifications, was shown in such wonderful distinctness that the audience, as one man, was taken out of its seats with surprise and delight. The "Sunrise on the Atlantic," which opens the program, is a magnificent piece of photography. The bathing scenes at Cristobal, the Atlantic entrance to the Canal, the Scotch suction dredge, marine drills and French ladder dredges that work side by side in the Mindi Cut, showing it before and after being filled with water, and then the explosion of twelve tons of Trojan powder, shows the magnitude of the work. The dipper dredges of a hundred horsepower to excavate three tons of work at a time were splendid. The cement mixing and the grabs, grabbing hold of rock conveyed by cable right to the piles, and the great sand pile, completed section two of the seven series of films.

Series three showed the concrete mixing and the building of a 94-foot arch, which required 1,290 tons to build concluding with the Spanish and Barbadian laborers. Number four showed us a view into the lock chambers, giving us the construction of 600-ton gates, the heating and the placing of the rivets, and the way these rivets showed up in their color of red-hotness was fine, and the forges whereby they were heated, and the flames, seemed to take us right into the workshop. The opening of the first gate of the Canal concluded number four.

Number five gave us the deepest cut of the Canal, with a seven-ton steam shovel at work. The Pacific locks, the intake culverts and the intake gates, the making of a ten-ton-caisson and its setting, and the Mira Flores locks and the Pacific sea level. Number 6 was a wonder, showing the 400-ton Berm crane laying lock foundations, with drill boring for blasting. The blowing up of a hill at San Padlo was certainly an exhibit of making the dirt fly, and the exclamation of dismay in the audience made one think the debris was going to fall out of the picture among the audience. The seventh of the series exhibited hydraulic excavation, and the way the rock dissolved under the pressure of the water showed the power of hydraulic boring. The Government lottery, the famous flat arch, the Memorial Day scenes in the Canal Zone are such as will be remembered by everyone in the audience, finishing up with the "Sunset on the Pacific."

Congratulations of the highest order must be given to Kinemacolor for these wonderful scenes of the grandest and largest engineering feat of the century, and, as predictions are in order, I feel sure that the Lyceum will be crowded every night to see these wonderful scenes brought out by Kinemacolor.—A. H. S.

THE LITTLE ENCHANTRESS
Majestic, January 5.

SIEGMUND LUBIN, OF PHILADELPHIA, HAS BEEN VISITING BERLIN, PARIS AND LONDON

Siegmund Lubin, who has been visiting Berlin, proposes to Americanize the German capital in the system of promoting the moving picture art. The newspapers hailed him as the moving picture king and gave him every encouragement. Mr. Lubin says that they are far behind us in advertising and running the photoplay theatres. The public are not informed of what pictures are to be exhibited, and the continuous performances are not taken advantage of. Mr. Lubin is anxious to construct a plant in Berlin and offers to put $1,000,000 into the venture.

GAUMONT WEEKLY

The world-wide activities of the Gaumont Weekly forces are clearly indicated in its issue of January 1, No. 43. Subjects covered include the Philippine typhoon of recent date; a religious ceremony in Lima, Peru; a railroad journey through Cuba; the launching of a German vessel; a party of American tourists at the Pyramids in Egypt; and events in Californnia, Washington, Illinois and New York.

To gather material for this issue of the Gaumont Weekly ten camera operators were employed. The combined distance necessary to travel from New York City to the places filmed total 28,000 miles. The pictures of the Philippine typhoon were the only ones taken of that disaster.

The Weeklies produced by film manufacturers having international connections thus occasionally show their wider scope. The Gaumont Company has branch offices and camera operators in almost every large city in the world. Consequently producing a weekly as comprehensive as No. 43 is a simple matter. In a purely domestic economy it would involve expenditures so large that it would make its taking unprofitable.

THE SOLAX MENAGERIE USED IN THE PRODUCTION OF "BEASTS OF THE JUNGLE"

The Solax studio has been transformed into a veritable menagerie, with carnivorous animals the center of interest. A lion, tiger, elephant, monkey and parrot were used in the big state-rights special, "Beasts of the Jungle." As far as it is known, it is the first time since the beginning of the industry that as many different animals have been used in a single motion picture drama, and in which players appear on the stage with the wild animals. It is estimated that four weeks will be consumed in the preparation and taking of the pictures. A force of fifty men was added to the studio staff, besides a large number of extra members used in the cast. With the completion of the picture, all hands will be worn out, not so much by the natural fatigue that follows hard work, but by that constant gnawing anxiety that one of the wild animals would escape. If all the "props," scenery and other paraphernalia used were piled on trucks, it would take eight trucks to carry all.

Nero, the lion used in this production, is a big, majestic animal only two years in captivity. He is fine in appearance, but ugly in disposition. He is about seven feet long and four feet in height and weighs approximately 600 pounds. His four front teeth are each two and a half inches long, and his paws larger than a truck driver's hand. His claws have sharp points a half inch thick. His head looks like a cannon ball with whiskers around it. Nero has the record of having made a meal of four men, and has eaten a child for dessert. He has a roar that sounds like the rumbling of thunder. He is not very pleasant company in a parlor or at an afternoon tea.

Like some people, Princess, the magnificent Bengal tigress, has two sides to her character. At times, when she hears "the call of the wild.," she is as ferocious as her forebears in the jungles of Hindustan. At other times she can be petted like a family cat. Princess' spirit has been partially broken by the trainer's javelin. She has been in captivity for more than ten years. She is about eight feet long and three and a half feet high. She has a fine skin, and many a lady in the studio has cast covetous glances at it and seen pictures of Princess turned into a set of furs or stretched in front of the hearth. Miss Princess has a very graceful manner, and if she had ever been a member of a college athletic association, would have captured many medals for high jumping. Her long period in captivity has not interfered with her voracious appetite, and her table manners are not at all like those of a lady. Ten pounds of meat for Miss Princess is like a bonbon. Since her sojourn in the Solax studio she has made away with 200 pounds of meat, two cans of milk and seven inches of wood from the side of her cage.

Big, ponderous Jumbo and his young son, Trump, are elephants that, in the aggregate, weigh about a ton. Young and frail little Trump tips the scales at 700 pounds—the weak little thing! Jumbo is about as old as Methuselah and still carries seven or eight persons without losing his temper. He is as playful as a child, and shakes hands like a politician or a society matron, according to the way he sizes up his company. Jumbo, accompanied by his son, walked up the steps to the Solax studio as if he were about to pay a formal visit to his son's fiancee. Both father and son seem to delight in "showing off." They know they are regarded with admiration and respect, consequently they move about like peacocks—but not as gracefully.

Laura, the parrot, is a marvel. Laura is on familiar terms with everybody, and glibly repeats at appropriate occasions whatever she hears about the studio, including "tales out of school." A dangerous bird is Laura, more dangerous than Nero, her neighbor whose roar she delights in imitating. She has been taught to say "Hello, Solax," "Hurrah for Moving Pictures." Something Laura does enthusiastically is saying "Hurrah for the Magnet," and immediately after laugh in derision—as if it were the best joke on earth. She is a linguist and can say "Vilst tu ein Vienna snitzel and Pilsner haben?" and repeats "Oui, oui" with deliberation. At moments when serious work is on the program and during

THE TIGER—SOLAX

a lull preceding indecision or planning. Laura will butt in with, "Let me do it," or "Don't you think I know it?" Sometimes we almost believe Laura has intelligence, more intelligence, perhaps, than some players—not mentioning names.

Laura shares honors with her neighbor at the right. Mr. Dick is a personage, according to the Darwinian theory, and an animal, according to common sense. Dick, the monkey, is a diversion between rehearsals. A bribe of a lump of sugar will be sufficient to induce him to give a repertoire performance. Dick can hold up a mirror and imitate people combing their hair, shaving, or will powder his nose, and get the proper expression, too! Evidently Dick has inherited a mania for cleanliness. He deliberately and minutely inspects every inch of one's wearing apparel, and the smallest speck does not escape his vigilance. If one would let him, he would even perform the duties of a health officer and make an inspection of the sanitary condition of one's hair. Dick is not on a diet nor is he select in the choice of food. He puts in his mouth everything he finds and draws the line at nothing.

While these animals will do many entertaining stunts voluntarily, it is an entirely different matter when a particular stunt is ordered by the director, Edward Warren, who has staged pictures with almost every animal in creation—rats, dogs, cats not excluded. It is estimated that he will waste 7,000 feet of negative before he will get the desired results.

Little Vinnie Burns more than once showed her pluck in pictures. She is a little daredevil in her riding, and can do more stunts on a horse than some cowboys. In the "Beasts of the Jungle" she is the little daughter of the American engineer. She rides off on an elephant and loses her way. Eventually she finds herself in a trap alongside of a jungle tiger.

A little girl who has been brought up in a crowded New York, among two-legged animals is not accustomed to facing a ferocious tiger without experiencing some emotion. After her first scene with the tiger—a scene only two minutes, or a hundred feet, long—Vinnie felt as if she had gone through eternity. Every person in the studio who watched the scene was stirred by an emotion akin to that indescribable feeling experienced at the race track or at a bull fight. It was a wonderful sight. It was a sight genuinely thrilling. The uncertainty, the unusual situation of a young girl cuddling alongside of a tiger, as if that most ferocious and most deceitful beast was only a family pet.

There are other thrills, other sensations. Paul Bourgeois' spectacular fight with a lion in one of the scenes will undoubtedly be the talk of the country. During the fight every man and women in the studio was armed with a rifle or a revolver.

SIMPLEX IN THE NEW YORK SCHOOLS

The Board of Education, of New York City, has just placed an order with the Precision Machine Company for a Simplex projector for use in one of their school buildings.

EDNA PAYNE

Edna Payne is one of the leading ladies of the Lubin Stock Company, a talented little American. She has been a Moving Picture actress for the past two years, prior to which she affected Stock Company work. Being an excellent pantomimist the photo play work appeals to her, and she is likely to follow it for many years.

NEW FILM CONCERN

A corporation has recently been formed, called the Sun Film Corporation, for the making of feature, star and educational film productions.

Negotiations have been entered into with the International Film Trade Company for a complete factory, located on Berryman street, East New York. All actively interested in this concern are men of experience in the moving picture industry. The officers of the company are: Tobias A. Keppler, president; H. A. Spanuth, vicce-president; Sydney Ascher, secretary, and J. H Drehier, treasurer.

THE HUNDRED DOLLAR BILL
Majestic, January 7.

THE STRUGGLE
Kinemacolor Release.

THE GREAT OCEAN DISASTER

By VIRGINIA WEST

(Adapted from Great Northern Release)

OH, father, isn't he splendid?"

"Yes, he is very good indeed. What is his name?" Captain Wilson consulted his program.

"Why, you know who he is, father," answered his daughter. "He's Frank Harvey. He is very well known. This is his last appearance before sailing for America. I think he sails to-morrow."

The young entertainer was called back again and again, and it was only by the promise of another song later in the evening that the audience finally permitted him to leave the stage.

Mary sat with flushed cheeks and shining eyes. She watched the other numbers on the program almost as in a dream. She, too, was to sail for America the next day, and so her imagination began to run riot.

Mary's father was captain of the steamship Sverige. He had made many a trip and since the death of his wife a year before, Mary had traveled with him.

The girl had been always companionable with the young people on board, being as free and unconscious with the young men as with the the girls. But when she saw Frank Harvey something happened. It was nothing new in the history of the sex, but to Mary it was even undreamed of.

On the way back to their hotel she was so quiet that her father asked if she were ill. That night did not hold much sleep for her.

She was not melancholy, for she knew that she would at least have an opportunity of seeing Harvey on the stage in New York, and she felt sure she could find some way to meet him. But exactly what way she did not know. That, with the new emotion she was experiencing, was what drove away sleep.

Suddenly in her dressing the next morning, Mary stopped and stood still, her eyes wide and a thought which had just come to her: "Suppose he had taken passage on the Sverige?"

As quickly as she could she finished her toilet and went in search of her father.

"Come, father, let's go on board now. I am anxious to get settled."

"All right," said Captain Wilson, "we'll have some breakfast and away we'll go." He was delighted to think his daughter loved the ship that was second in his heart only to her.

When they reached the ship Mary went straight to her room. But as soon as she thought her father had gotten out of the way she went as straight to the purser's list of passengers who were to make that trip.

With fast-beating heart she ran her finger along the line of names. Before she could reach the bottom of the page she heard a step behind her. Thinking it might be the purser, and not wishing him to see her looking so eagerly over the list, she turned quickly. Behind her stood not only the purser but Frank Harvey.

For a moment they looked into each other's eyes.. Then Mary lowered hers and passed through the cabin to her room. But before she entered, she looked back and saw that the young man's interest was in her direction

"I must be introduced to him," whispered the girl to herself. "I simply must, and I must get father to do it if possible. I mustn't ask him to either, if I can help it."

When the ship was well under way and the majority of the passengers had gone to their rooms to arrange their belongings for the trip, Mary went on deck, where she found as she expected she would, Frank Harvey.

Mary was not a flirt and she was sweet and girlish and clean-minded, but that indefinable, subtle something which is hidden somewhere in every woman and comes to the surface on occasions—more or less rare according to the individual—came into play now.

You could not say that Mary looked at Harvey. He could not say so. Yet he was conscious of something that had passed from her to him. So, of course he looked at her, and having looked he looked and looked again.

Mary walked a short distance along the deck, where she stopped and leaned upon the rail. She turned her head toward Harvey and looked just past him. The young man did not look past her.

As though seeing in the distance something amusing, Mary smiled to herself with a faraway look in her eyes. Harvey began to move toward her. She did not move until he had almost reached her side. Then, as though she had been entirely alone, she turned and walked forward.

"What kind of a game is this?" said Harvey to himself. He knew the girl did not look like the ordinary flirt. In fact he could not say that she was flirting with him. But something interesting was surely going on and he determined to follow it out to the end.

Mary ascended to the upper deck. At the top of the stairs she looked back with that same tantalizing indefinite look.

Harvey had fully made up his mind to go on until he got a smack in the face or something equivalent to it. He climbed the stairs, too.

Mary wandered around the deck apparently without aim. On the bridge stood the captain. His back was toward them and Harvey was hoping he would not turn around or that Mary would not go in front of him.

The girl drew closer and closer to the bridge, from time to time looking behind her in a way that made Harvey more and more determined. He followed until she began to climb to the bridge. Then he stopped. He would wait, he thought, until she came down again.

He wandered around trying not to look toward the bridge.

"That young fellow looks lonesome," said the captain, noticing Harvey. "He's probably just left his sweetheart. By George!" he exclaimed, turning to Mary, "I do believe that's the fellow we saw last night at the Music Hall. What was his name?"

Mary was tactful enough to hesitate before answering.

"I think it was Harvey."

"That's right. I remember. Shall I speak to him?" asked the captain.

"It would be very nice, I'm sure, father. You always make people feel so at home." Mary could scarcely conceal her excitement, now that her plan had been almost carried out.

Captain Wilson leaned over the railing.

"Mr. Harvey?"

The young man looked up in surprise.

"You are Mr. Harvey, aren't you?"

"Yes."

"Won't you come up? There's lots of room."

"Why, yes, thank you, I'd be glad to," answered Harvey, not able to keep a note of wonderment out of his voice.

"I am Captain Wilson, Mr. Harvey, and this is my daughter Mary," explained the captain, when the young fellow had reached his side. "I hope you will have a pleasant trip. Please make yourself entirely at home, and call upon me if there is anything I can do for you."

"Thank you. You are very kind."

"Not at all," replied Captain Wilson. "My daughter and I were most pleasantly entertained by you last night and I should like to have the opportunity of paying our debts."

"Yes we did enjoy you so much last night," said Mary, and this time she looked straight into Harvey's eyes What she saw there must have contented her for as she went along the deck to her room she smiled to herself and hummed a tune Harvey had sung the night before.

Young Harvey was now completely at the beck and call of Mary He was her very shadow whenever he had the chance to be. Mary had certainly triumphed completely, for the poor fellow was hopelessly in love

Captain Wilson soon saw the situation and invited Harvey to sit at his table, so the young people were much thrown together.

The third night out was bright moonlight, but the air was rather sharp and had driven most of the passengers into the cabin. Mary alone stood upon the deck. She had wrapped herself up well and gone out into the moonlight to think over the events of the past three days. As she was leaning upon the railing watching the light upon the waves, she heard a step at her side.

"Do you mind if I come, too?" asked Harvey.

"No."

He leaned beside her and neither spoke for some minutes. Finally Harvey said very softly:

"It seems three years instead of three days that I have known you."

Silence.

"Does it to you?"

"Yes." (Very low.)

"Do you know there is something I want to know very much. Will you tell me if I ask it?"

"Ask it."

"Well, did you try to make me follow you the other day or not? I thought you did then, and yet I can't for the life of me think of anything you did. Tell me, did you?"

Mary turned her face toward Harvey with an expression on it that made the young man reach out his hand for her s, where it lay on the rail. But instantly the expression changed.

"Look!" cried the girl. "What is that?"

Harvey looked.

A small, but steady stream of smoke was pouring from somewhere in the lower part of the ship—some place where there should be no smoke.

"I must find father," Mary gasped, and ran along the deck, Harvey following.

Captain Wilson was on the lower deck with a few of his men.

"Father!" cried Mary.

Captain Wilson read the thought written upon his daughter's face.

"I will not deceive you my child; there is danger, but we may be able to overcome it. You can help me greatly if you have the courage—you and Harvey."

"Tell me what to do."

"Ask Harvey to entertain the passengers for a while—as long as he can, without letting them know that anything is wrong. They must not know if it can be avoided."

"I'll do my best, father," and Mary ran back along the deck to meet Harvey.

"You will do it, won't you?" she pleaded, when she had told him her father's plan.

"If you tell me to I'll do anything in the world."

Mary did not answer, but hastened on to the cabin, knowing that Harvey would follow.

The announcement was made and the entertainment began. Number after number was given until the audience wondered at the versatility of the performer.

As they clapped and laughed and talked with one another they little dreamed that the wireless operator was sending the "C. Q. D." as strongly as he could.

The sailors were fighting with all their strength, but the time was long and little had been done. Harvey had taxed his strength to the utmost and felt that he must retire for a moment before going on. As soon as he was hidden from the people by a curtain he fell in a faint to the floor.

The passengers, believing that the entertainment was over, arose and began to disperse. Mary heard them, and in her desperation, came before the curtain and told them please to wait a moment, that she had a surprise for them. She did not know what she would do, but she felt that she must, by any means, keep the people there.

Then, suddenly, with no warning, great clouds of smoke poured into the cabin. Panic followed. Screams rent the air, chairs were overturned and there was a mad rush for the doors.

On the deck the crowd was met by Captain Wilson. His face was blackened with smoke and his hair dishevelled, but his manner was firm and courageous.

"Try to be calm," he called to the people, "and all will be safe The lifeboats are ready and word has been received that the Adelaide is coming to us as fast as possible"

The majority of the people were calmed by the captain's reassurance, but some, crazed with fear, seized life preservers and leapt into the sea.

Harvey had not gained consciousness and Mary staid by his side, caring for him as best she could.

The boats were filled and launched upon the moonlit water. The rescue ship was sighted and a great shout greeted her. Captain Wilson put all of his men into boats before he would consent to go.

"Are all safe?" he cried.

"All," came the answer.

"Where is my daughter?" he called.

"She is ahead," some answered.

"Make fast a cable," he commanded, "so that the ship may be towed."

The captain's orders were followed, and when the Adelaide arrived the cable was made fast and the doomed ship towed at a safe distance.

When the Adelaide had started on her way again with her new passengers, Harvey came to himself.

"Come, we must go on deck quickly, father will be worrying about us," Mary told him.

They made their way to the deck, but found their passage cut off. They turned and retraced their steps, only to find themselves cut off on the other side also.

"Come, we must go below," Mary cried, seizing Harvey by the hand and hurrying forward. She took the only clear passage and they soon found themselves in the bow of the ship with the fire steadily creeping behind them.

Realizing at once what had happened, Mary turned to Harvey and said: "Father thought we were safe. I am afraid there is no hope now."

The dawn was just breaking over the water and Harvey strained his eyes toward the rescue ship.

"We must call as loud as we can," he said.

They both put forth all their strength, but heard no reply. They had no time to wait for the fire was close upon them.

"Look!" cried Harvey. "The cable! It is fast to the other ship. Can you—dare you do it?"

"We cannot do worse than stay here," said Mary, so quietly that Harvey felt a thrill of admiration for her.

"Come, then, there is no time to lose." He lifted her over the railing and steadied her until she had fast hold of the cable. Then he followed her.

Slowly they made their way forward, with little hope, yet clinging with that little to the life that had become very sweet to them.

Captain Wilson, standing on the deck of the Adelaide, strained sad eyes, in the early morning light, toward his burning ship. Suddenly he gave a cry and seized a glass from a seaman close by.

"Quick! lower a boat and row as you never rowed before," he commanded. "There are two persons clinging to the cable. They cannot hold out long."

The captain himself sprang into the boat.

Not until the two young people were lifted into the boat did he know who they were.

"My little girl, my little girl, thank God you are safe," he murmured again and again.

Mary kept her courage until they reached the deck of the Adelaide. Then, womanlike, when the need for strength had passed she gave up and sank to the floor. Harvey raised her in his arms and carried her to a chair.

"You are a great comfort," she whispered.

"Let me always comfort you, won't you, Mary?" he asked.

Mary nodded and hid her face against his arm.

"Tell me, dear," said Harvey, "did you make me follow you that first day?"

And in spite of the sorrowful sight of the burning vessel, Mary looked up with a subtle something in her eyes and smiled an indefinable smile.

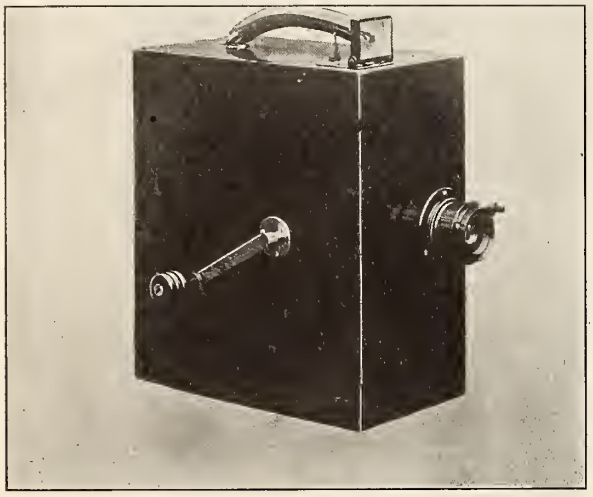
HAROLD C. PIERSON, OF HOCHSTETTER UTILITY CO., SAND-BAGGED

We are glad to learn that Harold C. Pierson, of the Hochstetter Utility Company, is recovering from the severe beating which he received on Monday night, December 30th, at Forty-ninth street and Broadway. Mr. Pierson was also relieved of about $300 in cash.

AN EXHIBITOR'S CAMERA

When, in June, 1912, the editor of the American Journal of Photography requested me to write an article for the forthcoming Annual, I selected as my theme "Cinematography," and wrote an article which I would like every reader of The Moving Picture News to peruse. Every photographic supply house will supply a copy of the Annual, and I would like each of the 10,000 odd readers of the News to get a copy and put to good use the hints I give in that article. At the time I penned my remarks I was not aware that Mr. A. G. Whyte, of the Whyte-Whitman Company, New York, had been working to obtain such an outfit for some considerable time, and which materializes to-day and I illustrate in this article. The description of this outfit I can give by saying that it is a beautiful mahogany-finished box, containing mechanism of polished steel and brass; it is supplied with four film boxes fitted with hinged doors, of a capacity of 100 feet each. It is equipped with a Bausch & Lomb Zeiss Tessar lens, working at F 3/5, having a solid leather carrying case. The tripod with which it is equipped has a new panoramic device and is fitted with extension legs. It is also fitted with a tilting table, which will work either up or down, and the tripod is supplied with a strong fiber carrying case.

When I wrote my article I mentioned many methods of



COMPLETE CAMERA

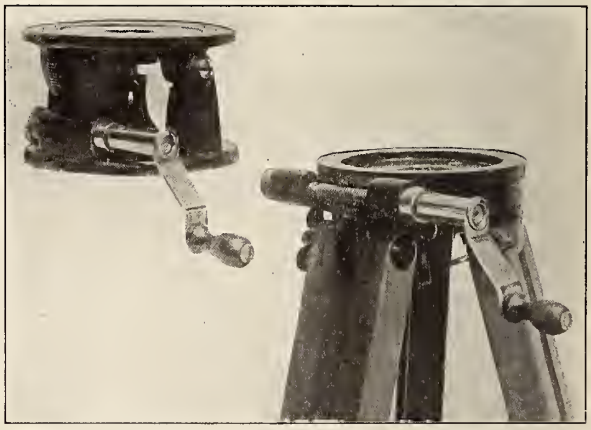
use, such as the photographing of towns for publicity purposes, and each exhibitor who possesses one of these cameras would be able to secure the local crowds before his own door, making weekly features of local interest, which could be well interspersed with the usual weekly releases. There have been so many "fly-by-night" companies and so-called advertising and publicity companies, whose only object is to get investors or clients to hand out a large sum of money, with the promise that their manufactories, etc., shall be exhibited all over the country—promises which, except in a few exceptional cases, have been observed in the breach rather than in the observance—and the publicity promised has never materialized, so that the money spent by advertising concerns has been lost, whereas, if an exhibitor in his own locality had had the opportunity to take these films himself, good would have accrued to him from the patrons of his house.

Among the industrial concerns who have paid to have pictures made we might mention the Canadian Railway, the United Shoe Machinery Company, the Buckeye Manufacturing Company, the Remington Typewriter Company, Shredded Wheat Biscuits, Bethlehem Steel Works, National Cash Register, Toasted Corn Flakes, Great Northern Railway Company, Studebaker Company, International Harvester Company and many others. Commercial travelers, with such an apparatus in their hands, would be able to show their own products easier than carrying around heavy, bulky packages, and many more uses, too numerous to mention in this connection, but which will lend themselves to the imagination of purchasers of such cameras. Towns and cities all over the country are using moving pictures for publicity purposes. Utica, Mount Vernon, Ithaca, Newark, Waterbury, New Brunswick, Des Moines and others have utilized the camera, and I think it is just as opportune for the local man, whether photographer or exhibitor, to look after this as a stranger. By so doing, there will be a more honest deal than is generally given in this class of work.

Cameras of this description will fill a long-felt want, and I understand from Mr. A. G. Whyte that this is the culmination of more than two years' work, during which time he was waiting to get the most perfect camera he could obtain. This necessitated many visits to England to see the

CAMERA WITH LENS AND HANDLE DETACHED FOR CARRYING IN CASE

camera in process of manufacture at Williamsons, Hove, near Brighton. Another point of value to prospective purchasers is made interesting by the statement that A. G. Whyte has made arrangements as agent for the raw stock, manufactured by the Goerz Photo Chemical Works. He states that everyone using this camera and film will receive a 50 per cent reduction off one regular charge for printing and development; that is, the Whyte-Whitman Company will develop the negative taken by each exhibitor at ½c per foot and print a positive print therefrom for another ½c a foot. The price of the unperforated Tenax film is 3½c per foot;



UPPER ILLUSTRATION TILTING TABLE; LOWER, PANORAMIC ARRANGEMENT

the perforated is 3¾c per foot, and it is Mr. Whyte's aim to help each exhibitor who is unable to avail himself of this offer to erect a plant consisting of printing machine, with motor direct, four tanks for developing and ten racks to hold the film while drying, developing winding racks and darkroom rewinders; in fact, he offers a complete developing plant than can be erected in any room having a space of ten feet by twelve feet. He will also employ a technical expert to give advice free of charge. Further information can be obtained by addressing Mr. Whyte, whose advertisement will be found on another page.

A FEW WORDS ABOUT FILM MERITS

SOLAX

"Rival Canines" is a film which has a mission to perform in this world. Unlike a recently produced film from another well-known company which burlesqued one of the most important questions of the day, at a time most vital in its development, this film is a direct blow at the too numerous women who shower their affections on toy dogs.

* * * *

GAUMONT

"An Unwilling Resignation" is rather a condescension for Gaumont. It is perfectly harmless comedy of a farce nature but is not altogether worthy to be included in the Gaumont curriculum.

* * * *

AMERICAN

"The Blackened Hills" is a film which will stand muster in any theatre, church, or other institution. The line of distinction has been drawn between the good and the bad in this film that we have no hesitation in recommending it.

* * * *

PUNCH

"The Devil of a Time" is a harmless but of fun where an escaped lunatic runs away with the costume of a masquerader which is intended for a representation of the devil. It is really very funny and should excite much laughter.

* * * *

BIOGRAPH

"The God Within" is a film which from its merits is really deserving of special notice. So remarkable is this film in production that the more intelligent observer cannot but marvel at the mind which conceived such a masterly production of a hackneyed theme. All the Madonnas of the great painters rolled into one could not leave the tremendous impression that this picture left with its audience. It is wonderful. The most delicate touches of human life are portrayed in such a beautiful manner that even a child might look upon it with impunity.

* * * *

LUBIN

"Two Boys," a comedy-drama from the Lubin Studio, is another picture which speaks of the artistic progress of the trade. This also is good for children to see, and has a remarkable thread of love and sympathy intermingled throughout.

* * * *

KALEM

"A Business Buccaneer," from Kalem, is one of the most thrilling of recent releases. This is a burglar story—a case of envy on the part of an artificial rubber manufacturer, excited by the return from the South of a young college graduate with a new formula for making rubber at a minimum cost. The dog in the story is utilized as a relief agent carrying a note from the imprisoned son and his sweetheart to the father, thereby saving the situation.

* * * *

"The Mayor's Crusade," a film treatise on the sweatshop system, is of more than ordinary merit. In fact, it should be seen by all as a lesson in such matters.

* * * *

A. R. Smallwood, former camera man for the New York Motion Picture Company, is now engaged on the Bison productions for the Universal Film Company.

* * * *

Ethel Grandin, the well-known and talented picture actress, will after January 1st become a member of the Universal Stock Company at Los Angeles.

* * * *

EDISON

"A Clue to Her Parentage" one of the series of "What Happened to Mary," is very excellent indeed. Mary Fuller, Miriam Nesbitt, and Marc MacDermott making good in great shape.

MAJESTIC

"Love and the Telephone" can also be recommended to any style of audience, having all the pleasing qualities about it that serve to entertain the average audience, and with nothing really objectionable to even the most fastidious. There is plenty of comedy in it as well as drama, and it is thoroughly well played.

* * * *

SELIG

"Sammy Orpheus" is a most amusing comedy, which the Selig people call an animal comedy. The unsquelchable Sammy warbles forth the songs of his musical soul on a tin horn, however, instead of the lyre of Orpheus. This comedy is very well put on, the rhythm of Sammy's tunes is so contagious that everything and everybody with whom he comes in contact, even the old elephant, dances. White rats, tigers, leopards, etc., join in the fun.

* * * *

VITAGRAPH

"Who Stole Bunny's Umbrella?" is just what it might be expected to be with Bunny in it, only it is much funnier than some others in which he appears.

Bunny hangs the umbrella on the edge of the desk at the bank when he stops to make out a check. The umbrella drops to the floor unnoticed by Bunny, who coming back after finding himself on the street in the pouring rain, umbrellaless, forgets, in his excitement at not finding the missing article where he placed it, to look on the floor underneath the desk.

All kinds of comic episodes occur in the next few hours, during which Bunny parts with cash as well as dignity, including the paying of a reward for the wrong umbrella.

The story ends with Bunny being sued for $5,000 for false arrest.

* * * *

ESSANAY

"The Sheriff's Luck" is a comedy-drama of excellent quality. The character of the Sheriff and also that of Widow Barrett is well portrayed. Scarcely a single touch could be added to the interpretation of the Sheriff given in this film to make it more realistic. This is really one of the most satisfying films that the writer has seen in some time.

* * * *

ECLAIR

"A Tammany Boarder," released January 2d, is an animal comedy in which a Royal Bengal tiger plays an important part. This film is really very interesting. The owner of the tiger is forced to leave his trunk behind at his boarding house when he himself is turned out for nonpayment of rent. The discovery of the tiger, and the following incidents create much fun.

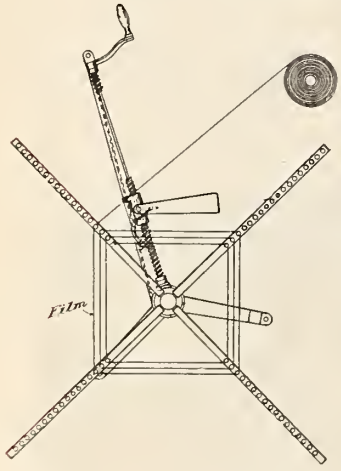
JAMES IS HUNGRY
Great Northern, January 4.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

Chairman Olfield, of the House Committee on Patents, is in favor of making the individual who first files an application for patent disclosing an invention the patentee thereof, thereby eliminating interference proceedings to determine priority of invention, reduction to practice, and the delay and expense involved. This is on the theory that the community at large is not really interested in the determining of who was the first inventor, but rather in the public disclosure of the invention, and that every incentive should be given to effect disclosure at the earliest possible date. It is true that under the present system a man who believes himself to be an originator of a basic invention may, after reduction to practice, keep it sub rosa for an indefinite time without material risk, but this course is frequently justifiable, for the reason that the state of the art in so far as the public is concerned is not "ripe" or sufficiently advanced to receive the innovation on a commercial basis; and many inventors are not as rich as Edison and other monopolistic adapters. Furthermore, such a change in the fundamental law would put an original but poor inventor at the mercy of any unscrupulous person who might obtain knowledge of the invention surreptitiously or otherwise, as inventions in the abstract are incorporeal and intangible, and a man who would not dare to steal an umbrella will unhesitatingly absorb and appropriate the gist of an invention and persuade himself that he conceived the idea eons ago. In other words, the proposed change would tend to legalize piracy, altogether too rampant even under present conditions, and hence we say change the practice but not the fundamental law.

Registration No. 895,542 is issued to Thomas A. Edison, Incorporated, of Orange N. J., for the word "HOME" as a trade-mark for motion picture exhibiting apparatus and motion picture films, used since January, 1912.



Patent No. 1,045 410, issued to Charles F. Jenkins, of Washington, D. C., relates to racks for holding long picture films during the operations to which they are subjected between the time of exposure and the time when they are ready for practical use. During such operations it is desirable to have the film in as compact and convenient form as possible without incurring danger of contact of its different parts with each other, and also important that manipulation of the apparatus with little or no light may be safe and certain.

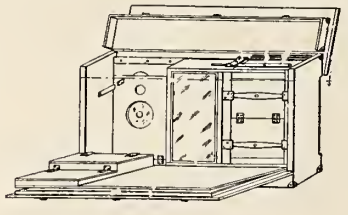
Hence the inventor provides a rotary film rack, which may be virtually increased in size while the film is being wound thereon and similarly decreased when the film is unwound, the film in winding forming a plane spiral the successive turns of which are at suitable distances apart. The rack involves a plane rotary member having radial sets of spaced fingers arranged to move successively into or out of position for holding separated the successive turns of a film wound upon the fingers and forming a plane spiral approximately parallel to the said member. For illustration said member is shown as a plane spider or star wheel, in the arms of which are headed fingers each sliding freely in its own vertical way in its arm, so that if the spider be rotated and the fingers, beginning with the innermost, be raised at the proper instant, film winding on them passes below the head of each and prevents it from descending when the finger-raising force ceases to act. In unwinding the film from the reel, the fingers fall in succession as the film passes from beneath the head of each. In this way, the effective diameter of the rack progressively varies during winding and unwinding. This construction forms one of many embodiments of the broader ideas involved in the invention.

Cataphonically speaking a lung-testing controversy is suggested by the case of "HOLLER versus CORNETT," 144 Ky. 420. Enough to make Rome howl.

Transmitting photographs over a telephone wire sounds easy, and it is so, provided you have the requisite means for sending and receiving. In fact it can be done without interfering with the regular use of a telephone line. Duplicate synchronously moving cylinders at either end of the line are all you need, provided you have the requisite accessories, all so simple, small and light of structure that M. Edouard Belin has devised a portable telephotographic apparatus—not exactly a vest pocket affair, but nevertheless adapted for convenient transportation.

Upon the transmitting cylinder a positive relief-process photograph is wrapped, the protuberances and depressions corresponding respectively with the whites, blacks and shades of the original negative. Microphonic contacts translate the variations in relief into electric currents of different intensities transmitted by the telephone wire to a receiver in which such variations are utilized to control and modify the intensity of light thrown upon a sensitized film on the other (synchronous) cylinders,—and there you have the whole secret of reproduction. But as intimated before there are accessories, the details of which have taken years of experimental investigation and labor to evolve. Query, are we on the dawn of a day when motion pictures of current events will be immediately transmitted and duplicated by marine cable from one side of an ocean to the other, saving days of time, in transportation? And may not the same result eventually be attained by "wireless?" Nothing impossible or improbable in either proposition. Thus the world contracts, and mundane education expands.

Nothing new under the Sun? Well, we guess Yes!! In Russia "it" is the "OFFICIAL CEMATOGRAPHER"; and a Muscovitic title means much, and then some.



Patent No. 1,046,367 to Haldor A. Anderson, of Ortley, South Dakota, assignor to Inga O. Anderson, of Bigstone City, South Dakota, is for certain Improvements in Photographic-Printing Apparatus capable of use for rapid printing on postcards or on regular photographic paper. The sensitive paper is adapted to be taken from a small print box and placed in a printing frame which is carried by a so-called carriage, to and from a position in which it is exposed to the light. Vignetters and light screens are adapted to be applied to the negative and exposed therewith, so as to give various photographic effects. A register or tally will indicate the number of movements of the carriage from its normal position into position to expose the negative and, hence, the number of prints taken may be

easily and accurately counted. The accompanying perspective view represents the apparatus (which may be folded into the form of a portable grip or closed case) opened and in condition for operation. The nine claims cover the combination, with a case having a light passage, of a carriage provided with a printing frame and a colored glass plate, the said carriage mounted to move in said case, and to carry said printing frame and said colored glass plate alternately to and from said light passage, and various other parts and details in connection therewith.

Redford, the English censor of moto-picto-films apes under the authority of the ancient archaic and ultra-conservative London Council, which has power to cancel the licenses of electro-cinemato-theatres. Redford does not belie his cognatic appendix, becoming red-headed on the least provocation, and deeming it his prerogative to wade through filmy gore with or without pretext, his autocratic egotism rendering himself and his function obnoxious to all concerned. Is that worse than superfluous misrepresentation of ours, the New York Board of Aldermen, better qualified to control the censorship of films than the aforesaid mediæval London Council? The censorship amendment to the Folks ordinance ought to be eliminated. Our volunteer National Board of Censorship is doing excellent work, and can be trusted to do better as soon as the popular demand for higher class films increases. At present the National Board is handicapped by the "commercial" requirements of the trade. And then think of the possibilities of graft implied in said amendment,—for graft and politics seem inseparable in this land of freedom.

"A clock that stands still is right at least twice a day. A clock that runs but lamely may never tell the truth." (Maple Green Realty Co. v. Missouri Valley Trust Co., 237 Mo. 361.)

"Shall error in the round of time
Still father Truth?"—(Tennyson.)

As a result of the care bestowed upon the subject by eminent specialists, the present Copyright Law of the United States seems to afford ample protection to owners of copyrighted motion picture films. Infringing films, like infringements of other copyrighted matter, may now be seized by a United States marshal and held pending a suit in restraint of infringement. Thus, recently the Nordisk Film Company, of Copenhagen, Denmark, effected the seizure of a film which had been surreptitiously brought into the United States against the provisions of our copyright law, and in violation of said company's rights. Without this provision for seizure pendente lite it would be practically impossible for copyright proprietors in the moving picture business to reach and control the numerous unscrupulous dealers who by various expedients obtain possession of unlawful copies of films, to the detriment of business of the lawful manufacturer. To put it mildly, these dealers lose sight of the distinction between the property right which they may acquire in a tangible celluloid film, and the property which the copyright owner has in the subject matter of the copyrighted film. Only the owner of a properly copyrighted subject has the right of film-duplication, and if others in devious ways possess themselves of a film showing such copyrighted subject matter and exhibit it, such conduct is not only inequitable but unlawful, the present copyright law affording a radical and immediate remedy for the abuse.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miath

POWER'S CAMERAGRAPH

Power's Cameragraph No. 6A has been installed at the Empire Theatre, Frederick, Maryland, by Arthur D. Gans, 104 North Gay street, Baltimore, Maryland.

SHARON, PA.—Plans are being prepared for a new moving picture theatre in Farrell. Mr. Harris, manager.

PHILADELPHIA, PA.—The moving picture theatre at Seventh and Watkins streets was conveyed to Benj. Miller.

KLEINE'S RELEASES FOR THE WEEK ENDING JANUARY 11TH.

For the Tuesday release, "A Maid's Devotion" describes the unfailing attachment a young girl displays for her beloved mistress in a time of domestic difficulties. It is interesting to witness the clever way in which she follows every move of the suspicious husband who is making a strong effort to fasten the guilt upon his wife, as is also the final scenes in which she displays such humility and self-sacrifice when she calmly accepts all the blame upon herself to shield her mistress from disgrace. It is a story which is extremely well acted and which will go straight to the hearts of all; not one in the audience will fail to sympathize with the poor, innocent little maid.

"Kidnapping the Fiddler," the Eclipse for Wednesday, is certainly a "scream" and furnishes a truly feature comedy.

To complete the reel, "Along the Coast of Dalmatia" is a most fascinating travelogue, spreading before us the territory on the Adriatic Sea adjacent to where the Balkan war is being carried on with such great loss of life.

For the Saturday Cines, "The Woes of a Peacemaker" is also an excellent comedy attraction. It deals with the domestic difficulties of Albert and Louise, a pair of newlyweds, who are both of a high-spirited disposition and inclined to quarrel at the slightest pretext. To keep the peace, the wife's parents suggest that an uncle should pay them a visit. His alarm and utter consternation when the disturbances arise, are extremely amusing. But he proves to be very useful in the end, however, for he learns by a varied experience how to cope with this domestic strife and when finally a real serious difficulty arises, he proves the real hero of the hour.

NO TWO-REEL RELIANCE RELEASE ON JAN. 15th.

The next two-reel Reliance release will appear on January 22nd, when a pretentious production of "The Bells" will be released. On January 15th will be presented a special single reel subject with a double name, "The Wheel of Fate," or "Trapped by Science."

The Reliance will present Mr. E. P. Sullivan as "Mathias" in "The Bells" on January 22nd as a special two-reel feature. Mr. Sullivan is an actor of long experience and recognized ability, so "The Bells" will make an interesting picture for more reasons than one, especially as Mr. Sullivan has long been identified with Reliance films.

Mr. Sullivan starred in "The Bells" for three seasons in his own company.

The American Film Manufacturing Company ("Flying A") has purchased a quarter block of land at Mission and Chapela streets and immediately after the first of the year will start work on a glass and concrete studio to cost in the neighborhood of $50,000. There will be about a dozen buildings for the various departments.

THE GIRL AND THE INVENTOR
Reliance. January 8.

Manufacturers' Synopses of Films

GREAT NORTHERN

JAMES IS HUNGRY (Jan. 4).—James is a private soldier who falls into disgrace through a combination of hunger and appetite. The army rations are liberal enough, but they are not sufficient to appease the appetite of James. He has been appointed to duty at the home of Colonel Kraft, and loses no time in finding his way into the family kitchen. Here he plays havoc with a special luncheon which is being prepared for the Colonel, and to make matters worse, proceeds to make love to the buxom cook. He is interrupted by the arrival of the butcher, who has a soft spot in his heart for the young woman. He promptly throws James through a window and cuts off one of the tails of his military jacket in order to make his revenge complete. James runs a considerable distance, and, being again overtaken by hunger, pauses in front of a country home. Peering through the window he sees a table spread with good things and climbs in without an invitation. He is mistaken for a burglar while seated at the table partaking of the food prepared for supper, and escapes only after he has been shot at repeatedly by the angry householder. His hasty flight brings him to a steep hill and he loses his footing and rolls to the bottom. Here the Colonel and his guests are enjoying an outing and James promptly tumbles into the midst of the party gathered about the luncheon cloth. He begins to eat, but is placed under arrest and sentenced to pass his time at the barracks doing gymnastic physical culture exercises.

THE NEW BOOT CLEANER is another spirited comedy appearing on this reel. Fritz obtains a job as boot cleaner in a fashionable hotel, but through inexperience, he mixes the boots and shoes that he has collected during the night, and, when morning arrives, there are many complications on the upper floors. Guided by their own shoes, guests find themselves in the apartments and a riot is narrowly averted until the truth is learned. Fritz is found at work in the basement and only saves himself from physical violence by administering a dab of blacking on the face of each angry guest who appears at the small window. Finally be is surrounded and ejected from the hotel.

PUNCH

TOM, DICK AND HARRY (Jan. 23).—Mlle. De Loir, a pretty actress, has her jewels stolen out of her dressingroom in some unaccountable manner. She cannot be consoled until her maid suggests they send for Tom, Dick and Harry, three famous detectives who have never gone astray on any case.

The three arrive with numerous disguises and make-ups, and get to work at once digging out clues and asking questions. Little Tom finds the footprints of a rat in the talcum powder on the actress's dressing table. He needs no further clue. Aba! It was a rat. I will disguise myself as a cat and catch the thief! Donning the paraphernalia of a cat he watches at a hole in the floor until he sees the guilty rat going through. He follows it to its home and there, sure enough, are the missing jewels. Gathering them up he seeks his confreres and together they wait upon Mlle. De Loir and present her with her gems, restored through the sagacity and intelligence of these past masters of the detective's art—Tom, Dick and Harry.

MAJESTIC

THE LITTLE ENCHANTRESS (Jan. 5). Old Mr. Merton and his cross servant live together in a big mansion. Their chief annoyance is the children who play about the stoop and disturb them.

Little Dolly Deane, left alone by the death of her father, wanders out into the world and finds her way to Merton's home. When the servant attempts to put her off the stoop, she runs through the open door straight into Merton's arms. She says she is hungry, and out of pity they give her some dinner. But she shows no inclination to go and falls asleep on the couch.

The sight of the little sleeping child touches a tender chord somewhere in the crusty old bachelor's heart. He decides to slip out and buy her some toys. He meets his servant at the stoop and the two old men laugh at the joke on each other.

While they are gone the child wakes up and wanders downstairs. A burglar, entering the deserted house, meets the little one, who trusts him implicity, and never dreams of such a thing as being afraid of him. She calls to mind his own baby, long dead, and he sets about to amuse her, innocent of robbing the place.

When Merton returns he sees the burglar, and understands that he, too, has fallen under the baby's spell. He has a talk with him, and makes him promise to live a straight life. The man gives his word, and leaves the house without his tools.

The child, tired out after her day, falls asleep again and Merton and the servant creep in and draw the coverlet softly over her. She has won them both, and hereafter their home will be her home.

THE HUNDRED DOLLAR BILL (Jan. 7).—Luigi starts forth from his humble home to find work. He has a sick baby and there is no money in the house for food or medicine.

He helps a swell young fellow, who has been drinking too much, into a taxi and is rewarded with a bill. When Luigi looks at it he sees it is a hundred dollars. He runs after the taxi but cannot catch up with it. Deciding that he might as well use it, so long as he has it, he takes it to the grocery store. But the clerk is immediately suspicious and refuses to have anything to do with the hundred dollar bill. Luigi tries the baker, the butcher and finally the drug store. But no one will touch the money—they are all afraid of it.

Returning home in as bad a predicament as ever, he finds his baby worse and rushes out for the charity doctor, who after looking the child over, gives Luigi a prescription and tells him to have it filled at once. The drug clerk not only refuses to change the bill, but he calls a policeman and is about to have Luigi arrested when the young man who was drunk the day before, comes along and recognizes Luigi and the hundred dollar bill. He tells them the money is good and offers to change it. Luigi, with medicine and a basket of food, rushes home and shows his wife all the money he has left out of the hundred dollar bill.

PATHE FRERES

PATHE'S WEEKLY NO. 2 (Jan. 6).

LOVE UNCONQUERABLE (Jan. 7).—Max Linder is again to the fore as a lover who undertakes to convince papa that Max is the son-in-law he is going to have. Of course, the girl has decided that no one will do but Max, and with these two agreeable, there is nothing for father to do but comply, although he makes many brave and amusing attempts to avoid losing his daughter to the fickle Max.

PEGGY AND THE OLD SCOUT (Jan. 8).—Bill Gody, an express messenger, is entrusted with a bag of gold which he is to carry over the Broken Trail. He is mounted on his pet horse, Peggy, which he has taught to perform some clever tricks. The length of the journey necessitates a night's encampment. While he is sleeping, a band of Indians make him a prisoner. He refuses to tell where the gold is hidden and is tied to the stake, but Peggy with her teeth unties the knots that bind him to the tree. Gody is pursued by the red men, and while he is fighting them off, Peggy races back to town and summons some cowboys, who soon rout the Indians, thus allowing Peggy and the Old Scout to continue their journey.

THE HOLLOW TREE (Jan. 9).—The heir to a comfortable fortune is followed by a tramp and laid low with a blow from a hammer which the tramp had stolen from the blacksmith shop of Jeff Reed. The tramp buries the money near a hollow tree and then summons the police, who find the hammer and accordingly arrest the blacksmith. Reed's outraged family help him to escape from the cell, and he goes to the scene of the murder in search of some evidence that will clear his name. The tramp returns about this time and the blacksmith watches intently from the hollow tree in which he has concealed himself. When the tramp has dug the money from its hiding place and started away, Reed springs upon him, turns him over to the authorities and has little difficulty in proving his innocence and the guilt of the new prisoner.

RADIOGRAPHY IN PRACTICE (Jan. 10).—Something absolutely new! X-ray photographs are still one of the foremost wonders of science, but X-ray motion pictures are an innovation. In this film the action of the knee joint, the fingers, hand and wrist are seen, as well as views of various small animals under the penetrating rays, showing the workings of their interior organs.

On the same reel:

THE LIFE OF ANTS.—This industrious insect gives a lesson in thrift and systematic working which will be a revelation to a great many people, and an interesting and instructive film for everyone.

STARTING SOMETHING (Jan. 11).—Charlie Clarkson and his wife, Gwendoline, are very happy until his mother-in-law suggests to her daughter that she keep Charlie under control by means of mental suggestion. Gwendoline does. She tells Charlie that he has been poisoned by drinking just a little dark brown liquor from a punch bowl, and that in order to keep from dying he must keep moving. This tip alarms the servants, who immediately start and keep jumping until one by one they fall exhausted. Clarkson continues to impersonate a jumping-jack until Mrs. Clarkson breaks the spell, and he admits the joke is on him.

ESSANAY

THE "HEIRESS" (Jan. 7).—Jimmy, the impecunious, arrives at the club, where his fellow members are engaged in a game of cards. He helps himself to a cigarette, and borrows a five spot from one of the boys in the same breath. Baxter, a fellow club member, receives a message from the family doctor, stating that he had better return to his home immediately. Arriving at home he sends a message to the boys at the club telling them that the heiress has arrived, and that some of the nice marriageable fellows had better come up and meet her. Enthused with the spirit of being "near uncles," they buy everything from a rattle to a rocking horse, and with the cargo under their arms, swarm in upon the new father. In their excitement they leave the message on the table at the club. Jimmy picks it up and returning to his home dresses for the unusual occasion of meeting an "heiress." Out of funds, he returns to the club, where he makes a small touch. Returning to his home again, Jimmy takes all of his earthly belongings and proceeds to a pawnshop with them. He then calls at Baxter's home and, mistaking the maid for the heiress, invites her out to dine. With his roll of hard-earned money he buys the best of everything for her from soup to wine. Mason, one of the club members, sees Jimmy and the girl, and tells Baxter about it. They all go to the restaurant where Jimmy introduces the girl to his friends as his fiancee. Baxter invites them all to his home. The second maid brings in the baby, and the proud father introduces the baby to Jimmy as the heiress, and explains that the young lady Jimmy has been dining with is his maid. Realizing his terrible mistake, Jimmy dashes madly from the house, leaving behind a heart-broken imaginary heiress, and a hilarious congregation of club colleagues.

LUX

THE MATRIMONIAL FEVER (Jan. 10).—Mr. Templeton finds life quiet in his country residence, and despite the protests of his son's tutor he writes to his friend, Mrs. Roe, and invites her to visit him, and bring her nieces, who will be charming company for his son Harry.

In due course the good lady avails herself

of this invitation, and she and two charming nieces are soon installed in Templeton's country home. Harry Templeton's tutor, a woman hater, decides to keep a watchful eye upon the feminine intruders, but despite his efforts Cupid manages to make his presence felt in the household in no light manner. His stinging darts go flying at random, and strike every heart with the exception of that of the tutor, whose lot it is, when after many amusing incidents the lovers have decided to take the step, to fetch the parson and witness a large number of marriages. Old Templeton, as well as his son Harry, are among the happy bridegrooms.

On the same reel:
DON'T TEASE THE DOGS.

VITAGRAPH

THE ADVENTURE OF THE AMBASSADOR'S DISAPPEARANCE (Jan. 10).—A gang of crooks are employed to get possession of valuable papers of international importance, held by the French Ambassador, Vicomte de Jarlais. They are also instructed to get the Ambassador out of the way and make it appear that he has committed suicide. His mysterious disappearance arouses the United States Secret Service officers, but they are unable to solve it. They find his hat and coat on the edge of a pier and they come to the conclusion it is a case of suicide.

Lambert Chase, the detective, is consulted and, after going over the ground, decides to put in practice a plan which he has figured out from his careful deductions. He gets on the trail of the crooks and decides that they are holding the man prisoner. He sends them a message that there is a case of merchandise awaiting them at one of the piers. They send a truck to the pier and bring it to their beadquarters. After receiving it they lock the door and proceed to open the box. At this point Lambert Chase springs from the box, armed with two revolvers, with which he holds them at bay, while he blows a whistle for the police, who are waiting outside the building.

The gang attacked the detective and severely beat him, but before they have done their worst the police break into the room and soon have them under control. Entering an adjoining room, they find the Ambassador, a prisoner, and release him. Lambert Chase is taken to the hospital, where be receives daily visits from the Ambassador, who gratefully compliments and thanks the detective for his valuable services to him and his Government.

LUBIN

THE VILLAGE BLACKSMITH (Jan. 7).—The story opens showing Dexter Pratt, the village blacksmith, in his early life, surrounded by his wife and children, Annie, Tom and Dick. Herbert, the Judge's son, is a playmate; be is a thieving, fighting, cowardly boy. Ten years elapse and the mother is dead. Annie is a sensitive, yielding, loving girl, and unfortunately she falls in love with the Judge's son, who simply plots her seduction. Tom Pratt is suspicious and watches. Herbert, influencing the girl, plans an elopement. He takes his horse to the blacksmith's shop to be shod, and then steals off with Annie to have a fake marriage ceremony performed by a college friend, who will pose as a clergyman. Tom discovered the plot and rushes to the father, urging him to interfere. The blacksmith drives a long nail in the horse's hoof he is shoeing. Tom then hurries to the scene of the mock marriage. He arrives too late and finds only the counterfeit parson. The Judge's son gets his horse, and, mounting the girl behind him, starts to elope. Tom and his father pursue the runaways and, the horse going lame, they are easily captured. The truth is exposed to the poor deluded girl and the young reprobate driven away. The blacksmith and his daughter take sanctuary in the church and the vision of the dead mother smiles down through the stained-glass window.

AMERICAN

ANOTHER MAN'S WIFE (Jan. 6)—Orrin Austin and his wife were visiting at the Hope Country Club. Austin merely left his pretty wife sitting alone; he made no effort to introduce her and showed his neglect plainly to the guests about the club grounds.

Austin, on the links, tiring of the game, met Jennie Wilton, a widow. They strolled throughout the grounds together, and the wife of Austin grieved in her heart at the sight. Her motber, proud of the splendid match her ingenuity has made, watched proceedings carefully, taking her wine on the great balcony and ever keeping an eye out for trouble.

It came when Jack Stanton, bachelor, made a spectacular drive. The ball rolled three hundred yards away and stopped at the feet of the lonesome wife. Acquaintance ripened into friendship in an hour. Returning, after a stroll with the Wilton woman, Austin saw his wife talking with Stanton. Instantly there was a clash. Austin turned upon his wife and the dislike of years focused in a bitter speech.

He went away after that with the Wilton girl and his lonesome wife, sitting alone, watched through a glass while Austin kissed her in a boat gliding through the trees toward the open lake.

A few minutes later Austin made up his mind. Pulling in toward shore, he wrote a note and sent a boy to deliver it to his wife. Stanton seeing it all, took the note from the servant and himself carried it to the mother of Mrs. Austin. She read it, smiled, gazed out to sea and turned happily toward Jack Stanton.

THE TRAIL OF CARDS (Jan. 9).—Don Pedro, a wealthy Mexican, and Bob Renick, ranch foreman, both loved Bess and both sought her hand. Her heart she gave to Bob, and when Don Pedro poured his passionate Spanish love into her ear, she sadly smiled and shook her head.

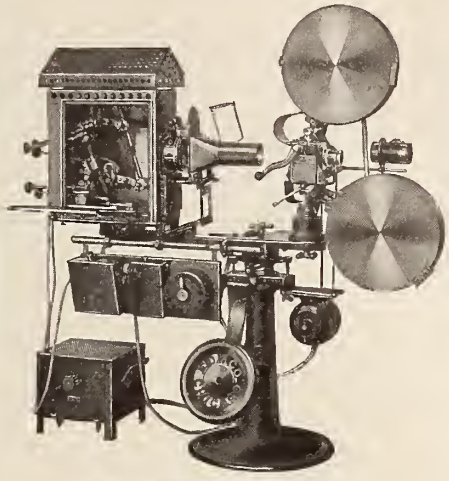
Don Pedro taught her to tell fortunes by cards and Bess often sat alone in the hammock, idly swinging and finding much amusement in the trick.

Don Pedro, alone in his gardens, brooded. He determined to kidnap her and took two Mexicans with him to her home. He found her in the hammock, threw a rope around it, quickly swung the hammock between the saddles of his peons and they galloped off. Swinging cradle-like between the horsemen, Bess bethought herself of her cards, and dropped them one by one, through the hammock.

Later her absence was discovered and frantic Bob, with a posse, took up the pursuit. He found the cards scattered along the way and followed the trail to the mountains. There a battle royal occurred and the Don, defeated by the very cards whose use he had taught pretty Bess, retired into the hills to spend the remainder of his worthless life.

THE HIT OF THE SEASON

THE PROOF—WE CANNOT EXCEED DEMAND



1913 Motor-Drive Motiograph

Every factory begins its year by estimating its output and hopes to exceed the estimate. Few do.

Every manufacturer endeavors to get ahead a few machines—We cannot—The orders come in so fast we can just "break even"—Orders vs. shipments.

Our orders have exceeded our estimate 20%.

Our force has worked overtime for three months to enable us to "hold our own".

YES—AS USUAL—WE ORIGINATED THE MACHINE SWITCH-BOARD.

YES—IT IS BEING COPIED—WITH MODIFICATIONS—BUT ON A MUCH CHEAPER SCALE.

OUR QUALITY IS NEVER COPIED—WHY?

Because if *you* are satisfied with something cheaper at the same price "Who should worry?".

The complete 1913 catalog now ready.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

And the Following Jobbers:

Williams, Brown & Earle, Philadelphia.
Mutual Film Corporation, Dallas.
Calehuff Supply Company, Philadelphia.
R. D. Marson M. P. Co., Boston.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pittsburg.
E. E. Fulton & Kleine Optical Co., Chicago.

And All Branches of the General Film Company.

GAUMONT

TO HELL AND BACK (Jan. 9).—Artie Artichoke realizes that in the midst of life we are in debt. In the cafe, although he would simply love to pay for his canary-eyebrow salad, he finds that he is broke, almost fractured. The proprietor has a few kind words to say, and Artie is in a fair way to spend the rest of his days in jail. Just then who should pop along but Little Red Riding Hood Mephistopheles, a devil of a fellow, and he sees an opportunity to add to his collection of humans, boiled, fried and fricasseed. He makes a perfectly good bargain with Artie, who writes a contract as follows: "Received from A. Lucifer Match, $20.00, rent of my soul for one hour. I herewith guarantee said soul to be in perfectly good working order, of fast color, and guaranteed not to shrink." Mephisto, old Top, escorts Artie to a helluva place and Artie has a helluva time. The devils there are devilish acrobatic and they put Artie through a thirty-third degree hazing, a corollary of what happens to verdant freshmen at West Point. Artie admits that they are merry cut-ups and says that if they are doing the tricks for his pleasure they can take a day off and change their act. After having been mauled until his patience is sadly frayed, the hour is up and Artie is wafted back to the cafe. It was all a Welsh rarebit dream.

GEORGE KLEINE—CINES

A MAID'S DEVOTION (Jan. 7).—Elvira is devoted to her mistress, Mrs. Dale, and is heartbroken when she sees her idol in tears, following her husband's severe reprimand for paying too much attention to a young artist.

Later, when Mrs. Dale has retired for the night, Elvira secretly watches the husband search the room and discover a letter from the artist, requesting an interview for the following afternoon. She then informs her mistress, who is thus enabled to write a note of refusal which is purposely permitted to get into Mr. Dale's possession.

This note entirely restores Mr. Dale's confidence in his wife, but he spends his fury upon poor innocent Elvira, who cannot explain, for that would incriminate her mistress. So after bidding the latter a tender farewell, the girl leaves in disgrace, but with a secret reward of money and eternal gratitude from the woman whose happiness she so loyally guarded.

GEORGE KLEINE — URBAN-ECLIPSE

KIDNAPPING THE FIDDLER (Jan. 8).—Billy, a fiddler, has a lucky chance. The famous violinist, Lukekik, being unable to attend a concert at the home of Madame Stafford, that lady gives instructions to her head butler to find a substitute artist at any cost. Billy is chosen, and his success is instantaneous. The guests are held spellbound by his music and a Baroness present is so enraptured with Billy that she has him kidnapped and taken to her home.

Now, Billy has a wife and ten children. When the good woman is informed of her husband's whereabouts she assembles her tribe and with a thick stick in hand goes to the palatial residence in search of him. Forcing her way in, she seizes Billy by the collar and angrily belabors him over the head with her stick. He finally breaks from her grasp, however and runs home, followed by his family in picturesque array.

ALONG THE COAST OF DALMATIA (Austria).—A most fascinating subject spreading before us the territory on the Adriatic Sea, adjacent to where the Balkan war is being carried on with such great loss of life.

THANHOUSER

THE BOOMERANG (Jan. 7).—A dying man confided his little daughter and his fortune to his only relative, a brother. The brother lived in good style, but no one knew that because of wreckless speculations he was skating on the edge of financial ruin. He accepted the trust imposed upon him, and really meant to keep it, but a time came when he needed securities to bolster up a stock deal. Quieting his conscience by swearing he would make it good some day, he used the gilt-edged stocks and bonds of his ward, replacing them with wildcat securities of his own.

The years passed on and the girl grew up in the belief that she was penniless and owed everything to the generosity of her uncle. He grew prematurely old and suffered from remorse. Finally, when as he believed the dead appeared and reproached him, he wrote out a full confession, and started to go upstairs, meaning to hand it to the girl, for he did not dare to confess face to face. He was very weak and staggered against the piano in the drawing-room as he made his way painfully toward the door. The confession fell into the piano as the writer toppled over to the floor dead.

The widow grudgingly gave a home to her niece, but made her life miserable. One day while the woman was in the drawing-room admiring a new piece of jewelry, she was summoned to the telephone in the library. She dropped the jewel on the table, and when she returned her niece was there, and the jewel had disappeared. No one but the niece had been in the room, consequently, the woman argued, she was the thief, and the gem was on her person or concealed in the apartment. Caring nothing for the disgrace she was to bring upon her own kinswoman, the widow summoned the police and the place was carefully searched. They did not find the jewel, but the confession of her husband's misdeed came to light, and the drudge received the fortune that was rightfully hers.

No human being stole the jewel. That was developed later. And the widow's friends wonder to this day why she has such a hatred of hand organs.

THE EVIDENCE OF THE FILM (Jan. 10).—A girl who worked in the joining room of a motion picture factory has a little brother, of whom she is very fond. He visited the plant one day and saw from "the inside" how pictures were made.

The youngster was a messenger boy, and later was summoned to the office of a broker and given a package which he was to deliver to a rich woman uptown. The woman received the package herself, opened it in his presence, but found only bits of a blank paper, instead of the bonds she had expected. At first she suspected the broker, but he clearly proved that, in the presence of two witnesses, he had placed the bonds in an envelope and carefully sealed them up. The messenger boy protested his innocence, but the woman and the broker both insisted that he be prosecuted, and the weeping child was locked in a cell. His sister pleaded with his accusers, but in vain, and for several days the case against the boy was dark.

One morning while joining film, the girl happened to glance with extra care at one scene. She thought she recognized her brother, and close examination under a microscope proved to her she was correct. With a cry of joy she rushed to the police station and told the officers in charge she had new and important evidence. Two detectives accompanied her back to the plant and saw a scene of a play thrown upon the screen. It repealed the messenger boy, a package in his hand, coming around the corner, whistling merrily. A man close behind him ran into and upset the child, deftly substituted a package he held for the one the boy dropped, and then walked down the street so rapidly that he did not notice the camera.

"Do you know that man?" screamed the girl. "He's the broker who had my brother sent to prison."

The broker was arrested, and when the evidence of the film was displayed to him he broke down and confessed. He had hoped by throwing the blame upon the boy to cop the bonds for himself. A long term in prison was his punishment, while the plucky girl was warmly complimented for the shrewd way in which she cleared her little brother.

AWAKE! for the KINEMACOLOR DAY has dawned.

ALREADY many high class exhibitors will truthfully vouch for KINEMACOLOR'S supremacy (in the motion picture world) as an entertainment and box-office attraction. Half a million pleased patrons *to-day* follow its sign.

Ignorance alone can keep you in the dark. ARISE! and display *the sign of good times*

"KINEMACOLOR"

INFORMATION BUREAU

1600 BROADWAY NEW YORK CITY

KINEMACOLOR

AN AWKWARD MIX-UP (2 reels).—By Francis Seymore.—This novel play is made possible only by the power of Kinemacolor to reproduce natural colors.

The Hammonds get a letter from their son that his wife will arrive on the 11:10 train, "Meet her, the blonde lady in a red coat."

Mrs. Mason gets a telegram from an employment agency to meet their new cook at the 1:10 train, a blonde lady in a red coat."

Now the mixup begins, and the fun follows fast and furious. The cook goes to Hammonds' and is treated as the son's wife; the wife is sent into Mason's kitchen. Complication follows complication until the climax is reached when the son returns and wants his wife. He rushes upstairs only to find the cook—she, as horrified as Walter, rushes downstairs. In the meantime matters have been cleared at the Mason's, and they rush the wife over to the Hammonds. Explanations follow fast, and all the complications are straightened out.

There is not one idle scene in the film, and the adventures of the cook in the parlor at Hammond's, and the bride in the kitchen at Mason's rush to a natural ending, when the happy bride is in the arms of her husband, and the poor bewildered cook is allowed to go to the kitchen.

EDISON

AN UNSULLIED SHIELD, by Charles J. Brabin (Jan. 7)—His Grace, the Duke of Rutland, is dying and his family, consisting of his wife and his only son, are at his bedside. He admonishes his son to live up to the best traditions of his ancestors, and the boy swears to be a worthy son of a worthy sire and takes his mother in his arms, indicating that he will be henceforth her refuge, whereupon the old duke passes away, happily contented.

We later see the Duke in a Monte Carlo Casino. He loses to such an extent that he is wiped out and can only continue playing on I. O. U.'s. Upon returning to London he borrows money from a notorious money lender whom he promises to pay back in thirty days. He forgets about the obligation, but a month later he is forcibly reminded of it by the money lender, who threatens to expose him. He promises to settle the following day.

Afraid of exposure he forges his mother's name to a check. Later sitting in front of several great paintings of his ancestors, conspicuous among which is a shield, he falls

asleep and in his dream he recklessly crashes a glass of liquor against the escutcheon.

One by one we see the gentlemen of the pictures leave their frames, advance toward the sleeping Duke, and in an intensely dramatic scene, each describes how he fought for the name which he bears.

The Duke is still asleep and slowly along the gallery is seen to approach his mother. She moves to his side and tenderly awakes him. He starts suddenly, looks around the room, sees the paintings, the shield, his mother, and is utterly bewildered. Suddenly he recoils and quickly crossing to the wall, takes the shield down and closely examines it. He finds it unsullied. Reverently raising it to his lips he kisses it. He looks toward his mother, and taking the check book from his pocket shows her the forged name. She is greatly affected, but coming to a decision destroys the check. He falls on his knees in deep contrition, but she gently raises him up, and, going to the table signs a blank check and presents it to him. After reading it he turns to the paintings of his ancestors and indicates that he will be true to the trust and leave no blot upon his escutecheon.

RELIANCE

A JOLLY GOOD FELLOW (Jan. 4).—Jack and his twin sister, Jacqueline, are good pals and the girl is as able a sportsman as her brother. He comes home to spend the holidays and the girl is overjoyed. They plan a hunting expedition. But an invitation arrives from Jim Clark inviting Jack to a house party, and to Jacqueline's dismay, he decides to go. At the last moment a wire from his father calls him to town. Jacqueline left alone, gets an idea. She will impersonate a friend of Jack's and attend the party. She wires ahead informing them that Will Graham, a jolly good fellow, is on his way to join the party. She signs the telegram "Jack."

She borrows Jack's things and sets off. She takes a room at the hotel and later goes down to the party, where the supposed "boy" is received cordially. Lois, to whom Jack is devoted, is a trifle disappointed, but finds the stranger good company. Will Graham proves a master hand at tennis and a capital shot. He puts all the other gentlemen of the party to shame.

In the meantime Jack and his father arrive home. Jack misses his clothes and realizes what Jacqueline must have done. He tells his father and they start in haste after her.

They arrive at the hotel and find her name on the register. Shown to her room they find young Jim Clark holding a boy's wig in his hand. The door to the other room is locked, Jacqueline evidently inside.

The case is explained to Jim, who is relieved at the explanation. Jacqueline is brought out, and after many invitations from Jim, consents to remain at the party with her father and brother.

And the Jolly Good Fellow and Jim soon become as inseparable as Jack and Lois already are.

THE GIRL AND THE INVENTOR (Jan. 8).—Young Tom Lawson in his little hall room perfects his invention to reduce the great cost of electricity. He goes to the millionaire head of a big concern—but this man has no faith in the invention and Tom is turned away. But the head of the factory hears Tom's explanation and realizes at once the worth of the invention. As Tom leaves the house the millionaire's daughter Alice expresses her belief in him and offers him money on his invention. This he refuses. Later, Tom is put out of his room by an irate landlady, which also appropriates all his belongings, including the invention. The manager calls to see him, and hearing that he has been put out he rents his room and finds the patent, which he steals, and places before a rival concern. Tom gets a job in the modelling room of this company and, to his intense surprise, sees his invention and also the manager. Realizing the truth he rushes to the millionaire and explains. Alice takes him in her car and they go to his boarding house, where they find the invention gone. Tom is in despair until he remembers some blue prints thrown carelessly on a shelf. With these secured, he feels safe. They go back to the factory and Tom accuses the manager who, of course, denies his guilt, claiming the invention as his own. Tom smashes it and then defies him to produce another. Of course he is helpless and then Tom produces his blue prints. The rival concerns see the value of the invention and get together to produce it. And Tom turns to the girl who had helped him all through, and as he bends over her hand, the old father sees the hint of a possible romance.

GAUMONT

A SNAKE IN HIS BOSOM (Jan. 7).—Colonel Melville, a French army officer, while horseback riding, flirts with a young widow and with audacity worthy of a better cause, he introduces her to his wife and daughter, with whom she becomes intimate.

At the widow's home, one evening, Colonel Melville, seeing a man's photograph, asks who the man is. She replies that it is her cousin. The liason between the Colonel and the widow develops beyond the platonic stage and one evening in the Colonel's home, in the momentary absence of his wife, he kisses her. His daughter sees the act of infidelity. Realizing the widow's power over her father, which threatens rupture of their home, she knows not how to recall her father to his sense of duty.

An article in a newspaper, which, by chance she reads, is an unexpected aid. The article tells of one Frederick Sturbar, long suspected of being the head of a corps of spies acting for a nation hostile to France, who disappeared as he was about to be arrested. His subordinates, the article continued, many of whom are women, are being sought by the police. Over this article was a duplicate of the picture of the man she had seen on the mantelpiece of the woman new seducing her father. She then realizes that the widow's interest in her father is of greater significance than that of things personal—that she is using the Colonel as a catspaw to learn secrets of French fortifications known to the Colonel in his official capacity.

Colonel Melville is horrified to reflect how he has been duped. His anger is partly that of the enraged vanity of the middle-aged man who finds that he has been the tool of a woman. He goes to this Delilah who had almost shorn of his locks, metaphorically speaking, and who had almost caused him to become a traitor to his country as well as to his family. The widow is not glad to see him. She is seated at a desk writing a letter, which letter she attempts to hide. He suspects that it concerns him and information she might have wormed out of him. A fight ensues in which she desperately tries to prevent him from getting the incriminating letter. Part of the letter read: "I am sending you the plan of Fort A. E. Its importance will be obvious to you. As to the required estimate, I will get it later. I am received at Colonel Melville's home and if . . . ." The Colonel realizes how far he has been drawn into the spider's web. He determines to retrieve his honor at all costs. "We are ten miles from the frontier. In an hour's time you will leave the country once and for all. If not—I will not shrink from any scandal!" exclaims the Colonel. He instructs an orderly to escort her to the frontier, and that if she attempts to escape—shoot her.

The Colonel, spirit-broken and thoroughly penitent, returns home, where condonation awaits him.

THE DETECTIVE'S SANTA CLAUS (Jan. 14).—Little Clara Barton is the leading lady in this picture and once more shows her ability as an actress, though, at the same time, she is crowded for honors by the other children in the play.

Detective Steele is considered a most conscientious and efficient worker on the police force. He is the father of quite a family, and as the Christmas holiday approaches finds himself rather hard pressed financially.

He tells his children how Santa Claus comes down the chimney on Christmas eve and fills the stockings of all well-behaved little boys and girls with toys and candies and goodies of all kinds. The tale has made a deep impression on the minds of the children. After hanging up their stockings on that most wonderful of all nights, they hit on a plan of trapping Santa Claus, and from the attic they drag forth an old bear trap which they set and put up in the fireplace.

It so happens that on this very night Detective Steele, with two other officers, is in pursuit of a well-known criminal for whose capture a reward of one thousand dollars has been offered. The hunted man eludes them in a chase over the roofs of the houses near the detective's own home. Believing they have lost him, Mr. Steele runs in to his home for a moment to see his family, and is very much startled by a most unusual commotion in the parlor. He rushes in and discovers that the criminal he had been after had been caught in the bear trap the youngsters had set for Santa.

The detective, of course, procures the reward, and the children have the best Christmas ever.

"NOBODY'S" LOVE STORY (Jan. 16).—He had done no wrong, still he was condemned to bear that name, "Nobody." He had never played a crooked game, still he was cruelly branded with that horrible tattoo, and on his clean hand appeared, in blue and red ink, the Queen of Spades, so that no man would ever play a game with him.

In our civilized country a man is punished by being imprisoned and when his time is served he is restored to liberty, but "Nobody" was forever and ever condemned to carry the mark of a rogue; on his hand was forever the sign of a card cheat. But "Nobody" was innocent—he had never played a crooked game nor taken a penny that did not belong to him—it was all done for the honor of a woman that he in silence adored—and so "Nobody" drifted away from the country.

Before long, however, the fever of the green cloth lured him once more to the gaming tables, but the cursed "queen" on his hand soon broke up the game.

The one for whom "Nobody" was cursed with the stigma on his distorted hand, was long since dead. "Nobody," believing that the dead would cleanse his hand, wends his way to the grave—he rubs his hand with the cold soil until exhausted he falls asleep; but wrapped in a mantle of snow he sinks into a far more beautiful sleep.

The little coquette, now awakened, sees that "Nobody's" hand was clean. The frost had bitten his fingers and chilled his heart—but the dead had cleansed his hand—"Nobody" played no more.

FUNNICUS MARRIES A HUNCHBACK (Jan. 19).—The heirs of the late Thomas Leroy are all assembled in the office of the attorney to listen to the reading of his will. Among

Engraving on gold, decorating of pottery, what is he going to do now to make us laugh again?

The will is opened and the attorney reads: "I bequeath my entire fortune to my friend Funnicus, but on the condition that he marries his cousin, Marie Doron."

Consternation reigns and the disappointment is keen, for the other heirs are little pleased at thus being left out in the cold.

The thought of marrying his cousin is most distasteful to Funnicus, for poor Marie is afflicted with a hump on her back. However, no wife means no money, and Funnicus finally resolves that it is worth while making the sacrifice.

When the marriage is over, he cannot but help saying over and over again to his wife: "Ah! If only you did not have that hump!"

Finally, he decides he will try all means of ridding the girl of her obnoxious hump, and his attempts form a series of escapades that are screamingly funny. But we leave this to the imagination of the reader and advise—see the film! It is a barrel of fun!

On the same reel:

LIFE IN INDIA.—Contrary to the general opinion, this travel film shows the natives of India to be an industrious people rather than the shiftless creatures so many are prone to think them.

Among the small trades or vocations which the natives are engaged in daily, the following are shown:

Engraving on gold, decorating of potery, all kinds of tiling, ropemaking, and we learn also that their women are employed in masonry building, as street porters, as well as in the feminine occupations of linen-washing, hairdressing and fortune-telling.

The Art of Scenario Writing
By WILLIAM LORD WRIGHT
And 1 Year's Subscription to *Moving Picture News* for $2.00

Will You Buy a Practical and Guaranteed Motion Picture Camera for $150.00?

ON THE ROAD

The *WHYTE-WHITMAN COMPANY* wish to announce to the trade that they have ready for the market an exhibitor's MOTION PICTURE CAMERA.

This machine is not like the many American made machines, but is made in England by the foremost camera manufacturer in Europe. *WILLIAMSON* on a camera means *perfection.* About 65% of the motion pictures made today are made by *Williamson* cameras.

This outfit consists of the following:

Beautiful mahogany finished box.
Mechanism of polished steel and brass.
Lens and crank handle detachable.
Four film boxes with hinged door.
Equipped with B. & L. Zeiss-Tessar f 3/5 lens.
Beautiful solid oak leather carrying case.
Tripod is equipped with new panoramic device to catch views of objects passing swiftly before the camera. Extension legs.

Tilting Table. A unique device and a vast improvement over the tilting tables used today. This device is to tilt the camera either up or down.

One very strong fiber carrying case for tripod.

AGENTS FOR THE UNITED STATES AND CANADA FOR TENAX FILM, MANUFACTURED BY GOERZ PHOTOCHEMISCHE WERKE.

Write or *wire* us your order, as the monthly output is limited, and all orders are filled in the order they are received.

A beautiful descriptive catalogue will be sent to any address on request. Requests are only acknowledged when addressed to Exhibitors' Dept.

All Californian exhibitors will communicate direct to Rice & Einstein, 1932 Center St., Berkeley, Cal.

WHYTE-WHITMAN COMPANY

36 EAST 23rd STREET NEW YORK CITY

ON THE JOB

OPERATORS' CHAT

By Ralph Knaster

This being the first chat of the New Year, the writer wishes to give an account to all moving picture operators, whether they belong to Local No. 1 or not, what occurred and what was accomplished during the year of 1912. This issue will contain Part I, and if the readers of the chat will follow it up each week, reading every weekly issue, they will have something to go by when occasions arise for argument. It is impossible to print all in one issue, as it would require more space than one can imagine, therefore it will be published in parts. Now let us go back to the days of the old Auxiliary, or picture machine branch of Local No. 35. Was there equality? No; there was dissatisfaction, and something had to be done. "Who did it?" That is a question to be answered, and the writer will answer, Local No. 35 did it; but when one asks, "What have they done?" you can answer, they tried to heal a wound (dissatisfaction) by using pepper and salt for a salve. And "What was the consequence?" The wound become inflamed, and other steps were taken to get rid of the inflammation. Before going further, this affair of the old Auxiliary and No. 35 brings to my memory the Bible story I learned many years ago, that is the story of "Cain and Abel." Cain (Local No. 35) was very wicked and selfish and above all, very jealous of brother Abel (ex-Aux.), so that one day Cain (Local 35) decided to do away with Abel (ex-Aux.), and when this was done, a voice asked Cain (Local 35) what he had done, and where is Abel (ex-Aux.) The answer was "Am I my brother's keeper?" He knew he had done wrong, and feared. That was the reason he gave this answer, or asked this question when called upon to tell where his brother was. Strange enough, these words are uttered by the Spotlight Union No. 35 when they are asked a question by operators; yes, branch members who wish to know what became of all the ex-Auxiliary men or where are all the old operators, and what organization do they belong to? Their answer is at all times, "Am I my brother's keeper?" They fear to tell the truth, and certainly they have been marked as Cain, when the members of the Spotlight Union No. 35, or their so-called branch, come in contact with any one in the theatrical industry. That mark is visible. Surely they (Local No. 35) know what became of the old operators and what organization they belong to, but they know they have done wrong and that is the reason for the answer.

Let the reader return to that healing of the wound. The writer states that something was done to take away that inflammation, and surely would call on doctors for a conference or consultation; the members called on some of their brethren that they had confidence in and who knew the best cure. The writer will mention some of the well known brothers that helped to kill the disease and cure the wound caused by the Spotlight Union, and if there is space enough will give you a little idea of the way it was done.

These are just a few, and the others will be mentioned in the next chat, or Part II, issued next week. Pres. Robert Goldblatt is well known for his part of the work; Brother James Daisie also has a record that can not be matched; Brother Robt. Levy did his share, likewise Brothers Epstein, Spinola, Theo. Ridder, S. Caplan, John Rickards, B. A. Freedman, James Girvan and others who will be mentioned in the next issue and what work they have done to benefit the conditions of this organization, Local No. 1, and the moving picture operator in general.

As the readers well know the work which was done by Robt. Goldblatt in the past, such as representing the operators at the various conventions, and helping in the battle for justice I will proceed with Brother James Daisie, who is or has been called the fighting Italian. The brother is proud of the name he has been given, and will continue his fighting for justice. He was a charter member of the ex-Auxiliary and one of the organizers of the M. P. M. O. U. No. 1 of New York. It can be said of him that he has brought more members into the Operators Union No. 1 than any twenty brothers together. In fact, at the last meeting of the old year, which was December 23, 1912, Brother Daisie was instrumental in bringing fifteen (15) new members into the union, and they were obligated at that meeting. Ten of the number were members who resigned from the new branch of No. 35. The members are informed that on account of the hard work which Brother Daisie has been doing in the past two weeks he has broken down from the strain, and owing to the rainy weather at the time he made many calls at the various theatres with the business representative to speak to the operators. Brother Daisie is now confined to his bed with a very irritable cold, and it is feared that pneumonia may set in. The business representative visits him daily, and the brothers who are aware of the illness of Brother Daisie pray for a speedy recovery, as such work which was accomplished by him can not be very easily duplicated.

* * * *

The next regular meeting of the Moving Picture Machine Operators Union No. 1 of New York will be held on Monday, January 6, 1913, at Teutonia Hall, 66 Essex street, New York, at 12 o'clock midnight. All members are requested to be present.

* * * *

Get ready, boys, for the time is near at hand. February 10, 1913, is the date of the entertainment and ball of the Moving Picture Machine Operators Union No. 1 of New York at Palm Garden, 58th street, near Lexington avenue. Some music. Lemlein's Hippodrome Band. Talk about the fun? Well, there will be lots of that, and just picture Mr. John Bunny leading the grand march with Miss Pearl White. Two of the most popular pictureplay artists, and the many others that will be a surprise to you. Get busy, boys, and secure tickets at the office of the Union, 133 Third avenue, near Fourteenth stret, New York.

RALPH KNASTER, Business Representative.

ATTENTION.

THE FOLLOWING LIST OF REELS were lost or stolen from the office of Arthur Brady on the 22nd of December. FIFTY DOLLARS reward will be given for the return of the reels to Queens Theater, 993 3rd Avenue, New York City:

Mfr.	No.	Subject.
Edison	11208	Christmas Accident.
Biograph	11133	Brutality.
Vitagraph	11025	Billy's Pipe Dream.
Kalem	10402	The Family Tyrant
Lubin	10342	The Senorita's Remorse.

Address Queens Theater, 993 3rd Ave., New York City.

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....
Jan. 4—The Black Veil (2 reel Dr.).....
Jan. 11—A Romance of a Heart (2 reels)...
Jan. 18—Between Life and Death (2 reels).
Jan. 25—What the Unknown Conceals (2-reel Dr.) .....

AMERICAN

Dec. 26—Blackened Hills (Dr.).....1000
Dec. 28—The Girl of the Manor (Soc. Dr.)..1000
Dec. 30—Loneliness of Neglect (Dr.).....1000
Jan. 2—Love and the Law (Dr.).....1000
Jan. 4—The Fraud that Failed (Dr.).....1000
Jan. 6—Another Man's Wife (Dr.).....1000
Jan. 9—The Trail of Cards (Dr.).....1000
Jan. 11—Calamity Anne's Inheritance (Dr.).1000
Jan. 13—Their Masterpiece (Dr.).....1000
Jan. 16—The Awakening (Dr.).....1000
Jan. 18—The Old-Fashioned Mother (Dr.)..
Jan. 18—The Walnut Industry (Edu.)....
Jan. 20—Where Destiny Guides (Dr.).....1000
Jan. 23—Women Left Alone (Dr.).....1000
Jan. 25—The Rose of Mexico (Dr.).....1000

BISON (UNIVERSAL)

Dec. 24—The Heroine of the Plains (2 reels)
Dec. 28—El Capitan and the Land Grabbers (Dr.) .....
Dec. 31—The Redemption of White Hawk (2 reel Dr.).....
Jan. 4—Regimental Pals (one reel).....
Jan. 7—A Romance of the Utah Pioneers (2 reels) .....
Jan. 11—An Apache Father's Vengeance (W. Dr.) .....
Jan. 14—A Frontier Providence (2 reel Dr.)
Jan. 18—Regimental Pals (1 reel).....

BRONCHO

Dec. 11—A Double Reward (Dr.).....
Dec. 18—His Sense of Duty (Dr.).....
Dec. 25—The Prospector's Daughter (Dr.)...
Jan. 1—The Burning Brand (2-reel Dr.)..
Jan. 8—In the Ranks (2-reel Dr.).....
Jan. 15—A Blue Grass Romance (2-reel Dr.)
Jan. 22—A Shadow of the Past (2 reel Dr.).

CHAMPION

Dec. 2—Billy Jones of New York (Com. Dr.) .....
Dec. 9—The Honeymooners (Com.).....
Dec. 16—Right Shall Prevail.....
Dec. 23—The Chaperons (Com.).....
Dec. 30—The City Boarder.....
Dec. 30—White Heron .....
Jan. 6—Heart of Love.....
Jan. 13—Sins of the Father (Dr.).....

COMET

Nov. 30—Moccasin Print (W. Dr.).....1000
Dec. 2—A Mother's Folly (Dr.).....1000
Dec. 7—The Rival Sisters (Dr.).....1000
Dec. 9—The Reporter's Courage (Dr.).....1000
Dec. 14—A Change for the Better (Dr.)....1000
Dec. 16—A Love that Never Fades (Dr.).....1000
Dec. 21—Bringing a Husband to Time (Dr.).1000
Dec. 23—Hey Rube (Dr.).....1000
Dec. 28—Winning a Bet from Dad.....1000
Dec. 30—The Trap .....
Jan. 4—The Penalty .....
Jan. 6—Strangers Not Allowed.....

CRYSTAL

Dec. 15—Oh! That Lemonade (Com.).....
Dec. 22—His Wife's Stratagem.....
Dec. 22—Mixed Bottles .....
Dec. 29—Her Visitor .....
Dec. 29—The Elopement .....
Jan. 5—Her Kid Sister .....
Jan. 5—Jones Resurrected .....
Jan. 12—Heroic Harold (Com).....
Jan. 12—A Night at the Club (Com.).....
Jan. 19—A Dip Into Society (Com.).....
Jan. 19—The Fake Gas Man (Com.).....

ECLAIR

Dec. 24—The Story of a Kiss (Com. Dr.)...
Dec. 26—A Dry Town (Com.).....
Dec. 29—Insect Hunting .....
Dec. 29—Contran's Kidnapper .....
Dec. 31—The Wager (Com. Dr.).....
Jan. 2—A Tammany Boarder (Com.).....
Jan. 5—Crawfish .....
Jan. 5—Willy, King of the Janitors.....
Jan. 7—An Accidental Servant.....
Jan. 9—The return of Lady Linda (2 parts Dr.) .....
Jan. 12—The Cobbler and the Financier (Com. Dr.) .....

Feet

Jan. 14—The Detective Santa Claus (Com. Dr.) .....
Jan. 16—Nobody's Love Story (Dr.).....
Jan. 19—Funnicus Marries a Hunchback....
Jan. 19—Life in India.....

FRONTIER

Jan. 1—The Horse Race at Hawley's Ranch (Dr.) .....
Jan. 8—The Stranger at the Mountain Range (Dr.) .....
Jan. 15—The Last Run of the Santa Fe Coach (Dr.) .....

GAUMONT

Dec. 17—A Hazard for a Heart.....
Dec. 19—A Telephone Entanglement.....
Dec. 19—Twixt Devil and the Deep Sea....
Dec. 21—Building an Automobile.....
Dec. 24—A Peach for a Prisoner.....
Dec. 26—Zigoto Drives a Locomotive.....
Dec. 26—The Man With the Pull.....
Dec. 28—With the French Army.....
Dec. 31—Fair Weather Friends.....
Jan. 2—When Her Love Grew Cold.....
Jan. 2—Northern Egypt .....
Jan. 4—The Glove Industry.....
Jan. 7—A Snake in His Bosom.....
Jan. 9—The Destructive Duelists.....
Jan. 9—To HellandBack.....
Jan. 11—Domesticated Wild Animals on Our Western Coast (Topical).....
Jan. 14—The Dungeon of Despair.....
Jan. 16—All Came Out in the Wash.....
Jan. 16—The Beauties of Brittany.....

GEM

Dec. 10—The Awakening of John Bridd (Dr.)
Dec. 17—One Day (Dr.).....
Dec. 24—The Amulet (Dr.).....
Dec. 31—Dorothy's Birthday (Dr.).....
Jan. 7—Absinthe (Dr.) .....
Jan. 14—The Ninth Commandment (Dr.)....

GREAT NORTHERN

Dec. 7—Grandfather's Clock (Com.)..... 661
Dec. 7—Jack the Window Cleaner Com.).... 318
Dec. 14—His First Patient (Com.).....
Dec. 21—The Christmas Gift (Com.)..... 768
Dec. 21—Danish Hussars (Sc.)..... 250
Dec. 28—The Emergency Waiter (Com.).... 636
Dec. 28—From the Balkan War (Sc.)..... 372
Jan. 4—Outwitting a Rival (Com)..... 941
Jan. 11—James, the Hungry One—(Com)... 537
Jan. 11—The New Boot Cleaner (Com.).... 410

IMP

Jan. 4—What Katy Did.....
Jan. 4—Prize Winners at the Poultry Show
Jan. 6—She Slept Through It All (Com.).
Jan. 9—Hearts of the North Land (Dr.)..
Jan. 11—The Baldheaded Club (Com.).....
Jan. 11—Society Day at Piping Rock (Sc.).
Jan. 13—The Seesaw of Life (Dr.).....
Jan. 16—A Little Mother Wants a Mamma (Dr.).....
Jan. 18—The Boob's Inheritance.....
Jan. 18—The Phosphate Industry.....

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Dec. 27—The Law of the West (3 reel Dr.)..
Jan. 3—The Great Sacrifice (2-reel Dr.)...
Jan. 10—The Paymaster's Son (2-reel Dr.)..
Jan. 17—The Little Turncoat (2 reel Dr.)...

KEYSTONE

Jan. 6—Saving Mabel's Dad (Com.).....
Jan. 6—A Double Wedding (Com.).....
Jan. 13—The Cure That Failed (Com.)....
Jan. 13—How Hiram Won Out (Com.).....
Jan. 20—Sir Thomas Lipton.....
Jan. 20—For Lizzie's Sake (Com.).....

LUX

By Prieur.

Dec. 13—Weary Gussie Finds a Job (Com.).. 439
Dec. 13—All Aboard (Com.)..... 494
Dec. 20—Cleanliness is Next to Godliness (Com.) 462
Dec. 20—Only the Chiropodist (Com.)..... 416
Dec. 27—Pat and the Milliner (Com.)..... 445
Dec. 27—A New Use for a Bike (Com.)..... 468
Jan. 3—Pursued by a Lioness (Dr.)..... 951
Jan. 10—The Matrimonial Fever (Com.)... 731
Jan. 10—Don't Tease the Dogs (Com.)..... 252

MAJESTIC

Feet

Dec. 17—The Honor of Surgery (Dr.).....
Dec. 22—Jack in the Box.....
Dec. 24—All Account of a Banana.....
Dec. 29—Love and the Telephone.....
Dec. 31—Jim's College Days.....
Jan. 5—The Little Enchantress.....
Jan. 7—The Hundred Dollar Bill.....
Jan. 12—Just Hard Luck.....
Jan. 14—Child Labor (Dr.).....1000

MILANO

Dec. 14—The Apache Vow (two-reel Dr.)...
Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Dec. 25—The Big White Chief (W. Com.)..
Dec. 27—The Padre's Gift (Dr.).....
Dec. 30—Arabella's Ankle (Com.).....
Jan. 1—The Fight for Right (W. Dr.).....
Jan. 3—The Blackmailers (W. Dr.).....
Jan. 6—Cupid's Assistance (Com.).....
Jan. 8—Gold and Dross (W. Dr.).....
Jan. 10—The Suspect (Dr.).....
Jan. 13—Cupid Finds a Way (W. Com.)....
Jan. 15—The Quickest Way (W. Com.).....
Jan. 17—A Waif of the Desert (Dr.).....

POWERS' PICTURE PLAYS

Dec. 25—Their Xmas Turkey.....
Dec. 27—Toys of Destiny (2 reel).....
Jan. 1—The Wise One (Com.).....
Jan. 3—Wheels of Fate (Dr.).....
Jan. 8—Almost a Hero .....
Jan. 8—Akron, Ohio .....
Jan. 10—Baxter's Busy Day (Com.).....
Jan. 15—Mammy's Chile (Com.).....
Jan. 17—The Tramp Reporter (2 reel Dr.)..

PUNCH

Dec. 26—The Devil of a Time (Com.)..... 500
Dec. 26—Wanted a Husband (Com.)..... 500
Jan. 2—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.)... 500
Jan. 9—The Poor Boob.....
Jan. 9—The Mix-Up .....
Jan. 16—Finny's Luck .....
Jan. 16—Saw Wood .....
Jan. 23—Tom, Dick and Harry (Com.)..... 500
Jan. 23—That Catchy Ragtime Dance (Com.) 500

RELIANCE

Dec. 7—Topsy-Turvy Love Affair (Com.)..1000
Dec. 11—Joe's Reward (Dr.).....1000
Dec. 14—A Fairyland Bride (Dr.).....1000
Dec. 18—Fires of Conscience (two-reel Dr.).2000
Dec. 21—Rowdy Comes Home.....
Dec. 25—Bedella Has a Toothache.....
Dec. 25—Fooling the Specialist.....
Dec. 28—Trying to Keep Bedelia.....
Jan. 1—Duty and the Man (2 reels).....
Jan. 4—A Jolly Good Fellow (Com.).....1000

REX

Dec. 26—A Business Man's Wife (Dr.).....
Dec. 29—An Ill Wind (Dr.).....
Jan. 2—The Ride of Jennie McNeil (Dr.)..
Jan. 5—It Doesn't Pay (Dr.).....
Jan. 9—The Actress (Dr.).....
Jan. 12—Bygone Days (Dr.).....
Jan. 16—The Flower Girl (Dr.).....
Jan. 19—He Never Knew (Dr.).....

SOLAX

Dec. 20—Five Evenings .....
Dec. 25—The Finger Prints.....
Dec. 27—The Woman Behind the Man.....
Jan. 1—Cousins of Sherlocko .....
Jan. 3—Canine Rivals .....
Jan. 8—A Million Dollars .....
Jan. 10—The Mutiny of Mr. Henpeck.....
Jan. 15—Mother and Daughter.....

THANHOUSER COMPANY.

Dec. 29—While Mrs. McFadden Looked Out
Dec. 29—His Uncle's Wives.....
Dec. 31—With the Mounted Police.....
Jan. 3—A Poor Relation .....
Jan. 5—A Guilty Conscience.....
Jan. 7—The Boomerang .....
Jan. 10—The Evidence of the Film.....
Jan. 12—The City Mouse.....
Jan. 14—A Mystery of Wall Street.....
Jan. 17—The Pretty Girl in Lower 5.....
Jan. 19—The Commuter's Cat.....

VICTOR

Dec. 13—Owing More (Com.).....
Dec. 20—The Consequences (Dr.).....
Dec. 27—The Professor's Dilemma.....
Jan. 3—The Grouch (Com.).....
Jan. 10—The Lie (Dr.) .....
Jan. 17—The Hypocrite (Com.).....

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

SCENARIOS

We want Highest Class contribution—Comedies Specially Desired.

KINEMACOLOR CO.
1600 BROADWAY, NEW YORK

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN
BERLIN SW 68 Fruchstr. Berlin O. 17.
Annual subscription abroad 12 sh. Write for specimen copy.

The Bioscope THE MOVING PICTURE PAPER IN GT. BRITAIN AND THE BEST ADVERTISING MEDIUM BAR NONE

SUBSCRIPTION, $3.50 A YEAR.
SINGLE COPIES, 10 CENTS, POST FREE.

85, Shaftesbury Avenue :: London, W., England

WATCH FUTURE ANNOUNCEMENTS

THE MOST STIRRING ANIMAL DRAMA EVER PRODUCED

BEASTS OF THE JUNGLE

A thrilling animal drama with a lion, tiger, elephant, monkey and parrot in the leading roles. The only animal picture ever staged in which the players appear in scenes with the beasts. The climax shows a stirring struggle between a man and a lion. Vinnie Burns shows remarkable pluck in a scene with the tiger.

STATES RIGHTS SPECIAL

Exclusive territory to be sold within a few weeks.

Wire or write for reservations.

A remarkable assortment of advertising matter to be circulated with this feature.

REGULAR RELEASES

MOTHER AND DAUGHTER
Released Wednesday, January 15

THE QUARRELERS
Released Friday, January 17

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Dec. 9—She Is a Pippin (Com.).....
Dec. 12—My Gero (Dr.).....
Dec. 16—The Burglar's Dilemma (Dr.).....
Dec. 19—The Divorcee (Com.).....
Dec. 19—Papering the Den (Com.).....
Dec. 23—A Cry for Help.....
Dec. 26—The God Within.....
Dec. 30—Bill Boggs's Windfall (Com.).....
Dec. 30—A Day's Outing (Com.).....
Jan. 2—Three Friends .....
Jan. 6—The Telephone Girl and the Lady (Dr.) .....
Jan. 9—The Best Man Wins (Com.).....
Jan. 9—The Bite of a Snake (Com.).....

CINES

George Kleine

Dec. 10—Picturesque Italian Scenes (Sc.)... 650
Dec. 10—The Lion Tonic (Com.)..... 350
Dec. 14—Trapping the Conspirators (Dr.)....1010
Dec. 17—As Fate Wills (Dr.).....1000
Dec. 21—The Tivoli Hills and the Falls of Anio (Central Italy) (Sc.)..... 430
Dec. 21—Nearly Lion Tamers (Com.)..... 570
Dec. 24—A Ladies' Man (Com.)..... 300
Dec. 24—Picturesque Sorrento, Italy (Sc.).. 325
Dec. 24—His "Siring" Overcoat (Com.).... 375
Dec. 28—Balkan War Scenes.....1000
Dec. 31—Among the Abruzzi Mountains (Central Italy) (Travel)..... 350
Dec. 31—Amy's Choice (Com. Dr.)..... 750
Jan. 4—A Sister's Heart (Dr.).....1000
Jan. 7—A Maid's Devotion (Dr.).....1000
Jan. 11—The Woes of a Peacemaker (Com. Dr.) 1000
Jan. 14—The Velino River and Falls, Italy (Sc.) 100
Jan. 14—A Fishermaiden's Heart (Dr.)..... 900
Jan. 18—An Absent-minded Lover (Com.)... 500
Jan. 18—Taming the "Spooks" (Com.)..... 500
Jan. 21—She Shall Not Know (Dr.).....1000
Jan. 25—Plot and Counterplot (Dr.).....1000

EDISON

Dec. 6—A Forest Fire (Edu.).....1000
Dec. 7—His Mother's Hope (Dr.).....1000
Dec. 9—Saving the Game (Dr.)..... 600
Dec. 9—Harnessing a Mountain Stream (Desc.) 400
Dec. 10—Annie Crawls Upstairs (Dr.).....1000
Dec. 11—A Sunday Afternoon in Rural England (Sc.) 300
Dec. 11—No Place for a Minister's Son (Com.) 700
Dec. 13—Fog (Dr.) 1000
Dec. 14—A Christmas Accident (Dr.).....1000
Dec. 16—Public and Private Care of Infants (Edu.) 995
Dec. 17—Lady Clare (Dr.).....1000
Dec. 18—An Old Appointment (Dr.)..... 500
Dec. 18—When Joey Was On Time (Com.).. 500
Dec. 20—The First Settler's Story (Dr.)....1000
Dec. 21—A Proposal Under Difficulties (Com.) 990
Dec. 23—An Old-Fashioned Elopement (Com.) 1000
Dec. 24—What Katie Did (Dr.).....1000
Dec. 25—Love Among the Geysers (Com.)...1000
Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Dr.) 1000
Dec. 28—He Swore Off Smoking (Com.).... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Com.) 475
Jan. 1—Yosemite National Park and the Big Trees of California (Sc.).... 375
Jan. 1—How They Got the Vote (Com.)... 625
Jan. 3—The Running Away of Doris (Dr.).1000
Jan. 4—The Redman's Burden (Dr.).....1000
Jan. 6—The New Day's Dawn (Dr.).....1000
Jan. 7—An Unsullied Shield (Dr.).....1000
Jan. 8—Interrupted Wedding Bells (Com.).1000
Jan. 10—The Eldorado Lode (Dr.).....1000
Jan. 11—The Maid of Honor (Dr.).....1000
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Des.) 400
Jan. 13—The Office Boy's Birthday (Com.). 600
Jan. 14—At Bear Track Gulch (Dr.).....1000
Jan. 15—The Title Cure (Com.).....1000
Jan. 17—Leonie (Dr.) 1000

ESSANAY FILM CO.

Nov. 29—The Iron Heel (Dr.).....1000
Nov. 30—Broncho Billy's Mexican Wife (Dr.) 1000
Dec. 3—Western Girls (Dr.).....1000
Dec. 4—Almost a Man (Com.).....1000
Dec. 5—Football Days at Cornell (Edu.)....1000
Dec. 6—The Supreme Test (Dr.).....1000
Dec. 7—Broncho Billy's Love Affair (Dr.)...1000
Dec. 10—The Shadows of the Cross (Dr.)...
Dec. 11—Time Flies (Com.).....
Dec. 12—The Prospector (Dr.).....
Dec. 13—The Error of Omission (Edu.)....
Dec. 14—"Alkali Ike's Motorcycle (Com.)...
Dec. 17—The Virtue of Rags (Dr.).....1000
Dec. 18—His Birthday Jacket (Com.).....1000
Dec. 19—The Sheriff's Luck (Dr.).....1000

Feet

Dec. 20—Guiseppe's Good Fortune (Com.)..1000
Dec. 21—Broncho Billy's Promise (Dr.).....1000
Dec. 24—The Sheriff's Inheritance (Com. Dr.) 1000
Dec. 25—The Cat's Paw (Dr.).....1000
Dec. 26.—Bill Mixes with Relations (Com.)..1000
Dec. 27—Love Through a Lens (Com.).....1000
Dec. 28—The Reward for Broncho Billy (Dr.) 1000
Dec. 31—Requitted Love (Dr.) 1000
Jan. 1—Seeing Is Believing (Com.).....1000
Jan. 2—The Miner's Request (Dr.).....1000
Jan. 3—When Soul Meets Soul (Dr.).....1000
Jan. 4—Broncho Billy and the Maid (Dr.).1000
Jan. 7—The Heiress (Com.).....1000

LUBIN

Dec. 10—The Wonderful One Horse Shay...
Dec. 12—Kitty and the Bandits.....
Dec. 13—The Crooked Path (Special two reels)
Dec. 13—Buster and the Cannibals.....
Dec. 13—His First Skate.....
Dec. 14—When Love Leads.....
Dec. 16—Bar-K Foreman .....
Dec. 17—Madeleine's Christmas .....
Dec. 19—His Western Way.....
Dec. 20—Hogan vs. Schmidt .....
Dec. 20—Nora the Cook.....
Dec. 21—Home Sweet Home .....
Dec. 23—The Mountebank's Daughter.....
Dec. 24—The End of the Feud.....
Dec. 26—Two Boys (Com. Dr.).....
Dec. 27—Palmetto Hat Industry (Ind.).....
Dec. 27—Once Was Enough (Com.).....
Dec. 28—The Blind Cattle King (Dr.).....
Dec. 30—A Mother's Strategy (Dr.).....
Dec. 30—The Power of Silence.....
Dec. 31—The Bravery of Dora (Dr.).....
Jan. 2—John Arthur's Trust .....
Jan. 3—A Guilty Conscience.....
Jan. 6—Courageous Blood (Dr.).....
Jan. 7—The Village Blacksmith (Dr.).....
Jan. 9—Twilight of Her Life (Dr.).....
Jan. 10—Stage Struck Sallie (Com.).....
Jan. 10—An Accidental Dentist (Com.).....
Jan. 11—San Xavier Mission, Tucson, Arizona (Ind.) .....
Jan. 11—The Artists' Romance (Com.)....

G. MELIES

Nov. 14—Value Received (Dr.) 1000
Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000
Dec. 12—The Castaway (Dr.).....1000
Dec. 19—A Woodland Christmas in California (Dr.) 1000
Dec. 26—Jack's Burglar (Com.).....1000
Jan. 2—Tempest Tossed (Dr.).....1000
Jan. 9—Her Great Chance (Dr.).....1000
Jan. 16—The Kiss of Salvation (Dr.).....1000
Jan. 23—Aileen o' the Sea (Dr.).....1000
Jan. 30—The Gypsy's Warning (Dr.).....1000

PATHE FRERES

Dec. 14—Reindeer Hunting in Norway.....
Dec. 16—Pathe's Weekly No. 51.....
Dec. 17—A Rival of Corusa (Com.).....
Dec. 17—Metamorphoses (Trick) .....
Dec. 18—The Receiving Teller (Dr.).....
Dec. 19—Glimpses of Montana (Travel)....
Dec. 19—Sidi Hadji Moursouck (Acrohatic)..
Dec. 20—A Farm House Romance (Com.)....
Dec. 20—The Dionnes on the Horizontal Bar (Acrobatic) .....
Dec. 20—The Past Performance (Dr.).....
Dec. 21—A Simple Maid (Dr.).....
Dec. 23—Pathe's Weekly No. 52.....
Dec. 24—The Christmas Miracle (Dr. Com.)
Dec. 25—Dynamited Love (Com.).....
Dec. 26—The Beach Combers (Dr.).....
Dec. 27—French Naval Manœuvres in the English Channel (Sc.).....
Dec. 27—The Chaffinch and Her Family (Edu.) .....
Dec. 28—The Bear Trap (Dr.).....
Dec. 30—Pathe's Weekly No. 53.....
Dec. 31—The Caprice of the King (Dr.).....
Jan. 1—The Cowboy and Baby (W. Com.).
Jan. 2—The Frame Up (W. Dr.).....
Jan. 3—Between Two Girls (Com.).....
Jan. 3—Sand Hoppers .....
Jan. 3—Romeo and Juliet (Dr.).....
Jan. 4—The Doctor's Blind Child (Dr.)....
Jan. 6—Pathe's Weekly No. 2.....
Jan. 7—Love Unconquerable .....
Jan. 8—Peggy and the Old Scout.....
Jan. 9—The Hollow Tree (Dr.).....
Jan. 10—Radiography in Practice.....
Jan. 10—The Life of Ants.....
Jan. 11—Starting Something (Com.).....
Jan. 13—Pathe's Weekly No. 3.....
Jan. 14—The Jelly Fish and the Plankton....
Jan. 14—The Palace of Fontainebleau (Travel) .....
Jan. 15—Her Faithful Yuma Servant (Dr.)..
Jan. 16—Mixed Colors (Com.).....
Jan. 17—Our Enemy, the Wasp (Science)..
Jan. 17—Along the Rivicra (Travel).....
Jan. 18—The Family Jar (Com.).....

KALEM CO.

Feet

Dec. 23—The Shaughraun (Special 3 reel Dr.) 3000
Dec. 23—The Two Runaways (Dr.).....1000
Dec. 25—A Busy Day in the Jungle (Com.)..
Dec. 25—Brave Old Bill (Com.).....
Dec. 27—A Business Buccaneer (Dr.).....1000
Dec. 28—A Mountain Tragedy (Dr.).....1000
Dec. 30—The Peace Offering (Com.).....
Dec. 30—Why Tightwad Tips (Com.).....
Jan. 1—The Mission of a Bullet (Dr.)....1000
Jan. 3—A Treacherous Shot (Dr.).....1000
Jan. 4—The Flag of Freedom (Dr.).....1000
Jan. 6—The Usurer (Dr.).....1000
Jan. 8—The Manicurist and the Mutt (Com.)
Jan. 8—Johnny Goes Ducking (Com.).....
Jan. 10—The Wives of Jamestown (2 reel Dr.) 2000
Jan. 10—Grandfather (Dr.) 1000
Jan. 11—Sawmill Hazard (Dr.).....1000

SELIG

Dec. 24—Roderick's Ride (W. Dr.).....1000
Dec. 25—A Counterfeit Santa Claus.....1000
Dec. 26—The Little Organ Player of San Juan (Dr.) .....
Dec. 27—A Pair of Boots (Com.).....
Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Com.).....1000
Dec. 30—Our Lady of the Pearls (Dr.).....1000
Dec. 31—A Rough Ride with Nitroglycerine (W. Dr.) 1000
Jan. 1—A Loyal Deserter (Dr.) 1000
Jan. 2—Greater Wealth (Dr.).....1000
Jan. 3—Steak and Onions (Com.).....
Jan. 3—The Curious Family (Com.).....
Jan. 6—Prompted by Jealousy (Dr.).....1000
Jan. 7—The Gunfighter's Son (Western)....1000
Jan. 8—The Man Who Might Have Been (Dr.) 1000
Jan. 9—The False Order (Dr.).....1000
Jan. 10—The Cowboy Editor (Com.).....
Jan. 10—Whose Wife Is This (Com.).....
Jan. 13—The Clue (Dr.).....1000
Jan. 14—Bud's Heiress (W. Com.).....1000
Jan. 15—A Plain Girl's Love (Dr.).....
Jan. 16—A Revolutionary Romance (War Dr.) 1000
Jan. 17—Poison Fuz .....
Jan. 17—The Clay Industry.....

URBAN ECLIPSE

George Kleine

Dec. 11—The Manchester Ship Canal, England (Travel) 400
Dec. 16—The Red Man's Honor—Part One (Dr.) 1000
Dec. 16—The Red Man's Honor—Part Two (Dr.) 1000
Dec. 18—Picturesque Dalmatia (Balkan) (Sc.) 450
Dec. 18—Three Rogues Outwitted (Com.)... 550
Dec. 25—Beauty Spots in South Wales (Travel) 250
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.)..... 450
Jan. 1—Laughing Billy (Com.)..... 400
Jan. 1—A Four-footed Cupid (Com.)..... 600
Jan. 8—Along the Coast of Dalmatia, Austria (Travel) 200
Jan. 8—Kidnapping the Fiddler (Com.).... 800
Jan. 15—Two Men and a Girl (Dr.).....
Jan. 22—Balkan War Territory (Sc.).....1005

VITAGRAPH

Dec. 19—The Hat (Dr.).....1000
Dec. 20—Following the Star (Dr.).....1000
Dec. 21—A Marriage of Convenience (Dr.)..1000
Dec. 23—While She Powdered Her Nose (Com. Dr.) 1000
Dec. 24—It All Came Out in the Wash (Com. Dr.) .....
Dec. 24—Ida's Xmas (Dr.).....
Dec. 25—Two Women and Two Men (Dr.)..1000
Dec. 26—Freckles (Com.) 1000
Dec. 27—The Better Man (Dr.).....1000
Dec. 27—The Reincarnation of Kharma (3 reels Special) (Dr.).....3000
Dec. 28—Sue Simpkins' Ambition (Com. Dr.).1000
Dec. 30—Planting the Spring Garden (Com.).1000
Dec. 31—A Woman (Dr.) 1000
Jan. 1—Love Hath Wrought a Miracle (Dr.)
Jan. 1—Casey at the Bat (Com.).....
Jan. 2—The Adventure of the Counterfeit Bills (Dr.) 1000
Jan. 3—Mr. Bolter's Niece (Com. Dr.).....1000
Jan. 4—A Bit of Blue Ribbon (Dr.) 1000
Jan. 6—Angel of the Desert (Dr.).....1000
Jan. 7—The Wings of a Moth (Dr.).....1000
Jan. 8—The Delayed Letter (Dr.).....1000
Jan. 9—Two of a Kind (Com.).....
Jan. 9—Betty's Baby (Com.).....
Jan. 10—The Ambassador's Disappearance (Dr.) 1000
Jan. 11—O'Hara Helps Cupid (Com.).....1000
Jan. 13—The Three Black Bays (Com.).....1000
Jan. 14—The Winning Hand (Western).....1000
Jan. 15—Off the Road (Dr.).....1000
Jan. 16—The Bringing Out of Papa (Com.)..1000
Jan. 17—His Wife's Relatives (Com.).....
Jan. 17—The Interrupted Honeymoon (Com.)

The Mikado Funeral

500 feet

The most beautiful spectacular and military display of a country unknown to us

Selling at 10 cts. per foot First Come First Served

50 posters free with each print

General Film Publicity & Sales Co.

145 WEST 45th ST., NEW YORK

ECLAIR

TUESDAY, JANUARY 14TH,

"THE DETECTIVE'S SANTA CLAUS"

It will delight the youngsters and touch the inner-heart of every grown-up.

THURSDAY, JANUARY 16TH,

"NOBODY'S LOVE STORY"

A tale of the land of just God and Man, where there was no law, except a man's honesty and honor among his fellows.

SUNDAY, JANUARY 19TH,

"Funnicus Marries a Hunchback" and "Life in India"

ANOTHER CERTAIN FEATURE, JANUARY 23RD,

"THE SPECTRE BRIDEGROOM"

In Two Glorious Parts.

A BEWITCHING AND ENTRANCING ADAPTATION OF WASHINGTON IRVING'S MEMORY-HAUNTING LITTLE MASTERPIECE

ECLAIR FILM COMPANY, 225 W. 42d Street, New York City

In writing to advertisers please mention "MOVING PICTURE NEWS"

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

EXHIBITORS!

See the wonderful Clock Premium we offer with a year's subscription to the

Moving Picture News

(page 4 for particulars)

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O

ITALA COMEDIES

-TWO ON EVERY REEL-

EVERY MONDAY

NEW POSTERS THAT PULL (ASK ANY EXCHANGE)

ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

MAJESTIC

THE MAJESTIC MOTION PICTURE COMPANY

IN ONE REEL **PRESENTS** **SUNDAY, JAN. 5th**

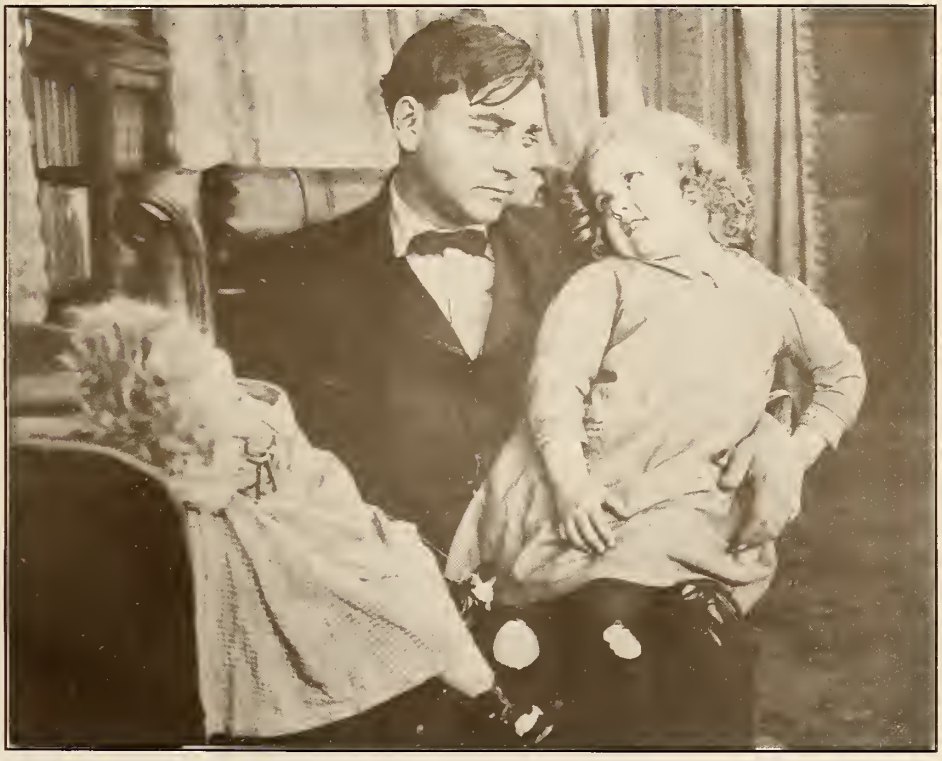
"The Little Enchantress"

With RUNA HODGES (The Beautiful Child-Actress) AND A SPLENDID CAST

TUESDAY JAN. 7th

THE UNIQUE COMEDY DRAMA

"The Hundred Dollar Bill"



"RUNA MAKES FRIENDS WITH THE BURGLAR"

SUNDAY JAN. 12th

THE DRAMA WITH A MORAL

"JUST HARD LUCK"

COMING **TUESDAY, JANUARY 14th** **COMING**

"CHILD-LABOR"

A POWERFUL SENSATIONAL DRAMA ON A LIVE SUBJECT

THE MAJESTIC MOTION PICTURE CO., 540 West 21st Street, NEW YORK

(THE MUTUAL PROGRAM)

POWER'S CAMERAGRAPH No. 6A

THE MACHINE WITHOUT A PEER

WHAT IT GIVES

DURABILITY: Solid in construction, yet so perfectly adjusted, that it operates with the greatest ease—and noiseless.

RESULTS: And it gets 'em too—the greatest virtue of all, **PEERLESS PROJECTION.** Pictures absolutely without flicker.

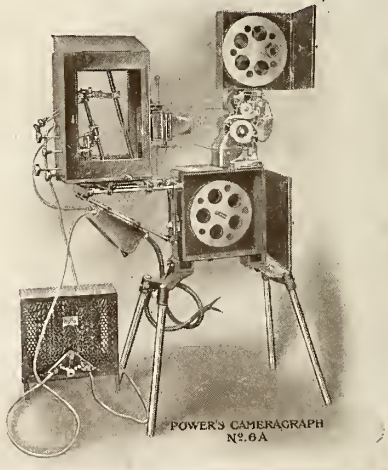
WHAT IT RECEIVES

PUBLIC CONFIDENCE: And this, the greatest test of supreme merit, is proved by the fact that

POWER'S SALES EXCEED THOSE OF ALL OTHER MOVING PICTURE MACHINES COMBINED.

The trade has recognized our supremacy for fifteen years; let us get acquainted with you.

Our catalogue D is out now. Let us send it to you.



Nicholas Power Company

90 Gold Street :: New York

THE LEADING MAKERS OF MOTION PICTURE MACHINES

JAN 22 1913

MOVING PICTURE NEWS

VOLUME VII
No. 2

JANUARY 11
1913

LIBRARY OF PERIOD JAN 22 19

Scene from
"SATAN"
or the Drama of Humanity
"Ambrosio" feature (4 Parts)

PRICE
TEN
CENTS

RELIANCE

SATURDAY **MISS EDGENE DE LESPINE** **JANUARY 11th**

IN THE ROLLICKING FARCE-COMEDY

"A NIGHT OF TERROR"

WEDNESDAY, JANUARY 15th

"THE WHEEL OF FATE" or "TRAPPED BY SCIENCE"

A REMARKABLE DRAMA IN ONE REEL AND SEVENTY-SIX SCENES

IN PREPARATION—TWO NOTABLE TWO-REEL FEATURES

"THE OPEN ROAD" AND "THE BELLS"

WITH MISS GERTRUDE ROBINSON AND MR. IRVING CUMMINGS

WITH MR. E. P. SULLIVAN IN HIS FAMOUS CHARACTERIZATION OF "MATHIAS"

THE RELIANCE STUDIOS - - 540 West 21st Street, NEW YORK

(MUTUAL PROGRAM)

Ambrosio

WIRE AT ONCE FOR

SATAN

NOT MUCH TERRITORY LEFT

OUR NEXT BIG FEATURE

The Knights of Rhodes

A big spectacular historical subject introducing the capture of the Island of Rhodes by the Sultan Soliman's army

ALL OUR REGULAR RELEASES POSTPONED UNTIL

SATURDAY, JAN. 25

ALL EXCHANGES INTERESTED WRITE AT ONCE

All posters supplied direct by MORGAN LITHOGRAPH CO., Cleveland, Ohio

Some more big novelties coming, so keep in touch with us

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

VERDICT FAVORS ECLAIR

The world of motion pictures—exchange men, exhibitors and public says—

GIVE US ECLAIR

BE SURE YOU GET THAT ROMANTIC LOVE COMEDY DRAMA FEATURE

adapted from Washington Irving's famous story

THE SPECTRE BRIDEGROOM

IN TWO REELS————————OUT JAN. 23rd.

HERE ARE THE OTHER LATEST WINNERS

TUESDAY, JAN 21st, 1913

THE GALLOP OF DEATH

Suspense, strength and action are combined here in a powerful story. It is handled with an artistic touch.

SUNDAY, JAN. 26th.

AFTER THE SHIPWRECK

A Paris Eclair drama. Strong situations, beautiful settings and magnificent acting. It has the "punch."

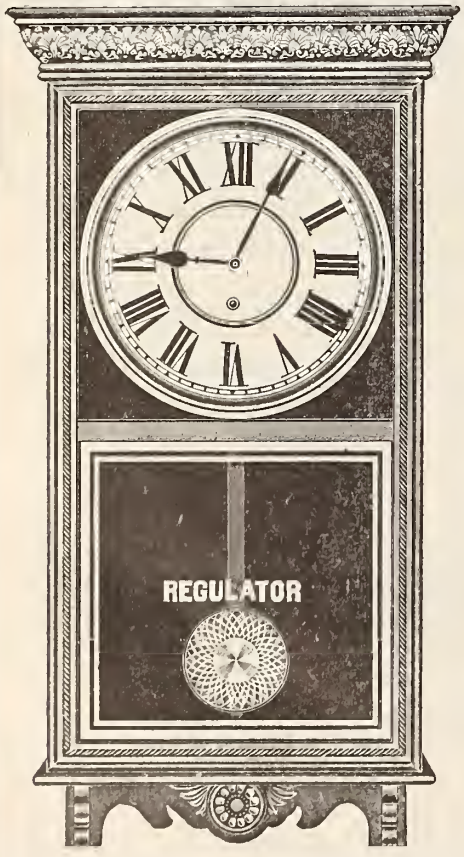
TUESDAY, JAN. 28th.

THE ONE WHO HAD TO PAY

A prodigal son drama of American business that rings true and pulls at the heart strings.

We have photos of our American company and we publish a bulletin of live news every two weeks, which will be sent to your theatre for the asking. If we can be of any assistance JUST ADDRESS US————225 W. 42nd St., New York City.

ECLAIR FILM CO.



A Good Big Clock For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

Do You Know That?

The Gaumont Co. issue a three sheet poster with either their Tuesday or Thursday release?

That exhibitors may obtain free the semi-monthly publication The Gaumont Graphic, which contains synopses, pictures, and the names of feature film companies who rent Gaumont feature films in your state?

That the name Gaumont in front of your house will keep your cashier busy?

Exclusive rights to all Gaumont regular releases including the Gaumont Weekly, are open in parts of the United States?

Gaumont

Shipments through FILM SUPPLY CO. OF AMERICA

GAUMONT COMPANY

Flushing, New York City

Gaumont

Simplex

Projectors give perfect screen results and are

BUILT TO WEAR

Consider the evidence of those who have thoroughly tested them.

"Gentlemen:—I have been operating Simplex Machine No. 133 for almost a year. It has given perfect satisfaction and we run thirteen hours per day. I spend less time to keep it in running order than any machine I have ever run, so when quitting time comes at night the operator goes home with the rest of them.

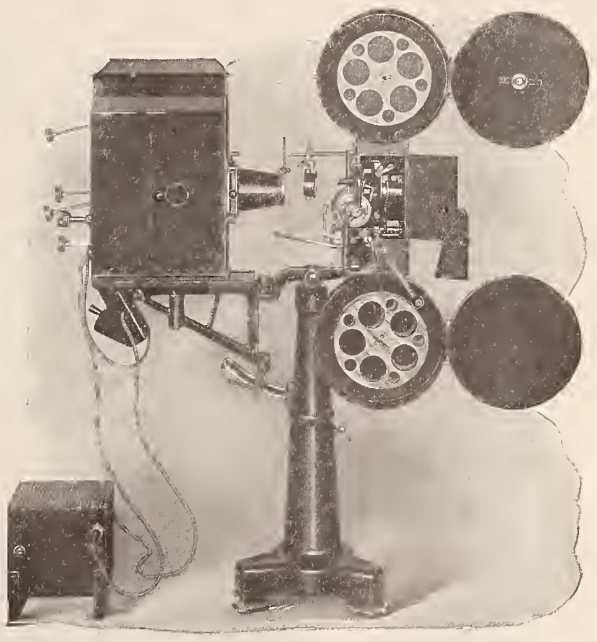
R. H. BAKER,
"Member, Kansas City Moving Picture Operators' Union."
"Dec. 28, 1912.

"Gentlemen:—A machine of its ability will almost talk for itself. Simple as the name. Would not accept any other machine in my two houses. Easiest to set up; easiest to operate. The lamp is equal to the machine. The whole machine is built heavy and equal to that 'All-day run.' Anyone who knows anything about all of the makes of machines will say: 'Put in a Simplex and the people will he safe from fire.'

"I remain, A Simplex Booster,

J. C. WORSHAN."
"Dixie Theatre, Houston, Texas, December 7, 1912."

Write today for catalogue B and name of nearest dealer who handles the Simplex.



MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

SHREWD STATE RIGHT BUYERS KNOW

GAUMONT FEATURES ARE HALF RENTED BEFORE THEY'RE BOUGHT

PROOF

Gaumont Quality . .	25%
Advertising (Trade Papers)	15%
" (Gaumont Graphic)	10%
	50%

HERE THEY ARE

The HUMAN VULTURE

(TWO REELS)

The drowning of the coal miners sacrificed to the mine owner's greed. How the wife of one of his victims defended the criminal in support of her principles of hospitality. The summary vengeance which nature wreaked when the mob clamored for his life.

The WHITE GLOVE BAND

(THREE REELS)

In the GRIP of the VAMPIRE

(THREE REELS)

The BRIDGE of SORROW

(TWO REELS)

THE INTERNATIONAL CONSPIRACY
(THREE REELS)

AN OPPORTUNITY

Exclusive rights to all GAUMONT regular releases, including the GAUMONT WEEKLY, are open in parts of the United States.

Negotiations will not long remain pending. To avoid disappointment send your inquiry now.

PERILS OF THE ATLANTIC
(TWO REELS)

THE VENGEANCE OF EGYPT
(THREE REELS)

IN THE LAND OF THE LIONS
(TWO REELS, HAND-COLORED)

Shipments through FILM SUPPLY CO. OF AMERICA

GAUMONT CO.

Flushing, New York City

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII **January 11, 1913** **Number 2**

THE QUESTIONS OF CENSORSHIP

THE word "Censor" is one of the most galling words that can be said to an American citizen. It implies something altogether contrary to the spirit of American freedom. It implies that America is not free and gives one the thought of Germany, which has the police censor conduct, opinions and speech. It suggests France, where the Commissioner of Police interferes with a man spending his money beyond his means. It suggests Russia, where every newspaper received from abroad comes under the eye of the censor who blackens out all mention of anything that treats of liberty of the subjects, or freedom of speech regarding the Czar or the government, or anything that will elevate the poor downtrodden Russian.

If a censorship is necessary for the films, it is also necessary for the stage, both legitimate and vaudeville. It is more than necessary for the yellow press which makes such glaring headlines of the vice squad, but my contention is that a censorship board is not necessary at all, so far as Cinematography is concerned, because as a rule the public are the best critics, and what they do not like is never exhibited a second time. I quite agree with Mayor Gaynor, and believe he was in the right vetoing the ordinance for the censorship of the pictures. Means are already employed to keep immoral and suggestive films off the screen, and it would be a good thing for the public taste if many plays and scenes that are not indecent but merely coarse and vulgar could be excluded from the films, the legitimate and the vaudeville stages, but a censorship of the desires and tastes of the public is almost impossible, and utterly undesired in this country. Educate and train the people, and then a general improvement of the popular taste will follow which would not depend upon the services of official or unofficial censor boards.

Our article of December 21st brought forth the following from Mr. Collier, and I have much pleasure in publishing the other side of the question:

In your issue of December 21st is a statement characterizing the National Board of Censorship as "subsidized by the manufacturers, who, as they pay the piper, consequently call the tune." As this is wholly incorrect we would greatly appreciate the publication of the facts.

You will note from enclosed report of the National Board of Censorship that no voting member of the board receives compensation directly or indirectly and that no member has any interest in the motion picture business. You will note likewise that the board is controlled by ten civic agencies in New York, who, among them, expend annually several hundred thousand dollars in disinterested public work.

You will note that the trade contributions, devoted to clerical and executive work exclusively, aggregate only about $7,500 a year; that the largest salary paid is $2,000 a year; that no secretary votes on films.

It is unfortunate that the public press, which is often inimical to the motion picture art, quite continuously misunderstands the work of the National Board, but it is still more unfortunate that an established trade journal, published in the interest of the motion picture art, should misunderstand the work of the National Board. The board exists at the request of the trade interests. It does its work without discrimination for all of the trade groups; it represents an extraordinary effort on the part of disinterested people to defend the motion picture business against foolish attack and to make it worthy of public support.

In addition to this I wish to state that as I was the first to bring the matter of the censorship board before the late Sprague Smith, I certainly am not opposed to any agency that will prevent the exhibition of illogical films on the screen. Herewith follows the financial statement as issued by the censorship board:

Statement of the Treasurer of the People's Institute as to receipts and disbursements on behalf of the National Board of Censorship, April 1, 1911—*Oct.* 1, 1912.

Received from J. J. Kennedy, on behalf of the licensed manufacturers	$9,000.00
Received from the Motion Picture Distributing and Sales Company, on behalf of independent manufacturers	900.00
Contribution toward Secretary's traveling expenses, from civic societies in Wisconsin, etc	148.80
Contributions from various individuals	38.00
Rebate from New York Telephone Company	11.21
Total receipts	$10,098.01

The above sum was transferred by the People's Institute to the National Board of Censorship of Motion Pictures and disbursed by the General Committee of that Board.

V. EVERET MACY,
Treasurer, the People's Institute.

The above figures will speak for themselves without any further explanation.

This question of censorship is agitating the minds of the Australian film manufacturers from whom I have received letters this week, and also press notices of the fight that the Greater T. D. Williams Co. is putting up against the goody, goody people there. England, especially London, is having hard work to fight the censorship boards there, and the same conditions exist in one or two other countries, chiefly in the large cities. The cry also comes from our own country, from Cincinnati, Cleveland, Philadelphia, St. Louis, Denver, Seattle, San Francisco, Boston and others, and, as I stand in my editorial above referred to, I believe the Exhibitors' League is the right party to take this matter in charge, and purge the industry from everything of a vulgar or low nature. I will be glad to hear the opinions of exhibitors, or those in authority entitled to know, regarding the value of the censorship board of some of the pictures they are now exhibiting.

Alfred H. Saunders.

FORTHCOMING EXPOSITION IN CINEMATOGRAPHY

One of the novel and attractive features of the forthcoming First International Exposition of the Motion Picture Art, to be held at the Grand Central Palace the week of July 7, 1913, will be four "model" moving picture theatres, which are to be erected on the mezzanine floor of the palace.

These theatres will be examples of what the ideal moving picture playhouse should be, such as every exhibitor should be able to boast of, and if this were possible at the present time, there would not be the adverse criticism that appears in certain quarters against some of the theatres.

The "model" theatres will be replete with every modern appliance known to the moving picture industry which makes up a perfect equipment, so that exhibitors from all over the world who will attend the exposition may see the latest in theatrical construction, decorations and accessories. Four different decorative firms have volunteered to supply each theatre with separate and distinct fronts of elaborate design. Other leading manufacturers have agreed to furnish the most modern ventilating systems, the best lighting effects, the recognized leading screens, machines, chairs, ticket boxes, etc. Different manufacturers will contribute to the equipment of each theatre, no one being allowed to supply more than one article, thus insuring a larger variety.

In one theatre films released by the Universal Company will be exhibited exclusively, in the second those of the Film Supply Company of America will preside, in the third the General Film Companies, while the fourth will be devoted to the products of manufacturers not allied with any combine. Different machines will be used in each house as well.

The theatres will occupy floor space of approximately 80 by 20 feet and the admission is to be absolutely free.

The able committee in charge of the arrangements have made rapid strides in their work and are to be congratulated upon their excellent progress thus far.

The First International Exposition of the Motion Picture Art is destined to be the greatest event in the history of cinematography, appealing, as it will, alike to the manufacturers, exhibitors, exchange men, players, directors, and even the moving picture fans, all of whom will be treated to a veritable feast for the eye when they look upon the remarkable display of everything relating to the new art to which they are devoted.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Ohio is certainly making great preparations for the convention to be held in Columbus, at the Southern Hotel, on the 21st and 22nd of January 1913. The state officers' office is flooded with letters and inquiries for space, etc. Three hundred and thirty-two members of the State League of Ohio, State Branch No. 1, have already written that they will be at the convention, without fail. Cincinnati Local Branch No. 2 has made reservation at the Southern Hotel for thirty-five rooms. Manufacturers who desire to give an exhibition will please take notice that the Southern Hotel is going to be crowded with exhibitors. There have already been sixteen exhibitors inquiring if moving picture machines will be shown, and there are inquiries coming in in regard to accessories of all kinds, as a large number of exhibitors who will attend the convention are waiting to see the various makes and kinds of things they desire. This will be a most profitable convention for those who make exhibits. President M. A. Neff left Cincinnati Friday night, arriving in Toledo Saturday morning, and held an enthusiastic local meeting at room 50, Boody Hotel. Toledo is in line and will be at the state convention with a strong delegation. Mr. Neff will go from Toledo to Columbus to confer with the local committee which is preparing to take a picture and getting everything ready for the big meeting. Gaumont will take a picture of the parade of the motion picture exhibitors and the visit of the exhibitors to pay their respects to Governor Cox, on his special invitation. This will be a feature picture, as it is expected all the state officers, Senators, Representatives and a large number of prominent exhibitors will assemble in front of the capitol of Ohio and be photographed by Gaumont's special camera man. The Chamber of Commerce is assisting local committees in making the convention a grand success. There will be a great deal of competition as to the delegates who will be elected to attend the national convention to be held in New York in July. A special committee has been appointed to entertain the ladies, and while the gentlemen are in executive session the ladies will be beautifully entertained. There is nothing talked of only the coming Columbus convention by the exhibitors.

All roads will lead to Columbus on the 21st and 22nd. Big preparations are being made by special committees appointed for the entertainment of the national vice-presidents, who will arrive in time to attend the big banquet on the evenings of the 22nd to the 23rd of January, when they will go into executive session, as there will be a large amount of executive business to be transacted.

EDISON TALKING PICTURES

At a demonstration of the Edison Kinetophone given in the laboratory of the inventor at West Orange on Friday, January 3rd, a marvelous revelation of the possibilities of synchronization in the production of moving pictures was witnessed. As the shadow figures moved about on the screen, every sound, absolutely timed was emitted from the Kinetophone in conjunction with the happenings on the screen.

That the Kinetophone of Edison is one of the great inventions of the age goes without saying. It is surely destined to be one of the most important adjuncts of the poor man's theatre. In Mr. Edison's own words:

"It will in a measure take the place of the actual flesh-and-blood play, for how much better it will be to sit and

watch a play where the scenery is not painted canvas, but the real city street, the real farmyard.

"As to its historic value, that can only be guessed. The inauguration of a president or any other important event can be preserved in act and sound for the future. Orators can address their audiences while sitting at their own firesides. Actors and singers can do the same. In fact, there seems to be no end to the possibilities of this invention."

THE SPECTRE BRIDEGROOM

(Two-reel Eclair, January 23)

The above is a most interesting and unique presentation in pictures of a story interwoven with old Hallowe'en legends. The tale is laid at the close of the Revolutionary War.

Hilda Von Landshort, a beautiful young girl and only

daughter of Baron Von Landshort, plays Hallowe'en pranks with a number of other young people. The apple peel thrown over her shoulder forms itself into the two letters V. A. The baron then tells the story of how in her babyhood she has been betrothed to a young man by

the name of Van Altenberg. Later on, when the time approaches for the formal celebration of the betrothal and the young bridegroom is expected, an accident occurs—he and the friend accompanying him are attacked by brigands and Van Altenberg is killed. Herman, the friend, hastens to the house of the baron to tell the sad news, but the baron in the excitement mistakes Herman for Van Altenberg and refuses to listen to his tale. He is seated by Hilda at the feast, and, to find a way out of his predicament, tells that he is a spectre, the ghost of Van Altenberg, who has died on the way. The two young people fall in love with one another. Some interesting scenes in a witch's habitation take place, and the two are eventually united in marriage.

This film is most artistic in production and unique in subject.

THE WHEEL OF FATE
Reliance release January 15th.

THE INCORPORATED ASSOCIATION OF KINEMATOGRAPH MANUFACTURERS, LTD., OF ENGLAND, OBJECT TO ENGLISH EXPOSITION

London, W. C., December 23, 1912.

Editor Moving Picture News.

Dear Sir: At a meeting of the Kinematograph Manufacturers' Association held last week, the question of the proposed International Kinematograph Exhibition was discussed, and Mr. E. Schofield, the secretary, attended, to fully explain the scheme. After very careful consideration, the following resolution was unanimously adopted:

"That after due deliberation the Association of Kinematograph Manufacturers, Ltd., disapproves of the proposed International Kinematograph Exhibition (1913) and cannot permit the use of its name in any connection whatsoever with the said scheme propounded by Mr. E. Schofield."

Yours faithfully,
Per pro J. BROOKE WILKINSON,
Secretary.

The Film Supply Company has arranged to add to its curriculum several new brands of films, which are as follows: All Star, Prairie, Monitor, Monarch, Anchor and Ammex. Solax, Gaumont, Itala split-reel comedies, Great Northern, Lux, Comet, Gaumont Weekly and Great Events will continue to be a part of their program.

* * * *

The New York Film Company's production of "The Miracle" was exhibited in Baltimore at Albaugh's Theatre with great success. Impressive music, specially arranged, enhanced the beauty of the picture.

A NIGHT OF TERROR
Reliance release January 11th.

NATIONAL PRESIDENT AND OFFICERS OF NEBRASKA STATE LEAGUE
Top Row (left to right)—E. E. De Long, State Organizer; J. W. Bullinger, Secretary; P. L. McCarthy, First Vice-President; E. C. Preston, Treasurer. Front Row—W. F. Stoecher, President; M. A. Neff, National President; J. E. Schlauk, National Vice-President.

THE DAUGHTER OF HEAVEN

This beautiful musical play it was my pleasure to witness a short while ago at the Century Theatre, Broadway and Sixty-second street, New York, and it is well worth a visit by visitors to the city. The plot is a little obscure to the general understanding, but the scenic effects are beautiful. The principal object of my visit there was to hear and examine a Wurlitzer Hope-Jones Unit Orchestra. It is a three manual organ, without diapason work, and it is orchestral to the last degree. Double touch on each of the three manuals and on the pedals, pizzicato touch on all. It possesses string and orchestral reed tones, and has several qualities never before heard either in orchestra or organ—xylophone, glockenspiel, musical sleigh bells, cathedral chimes, etc., etc., as well as tambourine, castanets, drums of all kinds and such like traps. These latter are enclosed in swell boxes.

All of the above may, to an organist, read very sweet and concise, and they may understand it better than I do, but I want to say that of all the magnified hurdy-gurdys of my boyhood days, this was the greatest, and the puzzle to me is why are most of the theatres doing away with their beautiful musical instruments and orchestras, which have life and vigor and power, also harmony, for music put in a box of tinkling sounds and cymbals. For my part I prefer listening to a good orchestra properly balanced discoursing sweet music than I would to a musical box. I do not want to detract from the mechanical device of this Wurlitzer Unit, but I do say that it was the most mechanical sounding instrument I ever heard. There was no charm at all about the instrument, such as one gets by observing the conductor with his baton and every man working in unison with him, when each unit of the orchestra seems to be part and parcel of the beautiful music they are turning out, each one with his varied interpretation of the various sounds emanating from the violin or other instrument fully under his own control. For the saving of money and the averting of musical strikes, the organ may fit in, but otherwise I do not know why exhibitors and large theatres should disband their pianist, or organist, or orchestra for a mechanical box giving mechanical sounds.

A. H. S.

A GLANCE AT THE KINEMACOLOR VISITORS' REGISTER

Every writer knows what inspiration may be gained from the simplest things—but a visit to the private exhibition room in the palatial offices of the Kinemacolor Company of America proved to be more than a surprise.

In glancing over the list of visitors registered as having enjoyed the views lately could be mentioned many quite startling facts—among them, that on Friday afternoon, December 20th, the guests of the company included Miss Mary Garden, Adeline Genee and the Hon. Oscar S. Strauss.

From its beginning Kinemacolor has been associated with royalty and persons of the highest prominence—the first great success made of pictures in this marvelous process were views of the coronation of King George and Queen Mary of England. Other European monarchs to be thus perpetuated to the future are King Alphonse of Spain, the Emperor of Germany, and ex-King Manuel of Portugal.

In our own country President Taft, President-elect Wilson and many other notables have been "Kinemacolored"—while a further glance at the visitors' register shows that Colonel Theodore Roosevelt has been a guest within a few days.

Private performances for royalty have been innumerable with Kinemacolor—but looking at that famous register will convince one that nowhere in the world can be found more distinguished audiences than the little groups who visit that private theatre on the sixth floor of 1600 Broadway.

FINNEY'S LUCK
Punch release January 16th.

THE LOBBY

By S. J. Newman, Secretary and Treasurer of The Newman Manufacturing Company, Cincinnati and New York

I have been requested by the editor of this publication to contribute a series of articles dwelling upon the "heart" of every theatre, "The Lobby." Before I commence, I must ask Mr. Reader to refrain from criticising too harshly my ability as a writer, for I'll admit before I'm accused that I never was cut out for one. However, I will, to the best of my ability, endeavor to show you the value of your lobby, and I believe that before I have concluded my last article I will have converted a great many exhibitors to my way of thinking, and as a result many will profit thereby. Of course, I do not expect my views to coincide with those of all my readers, but I'll come mighty close to it.

There is no questioning the fact that the lobby is a vital asset to every theatre. Show me a fine lobby display and nine out of ten times I'll show you a theatre taking in the coin and showing to packed houses. Show me a poor lobby display, and it's a ten-to-one shot that I can show you a struggling exhibitor who is fighting against odds to keep

his pocketbook from appearing like a steam roller had done its worst. It is the latter class of exhibitors to whom I am directing this article. I know that by perseverance I'll succeed in arousing some of them. Mayhap some of them may feel like the Irishman did in a little story I heard, something like this: An English clergyman turned to a Scotchman and asked him. "What would you be were you not a Scot?" The Scotchman replied, "Why, an Englishman, of course." The clergyman turned to the gentleman from Ireland and asked him, "And what would you be were you not an Irishman?" The man thought for a moment, and said, "I'd be ashamed of meself!"

Getting back to the subject again, it is essential for every theatre to make an attractive lobby display, the same as a shoe store must make an attractive window display. How long would it be before a store proprietor would have to hang up the much-dreaded sign, "Closed by order of the court," if he did not continue to make neat and attractive window displays? Not very long! So it is with the theatre. The lobby should be decorated as frequently as necessary, and, above all things, the posters should be neatly and attractively shown in brass frames on brass easels. The accompanying illustrations show a brass easel and frame which are used by hundreds upon hundreds of theatres throughout the country. Six easels and six frames should be used by every theatre having a lobby large enough to accommodate that many, as three posters of reels showing and three posters of reels coming should be at all times prominently displayed in the lobby. Displaying posters of reels coming is very necessary, as it keeps up the interest of the patrons and causes many of them to await with expectancy the picture plays coming. Where the lobby is too shallow to accommodate six easels and frames, then brass frames hung up on

the wall is the next best thing to do. The investment in these frames and easels is comparatively insignificant, and it will pay back the principal in a very short time. Throw away the cheap wooden frames. Do not paste posters against the wall or suspend them in a row in front over the entrance. Do not try to save money by using gilt frames in imitation of brass frames. Do not hesitate in making your lobby attractive—displaying your posters and photos effectively in brass frames—and I'll venture to say that the exhibitor who follows this advise (even though it might take his last dollar) will say that it is the best investment he ever made.

(To be continued.)

FINNEY'S LUCK
Punch, January 16th.

For Those Who Worry O'er Plots and Plays

It Is Rather Pitiful

TO quote Mr. L. S. McCloskey, editor for the Lubin Manufacturing Company, "the whole thing would be a huge joke if it weren't so pitiful." Mr. McCloskey refers to certain exhibits which have been placed in our possession as "horrible examples" of the methods pursued by picture play correspondence schools. Editor McCloskey is one of the most able and experienced script editors. Better yet, he is among those honest and conscientious literary workers who have the best interests of the struggling authors at heart and who wish them honest success, because he appreciates that a step forward for them means general advancement for the moving picture story. McCloskey appreciates that our work is as much for the best interests of the editor as for the writer, and we thank him for convincing material, proving the pernicious methods of the "institutes" and the "universities." Mr. McCloskey writes:

> I am sending you herewith some letters written by "graduates" and "students" of picture play correspondence schools. I wish I could send the scenarios that came with them, but, of course, they had to be returned to the poor students and graduates. I think these will be better than any article, for they show from what source these parasitic "schools" draw their sustenance. I've read the articles which have been appearing in the Moving Picture News upon this question, and anything that I could write would be but repetition of the facts set forth in them. These letters are just a few that I happened to have saved. We've others even worse. The whole thing would be a huge joke if it weren't so pitiful. Several of the letters, you will see, are from "school grafters" themselves, who make up in nerve what they lack in brains. More power to you.

We shall publish some of these letters, out of charity omitting the authors' names, and we deem Mr. McCloskey's contribution to our campaign against correspondence school pikers of value to the army of script writers.

The Results of "College Education"

Charlotte, N. C., June 24,. 1912.

editor of cenarios:

deer sur—You will find inclosed a manuscrip entittled she never new. I am a graduate of the ——— schools of Chicago and have just finished my course hoping to heer from you soon i am yours very

Truly

The above letter to Mr. McCloskey was written in ink on a half sheet of foolscap paper.

Dear Sir:

Here is a play wich I send you intittled Back On The Plains. I'm a graduate from The ——— Institute and I know you desire my mms. typewritten. but this is my first offer to sell my plays. so if you would please help me out in this one and the rest I be able to have typewritten as I can't afford is not but if you buy this one. This play would be talked about if Cleo Ridgely and Jack Standing took the leading parts. but the rest of the players as well liked.

Miss ———

Bridgeport, Conn.

The above letter to Mr. McCloskey was written in violet ink on legal cap paper.

Editor The Lubin Co:

I am from the ——— School of Journalism. Suppose you give my stuff a chance?

"The Heart Specialist's Heart" was the title of the script submitted with the above letter to Editor McCloskey. The letter was written in ink on a scrap of paper 4x6 inches. The author failed to give his home address. A well-known Eastern university conducts the "College of Journalism" mentioned by the writer.

Atlantic City, N. J., August 13, 1912.

Kind Sir: i have on hand a very good story which i have ritten from real life and i consulted the ——— school and they wanted $30 dollars to teach me how to place together my story but I do not think the story Requires any better Placing together so i thought i would consult your Company about it.

Mrs. ———

Written on a post card.

Dear Sirs:

We have finished taken a course of lessons for writing plays for moving pictures and want to write them for you. We are ready to begin in the work as soon as we hear from you. We have studied and practiced the lessons through and expect to write uptodate plays from the begining. please answer at once so we may know. address

Carl Junction, Mo.

The above communication, written on a post card, was received by the Lubin Company.

The above letters from "graduates" are among hundreds received by Editor McCloskey, of the Lubin Company, and convincingly show the knowledge of picture play writing imparted by the correspondence "colleges."

Another Side to the Game

Then there is another side to the correspondence school game. "Lessons" in many instances are boldly taken from standard text-books and the instructions issued by several film companies. Here is just one instance:

Philadelphia, May 11, 1912.

Lubin Mfg. Co.,

Editor of Scenarios,

Dear Sir: Would beg your permission to extract a few facts from your folder that you sent us some time previous. Also your scenario entitled "A Battle of Wealth." We will fully appreciate the above information if you grant us our request, as we are about to write a set of instructions on "How To Write Motion Picture Plots."

Very Truly

Needless to remark that this request was promptly turned down by Editor McCloskey. This request was rather remarkable, for it has been the custom to "crib" such information without even notifying the originators of text-books or folders.

We Have the Goods

It may as well be stated that we have the names and addresses of every writer mentioned in the above correspondence as well as other letters from various "schools" and their unfortunate "graduates." Lack of space prohibits their reproduction at this time. However, we have further interesting proof of the policies of certain "institutes" and "colleges" which will be made public when the proper time comes. We wish to impress on the minds of script writers that the best editors, as well as trade journal scribes, are strictly against the correspondence school system. Proof of that fact will be discovered by statements printed in this Department. The attempt made on the part of certain "professors" and "faculties" to show that they were favored by the film manufacturing companies has been convincingly disproved by the Moving Picture News. The "colleges" are in disrepute and their activities have worked a great injustice to many. A closed market will be the ultimate result unless the situation is bettered.

Kalem Needs

The Kalem editor is only considering strong dramas of modern American life, full of action.

Universal Script Bureau

We are receiving many complaints regarding the Universal script reading bureau, Mecca building. Editor C. B. Hoadley is no longer connected with the central clearing house, and it is said that a lady is the sole occupant of the office, and that she is surrounded with bales of scripts. Authors complain that they can get no action on their scripts even when accompanied by return envelopes. Thomas Bedding, former editor of the Universal Weekly, is out with an attack on the glowing statements contained in a card recently addressed by the Universal to script writers. However, the Universal management states that the central script bureau will soon be placed on a systematic basis. This will be pleasing news to contributors.

Don't Be a Fool

When we say "Don't be a fool," we mean do not use foolscap for writing your scripts. If you wish your favorite editor to tear his hair, write a script on foolscap paper, on both sides, and with lead pencil. It makes editors shudder. Typewrite all manuscripts; use 8x11 paper; keep your synopsis within 300 words; write your home address plainly, and don't tell the editor of your personal troubles along with the script. He has troubles of his own.

Setting a Price

Despite the fact that many of the "associations" and "faculties" teach the student to put a price on his script, don't do it. Maybe the script for which the beginner demands "twenty-five dollars" is not worth that sum. Maybe it is worth $30. You lose. Send to first-class concerns and trust in editorial judgment. If the price offered is not enough, write to the editor. Perhaps the matter can be satisfactorily arranged. We admit that the present schedule of prices for scripts is not munificent but we believe prices will advance materially before many moons.

Editing Your Own Stuff

You can learn to edit your own stuff. Why have another do it for you? When you complete a manuscript, bluepencil it. Let the story get cold, take it up in a week and go over it with an unprejudiced eye. Cut out the unessential matter and rewrite it again. You will be surprised frequently that you did not notice this and that before. It is good practice for you and meets with editorial approval, too.

This Is Not Comedy

Do not try to write "comedy." Write comedy. Some of the alleged funny stuff inflicted upon the long-suffering picture play "fan" these days is fierce. Because you can cut capers in the parlor, and the girls say "you are just too funny for anything," is no proof that you can write the kind of comedy that "goes over." This knock-down-and-drag-out-stuff being liberally released by some concerns is becoming terribly tiresome. But worse yet is the comedy of bad taste. We saw one the other evening which burlesqued death. Someone hung a bunch of crepe outside a door. Mighty funny joke, that. Then everyone bought flowers and went into the home and wept over a tramp who had gone to sleep in a bed with the covers pulled over his head. The comedy ended with the usual chase. There was a lady in that audience who had recently lost her brother. Some of the stuff pulled off in that "comedy" was fearfully natural. The lady left the theatre and went home. She was not entertained. Many others did not think it funny. Good taste is essential for comedies. You use it. Directors sometimes lack good taste.

WILLIAM LORD WRIGHT.

WAR AND PEACE
Kinemacolor release.

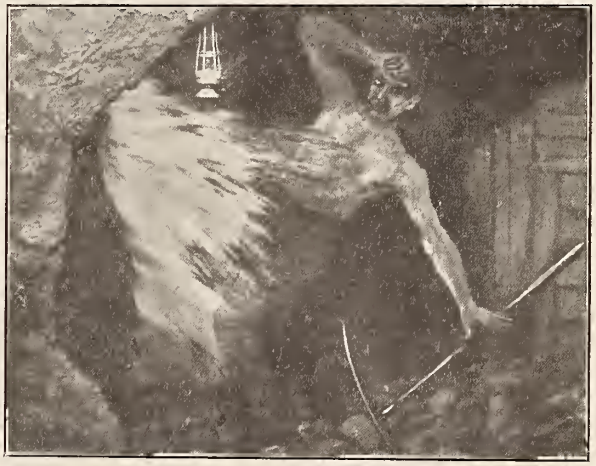
THE HUMAN VULTURE
(Gaumont Feature)

The above depicts very splendidly the terrible greed and indifference to the value of human life, of large corporations, and individuals.

"The Human Vulture" in the picture is a man at the head of a mining corporation. The Bressac Mine is up for sale, and the General Mining Company is about to buy it. Just as the deal is about to be made and contract signed, a telegram reaches President Stone, which acquaints him with

the fact, that infiltrations which have appeared in the bottom of the mine made descent into the shaft dangerous. Disregarding the message he practically rushes business arrangements in an endeavor to close the deal and get his money out before any disaster occurs.

The manager at the mines comes to him to plead with him to stop the work in the endangered tunnel, but he brushes him angrily aside. The result is that while President Stone is entertaining his guests, the negotiators from the General Mining Company, at dinner, the underground stream breaks



into the mine, causing a terrible disaster. President Stone, on his way to the mine in his automobile, is thrown out and seriously injured. He is carried into the home of the head foreman, who has been killed in the mine, is left in the room with the dead body, and, awakening and discovering the situation, dies.

The story in its production is tremendously sensational.

Power's Cameragraph in the Churches

Power's Cameragraph No. 6A has been installed by the Picture Theatre Equipment Company in the Blessed Sacrament Hall, 110 Pine Street, Brooklyn, N. Y.

CINCINNATI, O.—Architects Stewart & Stewart have awarded to Oscar W. Schroeder the contract for the enlarged Nordland Theatre on Vine street.

WILLIAM LORD WRIGHT'S PAGE

THE year 1913 in filmland promises to be a momentous one. It is confidently expected that the industry will make even more rapid strides than has marked its advancement in the past. Educationally, morally and politically, the moving picture will gain in importance during the year to come. The past year has witnessed many important improvements in the art, and many meritorious productions marked the year 1912. The year was significant also in radical changes among the manufacturers, and there are now four great distributing agencies. The year 1912 also saw the rapidly growing importance of the two, three, four and five-reel feature productions and the advent into filmland of actors and actresses having national fame. Many vexing legal questions were decided and, to sum up, the year was one of great importance to cinematography. The Sunday closing question, the war in many cities against the so-called crime pictures and sensational posters, the recognition of the moving picture films by press, pulpit and educational bodies was also of significance.

What will the new year bring forth? Let us venture the optimistic prediction that 1913 will early see the increasing dignity of the moving picture and the added prosperity of the manufacturer and exhibitor. This is the devout wish of the Moving Picture News, and the policy of this journal will, as in the past, be that of the defender of all legitimate details of the industry, fearless advocacy of justice and fair play for goth manufacturer and exhibitor, and a stronger demand for clean, uplifting pictures and educational films.

* * * *

The year 1912 saw a sudden awakening of religious denominations to the educational importance of the moving picture and the possibilities of the Biblical picture. Many churches installed the moving picture machine, and in various sections of the country moving pictures of Biblical, scenic and educational subjects are commonly shown in houses of worship. We venture the prediction that in 1913 the Scriptures will be more freely drawn upon by the thoughtful manufacturer who is looking for the uplift and dignity of Cinematography. Although many excellent Biblical portrayals were released in 1912, yet the Book of Books has scarcely been touched. What a wealth of sacred history is at the command of those editors and directors interested in Biblical lore! Faithful and dignified productions are essential and will prove of worth.

* * * *

The past year was also marked by the realization of powerful magazine and newspaper editors that the moving picture was a subject of universal interest and one to be reckoned with. During the latter months of 1912 no less than seven widely read magazines and weekly periodicals devoted many pages to the moving picture industry. These articles were written by experts and others, and were liberally embellished by photographs and drawings. Without exception, every article was encouraging and proved a great aid to the advancement of the industry. The publicity was the more important because not one of the magazines or newspapers drew advertising patronage from moving picture sources. Other articles are in course of preparation and will be published early in 1913.

* * * *

The advent of prominent actors and actresses into filmland was also a feature of the past twelve months. Rejane, Bernhardt, Goodwin, Mrs. Fiske, James K. Hackett, James O'Neill and many others posed for the moving pictures. Two years ago these and other stars of the stage would have scorned proposals from moving picture manufacturers. Many other theatrical stars will be seen in the pictures during the coming year, and we predict that even David Warfield and Maude Adams will be seen in films before 1914 rolls around. More natural acting and more careful staging marked the work of the studios in 1912. There was also a marked decrease in the "problem" stories, and every editor and director seems to be on the alert to corral the story of the every-day people. There promises to be a greater number of releases of topicals and educationals during the coming year.

The Sunday closing question remained undecided in many states with the close of 1912. There are many details to be taken into consideration, but as a whole, the exhibitors seem to have the best of it. They have caught the right idea, that of eliminating all illustrated songs, posters, etc., and of showing only those pictures appropriate to the seventh day. Mrs. Langtry, in the London (England) Lantern Weekly, is quoted as favoring the Sunday moving picture theatre and the closing of the other theatres on the Sabbath. She says: "If a certain number of people must forego rest on Sunday in order that a large number of other people may enjoy themselves, then let the number of workers be as small as possible. The picture places are run on the minimum of labor, and run by that class of labor which can take its holidays on week days—a thing which artists cannot do. Therefore, my feeling distinctly is that, for the sake of the public, the picture shows should be kept open on Sunday and, for the sake of the artists, the theatres and music halls should remain closed."

* * * *

There are many details in the pictures which will undoubtedly be improved upon during the new year. Some manufacturers have not as yet eliminated their trade-marks from the doors, walls, trees and other settings in the pictures. Some way should be devised to forego this custom, which so frequently spoils an otherwise artistic setting. Then the art of making up is sadly neglected by certain moving picture actresses and actors. Too much makeup has ruined many an otherwise convincing character delineation in the past year. We know one actor who seemingly cannot don a realistic wig or beard. The disguise is invariably ill-fitting. A bold sailor boy, or hardy woodchopper, clad in the rough and ready, too often comes forth with spotlessly white arms and hands, and many of the ladies appear too chalkily white in the picture plays. These are little details, but important in the general effect. More attention should be paid to correct grammar and spelling in many subtitles shown in the pictures, and all exhibitors should make it a rule to give their audiences an opportunity to read the main title of the picture play on the screen. In nine theatres out of ten the film is invariably jumped to the first scene, with the audience in ignorance as to what it is all about. These details and others can be easily remedied.

* * * *

During the eleven months to come, an effort should also be made to obtain more convincing comedy themes. Many producers claim it cannot be done. It cannot with $10 and $20 as the customary prices for comedy. If the manufacturer will offer $50 as the minimum price for good comedy, the supply will be increased and satisfactory stories will be received. There was too much slap-stick comedy of the chase variety during the past year. A few of the manufacturers put out genteel and delightful comic releases, but they were in the minority. The ridiculing of national peculiarities was also a vogue that should be checked. The Irish policemen, the Dutch sausage maker, the Hebrew pawnbroker and the French pastry cook were too numerous. The film producers are beginning to avoid this form of "comedy," and with excellent judgment. Nothing can be gained by poking exaggerated fun at the national peculiarities of individuals.

* * * *

The moving picture trade journals and magazines are worthy of some credit for the rapid advancements made by Cinematography during the year 1912. We have read them all, and, without exception, the editorial policies have been for the elevation and prosperity of all branches of the industry. The editors of these weekly and monthly publications have often labored against pressure within and without, but steadfastly they have continued their policies of onward and upward, and the enviable standard being achieved by the moving picture industry is largely due to the efforts of the moving picture scribes. The leaders in all branches of the industry should feel proud that the true interests of the profession are being looked after by such an intelligent and intellectual class of writers.

And in conclusion, the Moving Picture News wishes to thank its readers and patrons. The year 1912 was the most prosperous and encouraging ever experienced in the history of this publication. The subscription list has doubled and thousands of copies of the News go into refined homes. The News cannot ask for a more prosperous year to come, but nevertheless, the signs augur increased influence for the Moving Picture News in 1913.

KINEMACOLOR, THE CHILDREN'S THEATRE AND BEN GREET

Educational color films of the Kinemacolor Company of America are one of the most important features of the entertainment offered at the new Children's Theatre atop of the Century Theatre, New York, and the lecturer who explains these films to the children is no less a personage than Ben Greet, best known to Americans as the producer of "Everyman" and of outdoor Shakespeare.

As is natural, the films chosen by the Kinemacolor Company for exhibition are those especially interesting to children and embrace many nature studies. In lecturing on these, Mr. Greet is particularly happy, for it was his love for nature which led him to present "As You Like It" in woodland scenes such as Shakespeare must have had in mind when he wrote of Rosalind and made her immortal.

From time to time the Kinemacolor films at the Children's Theatre will be changed and fresh subjects introduced.

In speaking of the plans for the Kinemacolor films in connection with the Children's Theatre, George Tyler, of Liebler & Co., who manage the Children's Theatre, said in a recent interview:

"In addition, our performances start with a half hour of Kinemacolor pictures, all of an educational character, actual lessons in manual training, history and almost every subject where we can show action progress. We will show the construction of toys, automobiles, skyscrapers, houses, chairs, lamps, steamships, airships, engines. We will travel to England, France, Russia, Turkey, China, Japan, South America, Africa, California, New Orleans, the Philippines, the Great Lakes, the mines in Idaho, Colorado, the ranches, the plains, the North Pole, the buffaloes, the Indians, the tunnels in Europe, the war in the East, the sunny coast of the Mediterranean, the Land of the Midnight Sun. Really, there is nothing we shall not traverse or encompass in our pictures."

"Might be a good thing for grown-ups," I interposed.

"There will be no law keeping them away, but the parties aren't for them."

Simplex Machines in Keith's Theatre

The R. D. Marson Moving Picture Company, 597 Washington Street, Boston, has just installed in Keith's Theatre, Portland, Me., two Simplex moving picture machines. This will be one of the finest moving picture theatres in that part of the country and is a credit to the industry. Mr. Marson also reports many other sales of Simplex projectors throughout New England.

CHILD LABOR
Majestic release January 14th.

Ammex Film Company with the Film Supply

The Ammex Film Company, with studios and factory in San Diego, Cal., and with offices at 145 West Forty-fifth street, this city, are now affiliated with the Film Supply Company of America and will, from now on, make their shipments through that company. They have for the past four or five months been releasing independent of any faction, and the reputation they acquired during that time as manufacturers of Western pictures, will undoubtedly be of great benefit to them in their new association.

The Santa Marguerita Ranch, which comprises 365,000 acres of the most beautiful and picturesque part of Southern California, with its great herds of cattle and its large number of range-riders, will be the site where the most of their pictures will be taken. The privilege and concessions of taking pictures on this ranch are held exclusively by them.

Some little time ago the Mexican Government granted to the Ammex people the exclusive rights of taking pictures in lower California. This is quite an advantage to any film manufacturer, as the peninsula affords a very beautiful, natural scenic condition that never has been utilized in making moving pictures.

SCENE FROM "MEMORIES"
"Ammex" release February 6th.

In San Diego they have large and spacious studios, stockades, horses and stables, and in fact their facilities for making Western pictures are on a par with any other film company on the Pacific Coast.

The first release through the Film Supply Company will be on January 23rd. The subject of this release will be "Love and Circumstances."

"Punch" Comedy Company to Go to Jacksonville

"Punch" Comedy Company, releasing a comedy split reel every Thursday, leaves for Jacksonville on January 25th, via steamship Iroquois. Director Charles Weston, Herbert Rice, Arthur Finn, Fred Saums, Lord Lilford, Virginia Westbrook and Alice Inward are now booked to sail, and will be reinforced by other notables before they sail. Mr. Weston has made arrangements with the captain of the Iroquois to allow him to take several scenes during the voyage.

Lubin Banquet

Siegmund Lubin, the motion picture film manufacturer, was the guest of honor last Monday at the Progress Club, Philadalphia. Many appreciative speeches were made to which the motion picture king feelingly responded. The occasion was emphasized by the presentation of a large silver loving cup mounted with deer horns, inscribed:

Presented to Siegmund Lubin, by his friends, January 6, 1913.

NOTICE IS HEREBY GIVEN

that the co-partnership heretofore existing between ABRAHAM J. DANZIGER, ABRAHAM G. LEVI and HENRY G. SCHULTZ, under the firm name of NEW YORK FILM CO., 145 West 45th Street, has this day been dissolved by mutual consent. Said HENRY G. SCHULTZ will proceed to wind up the affairs of said firm and collect the outstanding accounts and pay the indebtedness of said firm.

Dated January 9th, 1913.

No contract for

Continental Kunstfilm

is valid unless signed by HENRY G. SCHULTZ

"THE MIRACLE," "SHIPWRECKED IN ICEBERGS," "LIGHTS AND SHADOWS OF CHINATOWN," "SOCIETY LIFE OF PARIS," "THE BALKAN TRAITRESS" and "THE MINER'S VENGEANCE."

HENRY G. SCHULTZ

145 West 45th St. (Room 1108) **NEW YORK**

WARNING—Option on "MIRACLE" was given on January 4th for entire territory of United States. Said option to expire January 30, 1913. Contracts subsequent to January 4h, 1913, on "MIRACLE" ARE VOID. Holders please communicate with H. G. SCHULTZ, 145 West 45th Street, New York City, Room 1108.

PICTURE MUSIC

By ERNST LUZ

The following is an extract from a letter written to the New York Times by Arthur Farwell, supervisor of municipal concerts, and from its tone shows it to be inspired by the results of certain experiments made by Harry Porter Weld, of Clark University, to ascertain the exact effects of music upon the human consciousness.

(From New York Times of December 25th).

"Mr. Weld reports that his experiments, involving the recording of breathing and muscular reaction and the introspective experience of his subjects when listening to music, 'reveal the fact that the "music consciousness" is made up of a mass of kinesthetic and organic sensations, motor, vocal-motor, auditory, and visual imagery, numerous associations, many of which are irrelevant, affective and emotional processes, and various phenomena which have to do with intellectual enjoyment.' One person experimented upon 'plays with his tonal imagery.' Another sees changing scenes—a ball, a pageant, a stage play. One feels a strong tendency to move his head with the music, or to vocalize. Another finds pleasure in calling up the scene in which he last heard the same composition. Still another sees the pitch outline in graphic form. Others alternate between excitement and repose. Some find a purely analytical enjoyment, and still others find a 'symbolistic' interpretation of the music.

"In short, music appeals to the human consciousness, wherever it finds it alive and sensitive, according to the temperament of the hearer and the nature of the music, and the 'emotional,' as commonly understood and meant, is but one among many ways of that appeal, and not even a particularly prominent one. Music in an all-human symbol, offering its gifts to any region of the consciousness that will receive them. In this lies its great attribute of universality.

"Mr. Weld's observations are preliminary and special, not final. Having the whole gamut of the harp-strings of the consciousness, 'emotional' and otherwise, to play upon, music's final potency is in the fusing and synthesis of its effects, its capacity to set chaos in order, and lift order to a higher joy in itself.

"It may be urged that all these ways of music's appeal lead back again to emotion."

There is food for thought in this article, for while it deals with the very highest phase of musical imagination, that fact alone should make it interesting to those who have the future success of the moving picture and theatre at heart. You will note that in these experiments all the subjects underwent a certain process of emotion, still they all differed in the final result, which was caused by there being no concentration of thought, for the subjects were experimented upon with no view as to the final result, which result was dictated by the individual imagination of each subject. Nevertheless all the experiments proved that music does at all times appeal to emotion, and when human emotion is aroused, we search for the reason why, which, as a natural consequence, excites our imagination. Imaginations differ, music does not.

The following editorial in part, clipped from the same edition of the New York Times, written on the same subject, touches lightly on my above assertion:

"Beautiful pictures arose in the mind of one auditor. Another found his greatest pleasure in muscular reactions to the music. A third, who understood musical composition, studied the pieces as works of art. But in every case, while one impression was dominated and usually different from the experiences of others, all the complex factors of enjoyment were present in varying degrees, and by a shift of attention the hearer could easily pass from one typical procedure to another. Of course, the same group of imagery or of ideas was never conveyed by the music into the minds of all the auditors."

The imaginations of each of these subjects was in part controlled by their more or less advanced intellect or musical knowledge, for we note in all cases that the experiments lacked concentration of thought. These experiments were preliminary and are but the forerunners of others that will mean much to the musical enlightenment of the entire country. Herein you will find the greatest artistic success and educational value of the motion picture, one that will have a continuing value even greater in future generations.

Knowing that music emotionally affects all humanity to the extent of arousing their imagination, which differs in all, does it not seem plausible that with the combination of music and the picture, we obtain the highest ideals of both. The picture creating concentrated thought, the music making it more impressive, at the same time creating a toning for the theatre as well as exciting interest.

These experiments prove that the one feature most neglected, viz., music, is the greatest agitator of the present censorship of the picture theatre, for you may uniform your attendants, have beautiful fronts, extravagant displays and good pictures, but if the music is neglected the very atmosphere will suggest a cheapness far from commendable, and it will be impossible to attract the better element.

We note a great improvement in the pictures, which helps wonderfully in the setting of music to them. The method of continual interchanging scenes every 25 foot of film from the one extreme temperament to the other seems to have become ancient history, and we have to-day many dramas containing nothing violent. To continue and encourage such film productions, I would suggest to the picture player that he should not neglect them and because nothing violent or boisterous occurs play one tempo through the entire picture, for this in itself has a tendency to create an impression among the audience that the picture is common and is but put on to fill in. There are at least four points in each one of these pictures where you can effectively change your numbers and tempos, and when you properly change them, you will each time excite a new interest. It is true that it requires a finer intellect to locate the points in these pictures than in a cheap melodrama, but if you follow them with a view of study, it will come easy to you and when once mastered you will find it a pleasure to play them. The points may be located by the introduction of a new character, a change of action to some distant place or clime, a change from male to female character predominance, exterior scenes to interiors, sharp photography to soft-toned pictures, or changes in the financial, physical or romantic portrayal of your leading characters. Please don't waltz these pictures from beginning to end. It ruins your waltz as well as the picture.

MUSICAL PLOTS

By Ernest Luz.

A few rules governing their use.

The cues given will allow for natural ending of strains, unless "Leader" cue, in which case a quick segue should be made unless otherwise stated. Avoid Overtures and Potpourris in their entirety; each picture creates its own selection or potpourri. The cues are so stated as to give you both a prompt and direct cue. You are safe in making segue as soon as you are positive of your prompt cue. Avoid introductions to numbers unless otherwise stated. Avoid the shading of numbers as printed, an even mezzo forte being the best. From this you can get both pp and ff shadings with effect according to the demands of picture action. When shading is positively essential you will find words "Tone to action." Avoid the use of books. They are not practical for setting-up. In playing numbers following a certain line of action drop to pp in case there is a cut-in of flash scenes. For playing recopy plots legibly on large paper and fasten by clasp to right of music stand or piano. Read the Film Stories in this magazine as it will familiarize you with the cues. Studio projection would allow for material improvement in setups. We are always ready to hear from you and explain any difficulties you may have with these plots or otherwise. If personal reply is requested enclose stamped envelope.

A NATION'S PERIL

Pathe Feature. ?

Set-Up. Part I

1. Caprice
   Segue Cue: Leader "The Embassy Ball."
2. Waltz. Dancing. P during scenes between officer and countess.
   Segue Cue: Leader "Next morning." Capt. Porter rushes the work.
3. Military March.
   Segue Cue: Countess and party exeunt from first cannon scene.
4. Waltz. End.

Set-Up. Part II.

1. Slow Waltz.
   Segue Cue: Countess and countrymen exeunt from Countess's rooms.
2. Caprice.
   Segue Cue: Colored valet and foreigner at telephone.
3. Heavy Entrance or Dram. Pizz.
   Segue Cue: Foreigner again seated after copying plans.
4. March. (Hurried)
   Segue Cue: Launch is blown up.
5. Heavy tremolo.
   Segue Cue: Countess falls. Next scene.
6. Pathetic. (Semi) 4 bars only.
7. Valse Lento. (Very legato)
   End.

THE DAWNING

Vitagraph Feature.

Set-Up. Part I.

1. Waltz. P during Helen's love scenes.
   Segue Cue: Leader "Expectancy."
2. Sentimental slow number.
   Segue Cue: Helen leaves piano after lover exits.
3. Caprice. Slow Legato.
   Segue Cue: Leader "Six months later. A discontented wife."
4. Slow number.
   Segue Cue: Telegram from Paris on screen.
5. Waltz.
   End.

Set-Up. Part II.

1. Waltz.
   Segue Cue: Leader "At the hotel."
2. Caprice.
   Segue Cue: Lover seated to paint Helen's portrait.
3. Agitato. (Light)
   Segue Cue: Etienne opens door and enters.
4. Waltz.. (Slow and legato)
   Segue Cue: Leader "The challenge."
5. Polka movement. (Light with spirit)
   Segue Cue: Helen and Etienne enter Helen's sitting-room.
6. Valse Lento. Sympathetic Theme. End.

STOLEN SYMPHONY

Lubin Feature.

Set-Up. Part I.

1. Waltz. (Slow legato. Short)
   Segue Cue: Helen well on in bedroom of boarding house.
2. Piano Solo de Concert.
   Segue Cue: Leader "That evening."
3. Topical song. Chorus.
   Segue Cue: Leader "At 2 a. m."
4. Same as 2.
   Segue Cue: Gresham stops playing piano, hearing alarm clock.
5. Waltz.
   Segue Cue: Helen bids Gresham good-bye at stairway.
6. Reverie.
   Segue Cue: End of good-bye scene.
7. Intermezzo 2/4.
   Segue Cue: Jaretsky takes music from piano after drinking tea.
8. Same as 2.
   Segue Cue: Jaretsky leaves piano.
9. Caprice. (Slow legato)
   End.

Set-Up. Part II.

1. Same as 2, Part I.
   Segue Cue: Jaretsky leaves piano on stage at concert.
2. March 2/4. (Heavy toning)
   Segue Cue: End of scene when Gresham in asylum.
3. Caprice.
   Segue Cue: Leader "In New York." Helen and her aunt.
4. Waltz.
   Segue Cue: Leader "Helen occupies a box at the concert."
5. Same as 2, Part I. (Flourish at end of solo)
   Segue Cue: Leader "Helen decides to go to Philadelphia," etc.
6. Waltz. (Slow)
   Segue Cue: Jaretsky seated at piano. Helen's home.
7. Same as 2, Part 1.
   Segue Cue: Jaretsky stops playing piano.
8. Pathetic.
   Segue Cue: End of private concert scene.
9. Waltz. (Slow legato) End.

THE EVIDENCE OF THE FILM

BY VIRGINIA WEST

(Adapted from Thanhouser Release)

WHEN the parents of Mary and Bobby Schrader died only a few months apart, the question naturally arose as to what was to become of the children.

The mother and father had been quite poor and had a hard struggle to get along. When they died there was almost no money, and the United Charities Association took the case in hand.

The decision arrived at by the committee appointed to manage this particular "case," was that the best thing to do was to send the children to homes; Mary to one for girls and Bobby to one for boys. It was perfectly easy, and of course there could be no better way.

Unfortunately for the carrying out of the committee's plans, they had reckoned without Mary. She was only thirteen years old, but she saw clearly and she knew that the loving care she could give her little six-year-old brother, even in the worst of circumstances, would be better than all the food and shelter and clothes a Home could provide. It was very kind of the ladies and gentlemen, she told them, but she didn't want to go. She was thirteen and could work to support the boy and herself. At least she was going to try before she willingly parted from him.

Mary felt so strangely and spoke with such courage on the subject that the committee decided it was best not to force them but to wait and see what the result of the girl's plan would be.

She was assisted to find work, and was finally given a position in a motion picture factory at five dollars a week.

This seemed a great sum to Mary, and she was very happy. She rented a room near the factory for a dollar and a half a week, with the privilege of using the kitchen in the morning and evening. Bobby went to a nearby public school and came home at noon to get the lunch his sister left for him in their room. Her own lunch she took with her as she was not allowed to leave the factory.

It is having a real incentive that makes a person work hard, so Mary worked with all the energy she had in her young body and brain. Whenever her mind was free from her work she was planning how best she could use the three dollars and fifty cents left from her wages each week after paying her rent. She wanted to lay aside a little every week so that she would be able to buy clothes for herself and Bobby.

Mary worked so conscientiously and so well that when she had been with the company six months her wages were increased to six dollars. This was a great help and gave the girl courage.

"I can save a little more now and maybe some day I can send Bobby to the country."

Mary worked and Bobby went to school, and they managed very well in their one room. But there wasn't much money saved, for food and clothing do cost a lot even when you manage the very best you can.

When Mary had been with the company for two years she was put into the joining room. Her wages were raised to eight dollars this time, and her hopes were high.

The summer she was sixteen she had been with the film company for three years. Bobby was nine now, and was working during the vacation months for the first time in his short life. He was a messenger boy, and the three dollars he brought home each week helped very materially the family store.

It did not make Mary happy to see the boy working. She had wanted so very much to send him to the country that summer, but she couldn't manage it.

Each morning when they separated the sister gave the boy a kiss and a pat on the back and said, "Watch where you are going, Bobby, before you cross the streets." or "Don't forget your umbrella and rubbers," or "Keep in the shade as much as you can," according to the conditions.

Even though Bobby would have liked to go to the country, he was glad to be working, for young as he was he realized that his sister had a burden on her shoulders, and he was glad to lighten it a little.

One day a call came from a broker's office for a messenger boy. Bobby was sent. He knocked on the door of the private office of the man, and was handed a small package by one of his clerks.

He had some distance to go to the subway which would take him near the home of the lady to whom the package was to be delivered.

When he had gone about three blocks, whistling merrily and thinking busily, paying no attention to what was going on in the busy streets around him, a man suddenly came from a doorway and ran against the boy with such violence that he knocked him to the pavement, causing him to drop his package.

"Why, I beg your pardon, my little man," exclaimed the man in evident distress. He set the boy upon his feet and put the package into his hand, and with it a quarter.

As the man walked hastily along the street Bobby turned and looked hard at his back. Somehow it made him feel uncomfortable. He didn't know what his face looked like for he really hadn't seen it, the man had hurried away so fast.

The boy put the quarter into his pocket hesitatingly. He felt almost like throwing it away.

The lady to whom the package was addressed lived on a side street uptown. A maid answered Bobby's ring and took the boy into the lady's presence.

The lady was hot and uncomfortable. It never occurred to her that the child might be, too. "It's taken you a mighty long time, boy," she remarked, as she took the package. "But messenger boys are all as slow as the seven year's itch."

She drew out the contents of the big envelope. In a moment her face grew scarlet with rage. "What does this man mean?" she screamed. "He's sent me blank paper—nothing but blank paper. Annie," she said to the maid, "Call up Mr. Trimmer and tell him I want to speak to him at once."

"Mrs. Hunt, hadn't you better wait a little while?" ventured the maid.

"Wait until I've cooled down, I suppose you mean. No! I want to talk to him while I'm mad. That man is a crook. He's trying to swindle me by some trick."

The maid went to the telephone and called the number. Bobby felt that he would be happier outside, so he began to move toward the door.

"Stop!" cried the woman in a voice that froze the child to the spot.

"Here, Mrs. Hunt is Mr. Trimmer's office," said the maid.

Mrs. Hunt took the receiver.

"Hello, hello! I want to speak to Mr. Trimmer. Is that Mr. Trimmer? Well, Mr. Trimmer, you may be able to do other people, but you can't do me. What am I talking about? I'm talking about those blank papers you sent me. I don't know what kind of a trick it is, but it won't work on me. Yes, you'd better come up. The little papers are very nice. You'd like to see them. Oh, no doubt you sealed the package. Perhaps it became missealed and the bonds fell out and the blank papers jumped in. Witnesses? Well, you had better bring them and come at once or I'll have the police at your office in an hour.—Who—Oh, yes, I have him safe enough. Goodby, Mr. Trimmer."

Bobby was bewildered. He stood against the wall not knowing what to do. The lady paced the floor wiping the perspiration from her face.

In about three-quarters of an hour the broker arrived, bringing two young men with him.

"Well, what have you got to say for yourself? You better say it quick," said Mrs. Hunt, getting into another rage at the sight of Trimmer.

"Madam," said Mr. Trimmer, quietly, "you are insulting me. I have these two clerks of mine, Mr. Strong and Mr. Lawrence, who saw me put into the envelope and seal therein, the bonds which you asked me to send you to-day. Mr. Strong took the package from my hand and put it into the hand of that boy there. You received it from this gentleman didn't you, boy?" he asked, indicating Strong.

"Yes, sir," said Bobby wondering what it was all about.

"You see, Mrs. Hunt," he continued, "the package left me

safely and was delivered to you in the condition of which you speak."

"You mean that the boy did that—put these blank papers in there?"

"Well, perhaps not just this boy. He may have friends, you know." Mr. Trimmer smiled a knowing smile.

Bobby's eyes grew bigger and bigger as the broker was talking. When he had finished the boy stepped in front of him and said, "Oh, no, sir, I didn't do anything like that. I came right up here on the subway train."

"How long did it take him, Mrs. Hunt?"

"He was an hour and a quarter from the time you 'phoned me he had left your office."

"Well," said Mr. Trimmer almost sweetly, "even allowing for delay of trains that is a good while. Are you very sure that you did not stop anywhere at all—not even on the street?"

"Yes, I stopped on the street 'cause I was knocked down by a man."

"Oh, you were knocked down by a man were you? That sounds interesting. Tell us about it."

"Well, he came out of a doorway, and ran into me and knocked me down. Then he picked me up again and gave me a quarter. I didn't want the quarter."

"Why not?" asked Mrs. Hunt.

"I don't know, but I didn't," answered Bobby.

"What did the man look like?"

"I don't know. He went away so quick I couldn't tell."

"That's very likely, indeed," cried Mrs. Hunt. "I was wise to keep you. Now my fine young man you can't go until I find out what's become of those bonds."

Bobby began to cry. "I didnt take them. I didn't, I didn't. Send for Mary, she'll tell you I don't take things that belong to other people."

Nobody paid much attention to the boy now. They were busy telephoning for the police. The little fellow could only sob and protest his innocence.

"Never mind, boy, you can tell the Judge about it tomorrow," said the policeman when he came. But Bobby only sobbed more.

He knew that Mary ought to know where he was, but he didn't know what to do about it. So when Mary went home at six o'clock that evening and Bobby wasn't there she went to the District Messenger office to enquire. They told her what they knew—that he had been sent to a certain office for a package and had not returned.

In an agony of suspense Mary telephoned to Mr. Trimmer's office and learned what had happened. As quickly as she could she went to the uptown police station where Bobby was. She begged to stay with him, but they said it was against the rules and they could not permit it.

The next day, in the Children's Court, the judge was kindly and did what he could. But the evidence was against the boy. It was better to hold him for a few days, it was thought, to see if more light could not be thrown on the case. If it could not, then, of course, the boy would have to go to a reform school.

Mary pleaded with Bobby's accusers and then with the judge. But they salved their conscience by saying they were doing the best thing for the boy.

There was nothing left for the girl but to go back to work, and she did so, very sorrowfully.

A few days later Mary was joining film as usual. She was watching her work very carefully for she didn't want to think too much. Her brain was worn out trying to find a solution to her problem.

Suddenly her attention was arrested by one of the tiny pictures. Surely that was Bobby swinging merrily along the street. She ran her eye quickly but carefully along the film. Then she sprang to her feet and rushed from the building without a word to anybody.

As quickly as possible she made her way to the police station.

"I have new evidence about my little brother—important evidence," she told the officer in charge breathlessly. "It is a film—a street scene and Bobby was taken without knowing it. And the man who knocked him down is there, too. The picture is so small I can't be sure who he is, but if you go with me to the factory you can make them throw the picture on the screen and then you can see. Oh, please come, please—please."

Mary was out of breath and trembling with excitement.

"Say, this looks interesting," said the officer to a detective who was near. "You and Jones go with the girl and see this picture."

When the situation was explained to the manager of the film company he was very glad to have the picture shown.

There was a tense silence in the little darkened room when the machine commenced to work.

"There!" cried Mary suddenly, grasping one of the detectives by the arm and pointing to the picture. "There! Do you see that man? Do you know who he is? It's that broker who accused my Bobby."

"Well, I'll be damned!" said Jones. "That fellow ought to sizzle in the hottest place that can be found for him. It's all right, little girl, you'll have your little brother home tonight."

Mary was silently weeping with joy.

When the detectives had gone the manager sent for Mary to come to his office.

"I hear you haven't anybody but your little brother, is this so?" he asked.

"Yes, sir."

"You must have had a pretty hard time to get along, haven't you?"

"Yes, sir, but I've managed."

"Tell me what you'd like most to do," he said.

"I've wanted for a long time to send my little brother to the country, but I haven't been able to yet."

"Well, what would you say to going with him?" asked the manager.

"Oh, I couldn't. I have to stay here and work for him."

"Suppose your place was here when you came back and your wages were paid while you were gone?"

"Oh, sir, that couldn't be."

"Yes, it could be. You and Bobby are to go to the country as soon as you wish and stay until you want to come back. I'll raise your salary to fifteen dollars and pay it all the time you're gone. I've inquired about your work since the detectives told me your story, and I am told you are an expert."

"Oh, how can I thank you, sir?" cried the girl.

"Don't try," answered the manager, "just run along as fast as you can go and make your little brother forget the last few days."

And Mary did.

L. G. COOVER DIES UNDER OPERATION

We learn with regret, as we go to press, of the sudden death of L. G. Coover, who has been for some time at the head of the publicity department of the Eclair Film Company. Mr. Coover died under an operation for appendicitis.

CINCINNATI, O.—Dr. Edward Behymer, 3848 Eastern avenue, concrete, brick picture show building. Cost, $7,000.

ST. CLOUD, MINN.—A contract has been let for the erection of a new moving picture house for a new amusement company. C. W. Saunders and E. J. Fetters with E. T. Davidson.

THE TEST
Great Northern Release January 18.

THE PRESENT PROBLEM AND OPPORTUNITY OF THE MOVING PICTURE SHOW

By Louise Chadwick, Author America's Story for America's Children

THE moving picture show started unfortunately on a low basis. In some localities the pictures exhibited were worse than commonplace—they were indecent. This was particularly true in our large cities and in our colonial possessions—the Philippines—where the government was forced to most stringent measures, lest the influence of these pictures overbalance the effort being made to Americanize the school system—if the Philippines can be said to have had a school system—and to properly educate the children of the Islands.

In our own country we remember the vigorous stand that authorities were forced to take in order to suppress prize fight pictures, and the demand that decent people then made for a board of censors.

The moving picture has now passed up and out of that law environment; it has cleared itself somewhat of its unsavory reputation, but is still looked upon by many of the best people as something to be tolerated, perhaps, but not patronized. Thinking people are not yet sending their children freely to the moving picture show. The average well-meaning but careless parent, however, feels that the moving picture show is at least not indecent, and therefore the children of the masses frequent the moving picture show without let or hindrance.

The moving picture show must, however, rise still higher in the scale of influence; it must be more than tolerable; the pictures and the vaudeville that accompanies them must be better than merely mediocre and well enough. People are feeling this more and more deeply; and the psychological moment has arrived when the moving picture must pass up into another stage of development. Educators and clergymen and the best people are demanding it. Ordinarily, a good force perculates down through the strata of society, slowly winning its way, and at the very last influencing the lowest grades. The moving picture industry, however, seems to have worked reversely; it began as an entertainment of the very lowest, and is only now beginning to perculate upward—if one may make so unscientific an application of the term—to the higher grades of society.

To Thomas A. Edison we are in no small degree indebted for the awakening of the better people to a realization of what moving pictures might be made to do in the way of education. He has invented a special machine for school-room use, and is making as rapidly as possible appropriate films to accompany it. These films will in time, we note, cover the school-room course of study in history, geography, literature and the sciences. Already, there are quite enough films to furnish material for a beginning; and already an occasional show man—or as it happens, show woman—arranges his show with reference to these educational films.

In one Long Island town, I am told, a woman bought out a commonplace moving picture show, reorganized it, and has it now on such a basis that it ranks high with the best people and is liberally patronized by the teachers and supported by the ministers.

In Boston is a moving picture show, superintended wholly by a woman, the character of which is such that its good name has gone out into all the surrounding towns; and the hall is filled morning and afternoon almost wholly with suburban shoppers who have learned to love to drop in for an hour before going home. In this theatre the refined touch of an educated woman is evident in every detail. The ticket-taker is a quiet, refined girl—not the giggling, gum-chewing kind that one so often sees in such offices; the man at the ticket receiving box is most gentlemanly; the woman in charge of the coat room is a lady who might well grace a drawing-room; the ushers, all women, are courteous and thoughtful, and the show itself beyond possible criticism. There is no comedian, with his disgusting and stale bowery jokes; the illustrated song is not twanged out to a rag-time tune, accompanied by pictures so crudely colored that one wonders where, in these days of color-photography, such crudeness could have been found. And as to the pictures themselves, not one is presented that has not some strong lesson to teach. Not that the woman in charge ignores the funny; but she has the education and the keen perception to discern what is truly funny. Let me illustrate the character of this place concretely. During Holy Week the program ran something as follows:

First, the Pathé, Gaumont or Animated weekly, which is of inestimable value—a series of moving pictures illustrating current news. Following this, an illustrated lecture upon the Passion Play. The lecturer here is a man of trained and cultured voice, whose rendering is always satisfying to his hearers, free wholly from the shallow blatantcy that characterizes most salaried moving picture lecturers. The pictures, too, were fine; the same that I had seen the preceding winter, exhibited by Elmendorf, Burton Holmes and Newman. As the lecture closed the Orchestra began to play sweetly and softly the "Adoration." Slowly the curtain rose upon a dimly lighted stage, and there in black cap and gown stood a young woman, who sang simply, and in a deep, rich, contralto voice. As she finished the curtain fell, the orchestra played and the impression was not marred by any stage tricks on the part of the singer.

Following this came Selig's splendid rendering of the "Burial of the Maine." Following this an elocutionist rendered "My Old Gal" in a manner touching, tender and most artistic.

I do not recall, nor is it necessary that I should, the entire program; but this is sufficient to illustrate the character of this theatre, which so many best people patronize from day to day.

Now, it is my idea that in every community there might be a show of this high grade, and that it might be made to pay. In order to do this, the better part of the community should be thoroughly circularlized every week, especially the schools. Every prominent man and woman, minister, school principal, club president and city official should have special information through a mailed circular, announcing the coming week's program. In this way the theatre would be kept constantly before the public eye. It couldn't be forgotten; and even careless mothers would realize that there was in the town one safe place of amusement for their children.

It is often argued that a high grade show would draw fewer people, because there are fewer high grade people to draw from; that is too true. Still the question arises, do show men yet realize how many people of higher grade would like to attend moving picture places, but are ashamed or are afraid to? Isn't it possible that in any town of 50,000 there are enough higher grade people to fill a hall—and no theatre can accommodate more than its hall full.

Here is an illustration of the ready response of the better part of the people when a picture of value is advertised. A certain moving picture show advertised the "Tale of Two Cities," whereupon the teachers of the high school recommended their pupils to see it. Not only in this particular case was the book represented in film form valuable as literature, but it is one of the college requirements, and so of double interest to high school pupils and teachers. Accordingly almost the entire school of one thousand pupils attended the show. Certainly the exhibition of this educational film was financially profitable to the show man.

Certainly the dimes of the higher grade people are as good as those of the lower; moreover, one often hears people say that they would rather pay an extra nickel to see something worth while and be reasonably sure of not finding himself wedged in between uncleanly people—a feature of the moving picture show that militates no little against its patronage by decent people and will have some time to be reckoned with.

There is one feature which I have never yet seen touched even in the best of shows; and that is correllation of ideas. Always I leave a Movie with the feeling that however amusing it was scatterbrained. Now program-making, as any school teacher will agree, means getting together interesting numbers all bearing upon a central theme. It seems to me this feature might well be worth while in the arranging of a moving picture program.

I would suggest as an illustration of what I mean, the following Memorial Day program.

1. The Gaumont, Pathé or Animated Weekly—this is always suitable—should always open any program.
2. An illustrated lecture on the boyhood of Lincoln; slave life in the Old Dominion; or some similar popular subject which would be *full of incident.* Possibly a synopsis of Uncle Tom's Cabin. In these days of machines that throw up post cards, there is no limit to the subjects one may select for a lecture. The reflectoscope here has the advantage over the stere-

opticon, for in the latter available pictures are limited; postcards limitless.

3. Song—quartet—plantation melodies—final verse or chorus thrown upon screen and the audience invited to "join in." (Audiences *love* to sing!)
4. Moving picture.—I do not know what Civil War pictures there are, so am not able to give a definite title; there are many, though, several I recall but cannot give their titles. I remember one in which Lincoln himself was finely represented listening to the plea of a girl whose lover was unjustly court-martialed.
5. Elocution—Civil War poems.
6. Another moving picture (Civil War).
7. Civil War epigrams.
8. Another moving picture (Civil War).
9. Elocutional—"Picaninny"—selection.
10. Another moving picture (Civil War).
11. Violin—or 'cello—Star Spangled Banner.
12. Grand army men of the town—a flag salute—or exhibition of tattered flag, or song—Camping To-night—something implying tribute to these veterans.
13. Moving picture (Civil War or something patriotic).
14. Lincoln's speech at Gettysburg—by some one who can *feel* the speech and give it feelingly.
15. Or playlet—or a playlet—based upon selection from "The Perfect Tribute" in which is so beautifully told the story of how Lincoln wrote that speech, how terribly he felt because there was no applause—and how the dying prisoner showed him what a great thing he had done. This is a popular elocutionist's selection nowadays and could be easily dramatized.
16. Final—orchestra—quartet and audience—"My Country 'Tis of Thee."

End.

CHICAGO

"Theatre-blind and mad" would be about the proper title to give a certain class of Chicago citizens just now. The experience of some seems to be no guide for others, and we see one class "breaking their necks" to sell, rent or lease their theatres and the other class doing the same act to build new ones. In one newspaper this morning I noticed twenty-four moving picture and other theatres for sale or lease or for rent, and I know, upon proper authority, that at the present time there are just one hundred and ten new theatres being built in the city of Chicago. Is there anyone wise enough to predict the finale of this spurt of insanity? I hope this is not so in other cities, and most respectfully ask that the reader's opinion on the ultimate result of this spasm of activity in the latest amusement industry be written to The Moving Picture News, whatever may be his or her final deductions. Opinions will be thankfully received from any one interested, whether it be from manufacturing center or country town. Address either the home office in New York or O. J. Hazel, Suite 201, No. 9 S. LaSalle street, Chicago.

At the Queen Theatre, 2543 West North avenue, everything looked bright and cheery, and Manager H. E. Newell smilingly replied to my question about business. "Yes, we are enjoying as much of it as is usual during the holidays, and, maybe, a bit more. We go right on displaying the best goods available, and our patrons seem well pleased. Things will get back to their normal in a few days, and then I will be pleased to see you, both on business and show talk." This house seats about 500, and is quite popular with the families in the neighborhood.

* * * *

I paid a visit last Tuesday to the Kleine-Cines Chicago headquarters, 166 North State street, and am glad that I did. I had the pleasure of meeting several home exhibitors and of making the acquaintance of the affable gentleman in charge, Mr. T. C. McCanahan, who kindly showed me through the exhibition hall or miniature theatre where the new release films are displayed every Tuesday afternoon at 1:30 to the exhibitors and invited guests. The room has a neat and cosy appearance, containing about a hundred chairs, a regular stage and curtain and a grand piano. I was a bit too late to enjoy the films, but was informed by one of the exhibitors that cigars were served to the gentlemen and candy to the ladies during the display of the pictures. Through his universal courtesy and kindness to every patron and caller Mr. McCanahan has built for himself and the house an army of friends and well-wishers. Mr. George Kleine, the proprietor of the optical company which bears his name, is also the direct importer of the films from the Cines factory, at Rome, Italy, and the equally great Eclipse films, manufactured in Paris, France, which are weekly shown on the screen in the little theatre referred to, as are also those of one of America's most famous film makers, the popular Biograph Company. I hope to be a regular Tuesday visitor to these picture displays, and the readers of the Moving Picture News shall be told of my personal estimation of the different films shown.

* * * *

A happy incident occurred out of the fashionable South Side at the President Theatre last Wednesday evening. This popular theatre has heretofore been under the joint management of the Ascher Brothers, who are building the beautiful Panorama at Fifty-first street and Prairie avenue, which celebrates its opening on the evening of January 4. Mr. H. E. Ascher, who has been chosen business manager of the new house, was most agreeably surprised by being presented with a solid sterling silver cigarette case, gold lined, by the employes of the President, from his brother manager to the scene shifters—all participating in the gift. The case is handsomely carved and has his monogram engraved on the lid. An impromptu jollification immediately occurred, handshaking and good wishes being joyously exchanged. Harry, the recipient, was so enthused over the unexpected honor that he actually carried the gift around in his hand until someone called his attention to it, when he blushingly put it in his pocket. A round of applause followed the act.

* * * *

Here's a good one, told at the La Salle Hotel, Chicago, the other day, to a lot of the exhibitors, including President M. A. Neff and myself, by that prince of good story tellers, the Hon. John J. Lentz, of Columbus, Ohio, who is also associate national counsel for the Moving Picture Exhibitors' League. I will name it "Negro Diplomacy":

"A Southern gentleman was sitting at the supper table in an Atlanta hotel, and had just finished eating. Turning in his chair, he met the dignified look of the negro head waiter. The Colonel asked, in his brusque, Southern way, 'Say, where is the nigger head waiter of this hostelry?'

"The coon threw out his chest, clasped his hands behind his back and said, impressively, 'Ah'm de collud gemman head waitah, sah, an' dem boys (pointing over to several black waiters at the end of the dining room) am de collud waitahs, suh.'

"'Ah! is that so!' said the Colonel. 'I want to see the "nigger" head waiter'; at the same time feeling in his vest pockets, and finally bringing forth a bill. 'I have been here several days and have not had the pleasure of tipping him, as I always do wherever I stop, so I thought I would give him about a fiver to sort o' square things between us, you see.'

"The negro hesitatingly held out his big, black mit and said:

"'Ah'm de niggah head waitah, suh.'

"'Oh, no, you ain't. You just said you were the "colored gentleman head waiter"!'

"The collud gemman, getting desperate, ejaculated, 'Yes, suh, Ah's de niggah head waiter, an' Ah kin prube it bah all dem niggahs ovah dah dat Ah am DE NIGGAH HEAD WAITAH, suh!'"

OSCAR J. HAZEL.

CHICAGO, ILL.—Henry Swanson, 1464 E. 60th street; A. G. Ferree, architect; erection of brick theatre building.

KANSAS CITY, MO.—Plans on foot to spend $100,000 remodeling building at 13th and Walnut streets for a theatre.

WHEELING, W. VA.—C. D. Thompson, of this city, will start a picture show house in Warwood. United States Amusement Co.

LAPWAI, IDAHO.—J. W. Chittenden will erect a new moving picture house.

SHERMAN, TEX.—A new moving picture house will be opened up, known as the King, and installed in the building vacated by the Sherman Vehicle Co.

MADISON, WIS.—A new moving picture theatre will be opened up by Mr. B. T. Oftelie.

MIATT-PATENTS DEPARTMENT

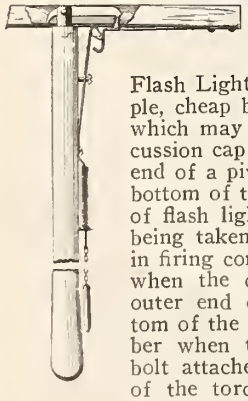
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc.., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In the Patent Office during the fiscal year ending June 30, 1912, there were received 69,236 applications for "mechanical patents" (i. e. all applications for patents other than those for designs and reissues) 1,775 applications for patents for designs, 195 applications for reissues, 7,238 applications for registration of trade-marks, 941 applications for registration of labels, and 362 for registration of prints. Of these 35,539 patents were granted, including reissues and designs, and 4,635 trade-marks, 625 labels and 268 prints were registered.

The number of patents that expired was 19,634. The number of allowed applications which were by operation of law forfeited for non-payment of the final fees was 6,970. The total receipts of the office were $2,094,059.50. The total expenditures were $2,025,912.30, and the net surplus of receipts over expenditures was $68,147.20.

Thus the grand total of net surplus of receipts in the United States Treasury to credit of the Patent Office, over and above all expenditures, is now $7,132,072.96—a monumental evidence of congressional parsimonious indifference in view of the lack of room and facilities afforded, to say nothing of an inadequate force and poor compensation.

The fact that the Patent Office has earned the money, a portion of which might be appropriated for needed relief, and the fact that such requests by the commissioner and his predecessors have heretofore been ignored by Congress, has resulted in a disgraceful condition of affairs that reflects seriously on American spirit and enterprise. Considered as a business proposition alone, it would seem expedient to facilitate the operations of a money making institution if only to increase the profits. If any department of the Government should be "up to date" it would seem to be the Patent Office, dealing as it does, with inventions and innovations that are even ahead of the times. Present conditions are paradoxical, and would be ludicrous were they not so momentous. Positions in the Patent Office do not appeal to, nor would they be available for, the average politician or his clientele—there is "nothing in it" in so far as they are concerned—hence, presumably, congressional apathy.



Patent No. 1,047,243, issued to Frederick Klein, of Brooklyn, N. Y., is for certain improvements in Flash Light Apparatus, designed to afford a simple, cheap but effective device of the torch class, which may be conveniently manipulated. A percussion cap or the like is inserted under the inner end of a pivoted hammer, and between it and the bottom of the pan, after which a suitable quantity of flash light composition is spread therein, care being taken to have a portion of the compound in firing contact with the percussion cap to ignite when the cap is exploded. The hammer (the outer end of which protrudes through the bottom of the pan) is actuated by a flat spring member when the latter is released from a spring bolt attached to and operative upon the handle of the torch by means of chain and ring. A retractile coiled spring returns the parts to their normal positions. The inventor claims the combination with a pan and a supporting rod or handle therefor; of a hammer pivotally secured to said pan, the firing end of said hammer being inside said pan and the other end of said hammer extending below the bottom of the pan; a trigger slidably mounted upon said rod or handle; a spring member one end of which is secured to the bottom of said pan and the other end of which is provided with means adapted to engage the said trigger and be depressed thereby, said spring member being adapted when released by said trigger to spring upward and operate said hammer; and means adapted to automatically reset said mechanism after the same has been operated.

---

problem as to whether Fulgora, the Goddess of Lightning, inspired the innovation is not considered by a recent issue of Cosmos (Paris), but "Fulgor" is the designation of a metallized photo-projection-screen recently introduced, and apparently the effulgent brightness of the resulting image justifies the name. The factors of intensity of light and size of image having been developed as far as practicable under present conditions of science, the remaining factor of the reflective quality of screen surface has been investigated experimentally. The simple muslin curtain was superseded by the canvas coated with a white layer; then ground glass was tried, and finally the metallic screen. The reflecting medium of the "Fulgor" screen consists of aluminum powder, presenting a uniform silvery surface. The screen is flexible and may be rolled or mounted in the ordinary way. In an experiment demonstrating its superior reflectivity a tripartite screen was used—one section of ordinary muslin, one of canvas made opaque with white varnish, and the third of the aluminum metallized fabric. The official test made in the laboratory of the "Arts et Metiers," showed that "Fulgor" is 3.7 times as luminous as muslin, and 2.9 times as luminous as the opaque screen. The superior luminocity of the "Fulgor" arises from the fact that it absorbs little of, and reflects practically all of, the incident light; but like other screens of the type, it reflects chiefly in a direction at right angles to the surface, and not so well obliquely.

HE Patent Law Association, with headquarters at Washington, D. C., is fighting strenuously against the compulsory license and other objectionable clauses in a bill pending before the House of Representatives relating to Patents—said bill being antagonistic to the whole patent system in that it would not only make licenses compulsory after three years under certain conditions, but would materially restrict the remedy of the owner of a patent, limit the life of a patent to nineteen years from the date of filing of application therefor, and otherwise impair a system which is unquestionably the most important economic feature of our Government.

Anytone Limited, of Staverley, England, has applied for registration of the word "YTO" as a trade-mark for Photographic Papers, claiming use since May 3, 1912.

Extract from Edison's testimony before the House Committee on Patents: "I have heard and read numerous statements that many corporations buy valuable inventions to suppress them, but no one cites specific cases. I, myself, do not know of a single case. There may be cases where a firm or corporation has bought up an invention, introduced it, and afterwards bought up an improvement and ceased using the first patent—suppressed it, in fact. Why should that not be done? It is for the benefit of the public that it should get the latest improvement. I cannot see why the public should be asked to change the patent law to enable a competitor to get hold of the dis-

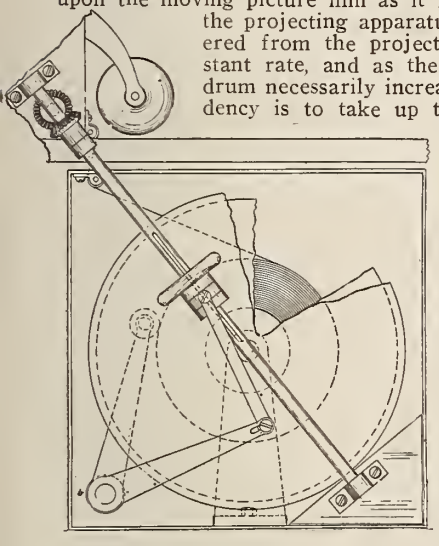
used patent so that he could have a basis on which to enter into competition with the pioneer of the invention who has introduced an improved machine.

"Before any changes in the law are made, let the objectors cite instances where injustice has been worked on the public by the alleged suppression of patents for other reasons than those which were due to improvements."

"The mere ownership of patents does not constitute restraint of trade, nor on the other hand provide a cover for doing things forbidden by statute." U. S. Supreme Court re. Sanitary Mfg. Co. vs. United States.

Burch versus *Goodson*, 85 Kan. 86. Per contra "Then spare the rod and spoil the child."

Patent No. 1,047,528 to Charles Francis Jenkins, of Washington, D. C., relates to devices for avoiding serious tension upon the moving picture film as it is rewound after leaving the projecting apparatus. As the film is delivered from the projecting apparatus at a constant rate, and as the roll upon the receiving drum necessarily increases in diameter, the tendency is to take up the film more and more rapidly. Obviously this must be compensated for. A common expedient is to drive the winding drum by devices allowing slip of the parts whenever a low tension upon the film is exceeded. But as the roll increases this slip-causing tension acts through an increasing lever arm always equal to the radius of the growing roll, and hence the pull necessary to cause slipping at one stage of the winding is many times that required at another time, whence it follows that during a part of the winding period, it being impracticable to vary the force needed to produce slipping, there is undesirable tension upon the film. Film is at best short lived, and since tension upon it is principally exerted in pulling the film edges, at two perforations, against the faces of two narrow sprocket drum teeth, such tension as has been described seriously shortens the life of the expensive film while also causing unpleasant results in the pictures on the screen as soon as any wear or injury results. To obviate the difficulty the inventor drives the film winding drum by the frictional contact of a pinion bearing upon an external disk on the drum shaft, said driving pinion being controlled in position by a bearing roller contracting with the film wind and acting through a rock lever and connecting rod, as clearly indicated in the accompanying drawing. The claim is for the combination with a projecting machine and a film box alongside the same, of a film drum mounted in the box, a friction disk mounted on the drum shaft, a shaft in geared connection with said machine and provided with a drum-driving friction roller impinging on said disk and arranged to slide on the shaft without rotating thereon, and two rigidly connected pivoted arms, one normally pressing toward the periphery of the drum and the other connected by a link to said roller to slide the same on its shaft.



Extract from Brandeis' testimony before the House Committee on Patents:

"I am strenuously opposed to the Government fixing any price in any business that is competitive, but I do think that a man who has an individual article, whether it be covered by a patent, copyright, trade-mark, or trade name—something which is known as his article—would have the right to have that article distributed under the conditions which he deems best, including a fixed price, provided always that it is a competitive article; that is, that the field of competition is left open."

Geo. Wm. Mead

(Full copies of patents cited furnished to our readers for ten cents each. Order by number.)

NOTES

Mrs. O. H. P. Belmont, one of the most prominent leaders of the Suffrage movement, is considering an offer from the Thomas A. Edison concern to deliver a six-minute speech for the Kinetaphone.

* * * *

Kansas City is considering the idea of providing a motion picture show in the waiting-room of the new Union Passenger Station there, for the entertainment of passengers.

* * * *

A joint committee of the Women's Welfare League, of Minneapolis, and the Minneapolis Grade Teachers' Association, recently agreed that "motion picture theatres all over the state should close at 11 p. m. The censorship should extend to the lithographs displayed outside the theatre."

* * * *

The Commercial Motion Picture Company, of which E. Roskam is president, will be ready for business at their quarters at 102 West One Hundred and First street, which have been well-fitted out, and where they will manufacture their product. All modern equipments have been installed, and fuller details will be given in a later issue.

* * * *

Another new film exchange has entered the New York field. It is the Mecca Branch of the Universal Film Exchange, and is located on the third floor of the Mecca Building, Forty-eighth street and Broadway. Edward Saunders holds the reins.

* * * *

Articles of incorporation of the Photoplayers Club (formerly known as the Reel Club), of Los Angeles, have been filed at Sacramento.

* * * *

The case of the New York Baseball Club vs. the Universal Film Company, in which the former sued the latter for a violation of rights in taking motion pictures of the games in the recent world's series on the grounds that the full moving picture rights had been sold by the club to the Pathe Freres Company, was adjourned at this week's session of the Jefferson Market Court. The court held that it must be convinced that a crime had been committed before a warrant could be issued.

* * * *

Washington's University's School of Medicine has installed an electrocardiograph. It is being used in the study and treatment of diseases.

The electrocardiograph is a thing of wires, copper plates, electrodes, cameras, lanterns, compensators, keys, accumulators and the other technical requisites of electricity. It is a moving picture machine, and one of the weirdest in the world. Miles from the bedside of a dying man one may watch the final fight of his heart against the coming of death. Infallibly the uncanny machine records the pulsations and contractions of the most tireless engine in the world, the human heart.

* * * *

It is said that a marvelous reformation has been brought about in the motion picture theatres of Buffalo, N. Y., through the activities of the M. P. Exhibitors' League, of which John C. Harrison is president. The following from the Buffalo (N. Y.) Evening News tells the glad story:

"Buffalo is being given a better grade of motion pictures. No longer are the hundreds of patrons of the 'movies' revelling in the squalor of crime, unreasonable melodrama and morbid drama. To-day the hundreds of beautifully appointed theatres are veritable paradises of pleasure where leisure hours are spent to advantage by Buffalonians."

Manufacturers' Synopses of Films

LUBIN

PETER'S PLEDGE, by Lawrence McCloskey (Jan. 14).—Peter Lang, a retired army veteran, receives a pension, just enough to enable him to live comfortably in a cozy flat and to keep a Chinese man servant. In his younger days Peter had been a wild one, but now, being paralyzed from his knees down, is confined to a chair built especially to accommodate his mountainous anatomy (Peter weighs over 300 pounds). To the arm of this chair is fastened his old cavalry sabre. His life is not dull, however, for almost every day he has as guests a half dozen old cronies, veterans like himself. At their rallies the bottle flows freely and their numerous toasts to the "old days" often go to their heads. Peter's cousin, Moriah Lang, is desirous of reforming Peter. So when she dies, rather than leave him her fortune of $20,000 to drink himself to death with, she aims to kill two birds with one stone by leaving the money to Sally Nelson, an old maid friend, with the proviso that she marry Peter and share the fortune with him, her idea being that married to a good woman Peter would forsake his evil ways and sober up. Peter consents to marry Sally, thinking that after he has connected with the $20,000 he can relegate her to household work. After their wedding the lawyers discover a later will providing that Peter must also sign the pledge against liquor, before the money is turned over. Peter is in a fix. He is married but refuses to sign the pledge. Sally forbids liquor to enter the house. Peter's old cronies try to smuggle it in, but Sally is too sharp for them. Peter finally succeeds in securing a bottle of good old rye. He has a week's thirst and goes at the whiskey accordingly. Sally's attempts to get the bottle away are met by Peter's flourishing sword and she is forced to retreat. When Peter recovers from bis souse he finds himself out on the fire escape where Sally, through the door, informs him he must stay until he signs the pledge. Peter sticks it out all night with crowds in the street watching the game, but in the cold, gray dawn it begins to rain and Peter signs the pledge.

THE WINNING HAND, by W. Hanson Durham (Jan. 14).—The young sheriff is out after the outlaw, Manuel Mandazo. The sheriff stops a moment to see his sweetheart, Beth. Hardly has he left when the outlaw appears at the cabin and advances admiringly toward the girl, but is repulsed at the point of a revolver and in the struggle which follows the revolver is discharged. The sheriff hears the shot and rides back and is struck down senseless by Manuel. After disarming the senseless sheriff the Mexican is about to stab him, when Beth snatches up her revolver and drives the Mexican from the cabin. He swears vengeance upon the sheriff and his sweetheart.

The sheriff regains his senses and, weak and wounded, takes the trail after Manuel. He comes upon him in the deserted powder shack of an old mine. He is surprised and overcome by the Mexican and left bound. A stub of candle is left burning on an open can of blasting powder.

The Mexican returns to the girl's cabin and forces his way in. Meanwhile the sheriff has struggled to his feet and, realizing Beth's danger, he lifts the burning candle from the powder can with his teeth and burns through the bonds which hold his wrists and rides back to his sweetheart's house. Just as the Mexican has broken in the door, the sheriff bursts through a window, covers him with his gun, while the girl snaps a pair of handcuffs upon his wrists.

AMERICAN

THE MASTERPIECE (Jan. 13).—Absorbed in his painting, Robert Gainsworthy neglects his beautiful wife—not intentionally—but rather in the preoccupied way of a man who did not want the single train of thought broken. He worked for days in his studio without ever speaking to her, and the strain told on their relations for the wife brooded bitterly.

Jack Sanders, a globe-trotting cousin of Robert, visited at the Gainsworthy home. He took many strolls with the heart-sick wife and found himself madly infatuated. Sunken deeper and deeper into the fervor of his work, the artist did not see. One day, while rising in his studio, he surveyed the picture and found the face wanting. Looking from the window he saw his wife and the cousin idly strolling arm in arm. He conceived a plan. He would accuse her of unfaithfulness, study quickly the horrified expression on her face and paint that expression into the woman of his canvas. He did so and worked many hours feverishly.

Stung to the quick, the innocent wife fell easy prey to the machination of the scheming cousin. The latter proposed that she write a note of farewell and fly with him temporarily until the husband should come to himself. She fell into the trap easily.

Arising from his canvas, the artist knew that his fame was made. He thought of his wife for the first time, and started to go to her and tell her of his success, apologize for the pain that he might have caused her, and share with her the pleasure of his masterpiece. He found the note, the world opened before his feet, the pleasure of success turned to bitterness.

And then the cousin proved unworthy to his trust and the artist reclaimed his wife, both happy in a new and better understanding.

THANHOUSER

THE TINIEST OF STARS (Jan. 14).—When a member of a theatrical orchestra went "on the road," he left behind him in the big city his wife, their little boy and their baby girl. For some weeks he sent them money regularly, then all word from him ceased. The wife, on inquiry, learned that the company had disbanded in a Western city, and the members of it were presumably making their way East the best they could. The woman was sickly and practically unable to work, but her little son proved to be an energetic bread winner, secured free board by aiding his mother to do the work of a janitor, and at odd times sold newspapers. He always had his eye out for a chance to make money, and one day determined that little sister was in a position to help them. A local theatre advertised "Amateur Night" with a cash prize for the winner, and the boy saw no reason why the little girl should not bring the money home to mother. She was little, and cute and could recite, therefore, why should any one doubt her success.

"Amateur Night" was a night of triumph for the little girl and the brother who believed in her. The other contestants were outclassed, while the audience rapturously greeted the baby girl who smiled at them so sweetly and lisped out a few words with a confident air. Even the members of the orchestra, ordinarily the most stolid of individuals, enjoyed her performance. One in particular, the first violin, was deeply affected. It was his first night at the theatre, and he was overcome with emotion when he recognized in the tiniest of stars his little girl whom he had so vainly sought. There was a joyous reunion in the wings of the theatre, and a proud little girl went home to tell her mother that "I got papa and some shiny money for being a good girl." It is needless to say that with the father's return the troubles of the family ceased, and the little girl was never again called upon to be a leading lady on an amateur night.

EDISON

THE TITLE CURE, by George A. Imlach (Jan. 17).—Mr. Clayworth, a wealthy American and self-made man, has a daughter Bessie, who is determined to marry a foreign title much against her father's wishes. She has an American suitor, William Brooks, who is deeply in love with her, but he is given little encouragement.

Mr. Clayworth plans to discourage his daughter with nobility and accordingly goes to an employment agency, where he engages three foreign menials to impersonate nobilemen, supplying them with evening clothes and arranging to have them call at his house that evening. Bessie is overjoyed when she learns from father that three noblemen are to honor them with their presence. Father incidentally suggests that if the noblemen do not come up to her expectations to patch up her little quarrel with Billy and say no more about marrying a title.

The fun begins when the three bogus noblemen present themselves at Clayworth's house as Duke Macaroni, Lord Brien Berue and Baron Hasenpfeffer. They are ushered into the drawing-room and introduced one after another to the ambitious Bessie, who vainly attempts to entertain them. At first she is puzzled, then she becomes discouraged and finally thoroughly disgusted.

Father fairly revels in his daughter's discomfiture as she dismisses one after another. The antics of the foreign trio can hardly be described; suffice to say they arouse irresistible laughter. After her experience with supposed nobility she meets her American suitor and welcomes him with open arms.

Bessie turns father's joke into a boomerang when she jokingly sends him a message stating she has eloped with Duke Macaroni. Father takes this message seriously and nearly goes insane at the thought of losing his daughter through his foolishness. When Bessie returns home on the arm of Mr. Macaroni to ask forgiveness, her father's rage knows no bounds, and just as he is about to throw the bogus Macaroni out, off comes his wig and moustache, revealing the welcome features of Billy Brooks, Bessie's American suitor. This gives father the surprise of his life, and his joy is unbounded, for his daughter is title cured.

101 BISON

A GAMBLER'S LAST TRICK (Jan. 25).—The gambler, an out and out bad man, is sick of it all—the "luck," the weeping Claire, the sickly baby. He leaves all to fate and goes.

A miner in the Far West strikes it rich, much to the delight of his daughters Moll and Nell, and the sheriff, who is affianced to Moll.

The gambler happens along. He offers to buy a half share in the new rich mine but is turned down. He determines to get a share by fair or foul means. He makes love to Nell, who is much attracted to him. He persuades her to go along with him, and sends a note to the father saying that if he does not receive word that he is a half partner in an hour's time he will take care the miner never sees his daughter again. The message is brought by a Mexican. The miner and Moll are distracted and call upon the sheriff's services. They find a disspirited and desperate woman with him. It is Claire, who has tracked the gambler.

The sheriff draws on the Mexican and forces him to exchange suits. The men take the Mexican with them and surprise the gambler, who is about to kill Nell after a desperate struggle. The sheriff is about to arrest the gambler, when Claire shoots and kills him.

NESTOR

HIS BROTHER'S KEEPER (Jan. 24).—Donald goes to the city to get employment, and his widowed mother grieves silently. He is all she has. Donald obtains employment and forms one or two bad acquaintances.

Tom is released from prison. He is not a bad man, but the woman got him in her meshes and he stole to supply her with the money and jewels she demanded. Tom goes to her, feeling sure of her help. She turns upon him and Tom squares his shoulders and sets his face toward the hills and freedom.

Tom happens upon the widow's farm and asks for work. The widow's motherly heart warms toward him, and, for the first time in many years, Tom knows what a good woman's influence means. He cannot deceive her. He tells her what he has been and would go, but she detains him, for she sees all the latent good in him.

Donald goes ahead rapidly and earns good money. He meets the woman and is quickly in trouble. Her demands reduce him to desperation. He thinks she is a beautiful woman, and intends to marry her. He, therefore, sends a photograph of her to his mother, and asks her to let him have a good sum of money.

By chance, Tom sees the photo and he reads the letter. He determines to save the widow's boy. Instead of posting the letter containing the money, he places it in the old family Bible and goes to the city. The widow

thinks he has gone with her money and is sorrowful and hurt.

Tom goes to the woman and threatens her. He hides as Donald enters her room, and fearful of Tom, she tells the boy who and what she has been. He is disillusioned and heartbroken, and Tom follows and takes him home to the widow.

Satisfied that he has made amends, he starts to go out of their lives, but mother and son persuade him that he is necessary to them, and he stays and is content.

CHAMPION

THE DEATH TRAIL (Jan. 20).—The scene takes place in the Canadian Northwest. The company, through its factor, objects to free traders in general and to Fairfax in particular. Fairfax is fearless, and he defies the company, and continues to operate his free trading store. His wife, Marie, is alarmed and would have him go, but Fairfax stands his ground.

Ungan, an Indian, owes the company money, and, when he applied for more goods, he is refused. He goes to the Fairfax store and states his case, and Fairfax is willing to trade with him. The company's assistant watches them, and he in turn is watched by Marie. The assistant sends an Indian for the factor and some men and they arrive as Ungan is leaving the store. The factor again orders Fairfax to cease trading their guns, and, giving them each a knife, sends Fairfax and Ungan down the long trail without food or drink. He orders them shot if they return.

The faithful Marie returns stealthily to the store and ties a supply of privisions in a shawl. She also secures a rifle and hits the trail after the two men.

Fairfax and Ungan wander on until their strength gives out. They sink to the ground, and while in an almost comatose condition, they hear a squirrel cracking a nut. Fairfax throws his knife and kills the squirrel, and Ungan and he struggle for its possession—the Indian's savage nature claiming all of it. Fairfax weakens first, and, as the Indian is about to knife him, Marie appears and calls, and the tragedy is averted. Ungan craves forgiveness and, with the food at hand, they have enough to travel to the next trading station.

URBAN-ECLIPSE—GEO. KLEINE

TWO MEN AND A GIRL (Jan. 15).—Ralph and Gerald, two young fellows, are desperately in love with a charming actress, and when she accepts Gerald's invitation to dine with him at his rooms, Ralph is extremely jealous and vows revenge.

On the appointed evening of the dinner, a curious series of events takes place. The actress sends her regrets, but about the time she should have appeared, the young lady living in the flat above returns from a visit and, mistaking Gerald's door for her own, in the darkness, enters his room, to the great embarrassment of both Gerald and herself.

Meanwhile Ralph, who has been watching in concealment, hastens to fasten the outside doors, making the pair prisoners. It is some time before they can free themselves and Gerald hastens to chastise Ralph for his treachery, but as it turns out, the whole thing was not so terrible after all, for the young people have become well acquainted through the mishap and proceed to fall in love with each other.

CINES—GEO. KLEINE

A FISHERMAIDEN'S HEART (Jan. 14).—Stella is the acknowledged beauty of a little fisher village near the sea. She appears impervious to the calls of love and laughs her way through life, careless of the lovemaking of the young swains. Harry, besides being more persistent than the others, enlists the sympathy of her father, but she will not listen to either of them and ridicules her fisher-lover's protestations of affection.

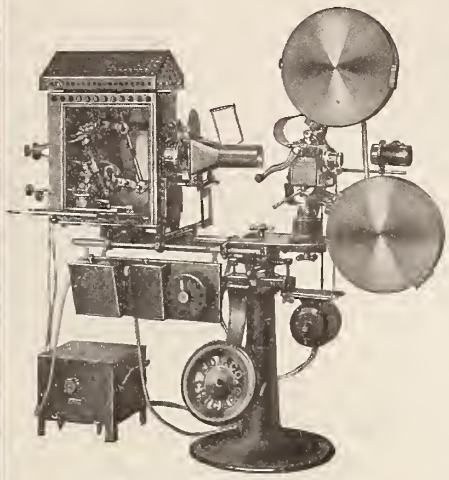
One day, however, on her way home from the shore she meets two young fellows, who become rude and even attempt to kiss her. Her cries bring Harry to the scene, who quickly disposes of the assailants. Stella now begins to look upon him with favor, but he, remembering her previous attitude, determines to put her to the test. He pretends to make violent love to another girl, with such good effect that Stella soon becomes madly jealous and makes unmistakable her passionate love for him. Explanations follow, and the final scene ends in the betrothal of the lovers.

On the same reel:

THE VELINO RIVER AND FALLS (CENTRAL ITALY).—Showing many picturesque views of the Velino River as it wends its way between its grassy banks, and finally plunges over the beautiful falls.

THE HIT OF THE SEASON

THE PROOF—WE CANNOT EXCEED DEMAND



1913 Motor-Drive Motiograph

Every factory begins its year by estimating its output and hopes to exceed the estimate. Few do.

Every manufacturer endeavors to get ahead a few machines—We cannot—The orders come in so fast we can just "break even"—Orders vs. shipments.

Our orders have exceeded our estimate 20%.

Our force has worked overtime for three months to enable us to "hold our own".

YES—AS USUAL—WE ORIGINATED THE MACHINE SWITCH-BOARD.

YES—IT IS BEING COPIED—WITH MODIFICATIONS—BUT ON A MUCH CHEAPER SCALE.

OUR QUALITY IS NEVER COPIED—WHY?

Because if *you* are satisfied with something cheaper at the same price "Who should worry?".

The complete 1913 catalog now ready.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

And the Following Jobbers:

Williams, Brown & Earle, Philadelphia.
Mutual Film Corporation, Dallas.
Calehuff Supply Company, Philadelphia.
R. D. Marson M. P. Co., Boston.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pittsburg.
E. E. Fulton & Kleine Optical Co., Chicago.

And All Branches of the General Film Company.

KINEMACOLOR

WAR AND PEACE (By Bennet Misson).—Hugh Deming, a young Northerner, visiting in the South in the early sixties, meets Sidney Carey, of Virginia, and is invited to the latter's home.

Hugh becomes enamoured of Alecia Carey, Sidney's sister, and she accepts his attentions.

A ball is given at the Carey mansion and in the midst of the merrymaking a young man enters with news that war has been declared.

Four years later, Hugh has returned South as captain in the Federal army. A spy is reported within the lines. Hugh is placed in command of a detachment to search for the spy. The search leads to the house of the Careys', where the spy is supposed to be hidden.

Hugh gives orders to men to enter house—the Carey family protest—the spy is discovered in an old wardrobe—Hugh gives orders to shoot—Alecia opens door of wardrobe. Spy discovered, proves to be Sidney. He is arrested, taken out and ordered to be shot.

As the sergeant starts to bandage his eyes, a declaration of peace is proclaimed—Sidney rushes home—general rejoicing.

After the war the Careys receive Hugh warmly—Alecia is cold—Hugh disconsolate—the father of Alecia tells her "No man is worthy who does not do his duty"—Alecia's love for Hugh is too strong to withstand the pleadings of her dear ones and finally succapitulates.

GAUMONT

THE DUNGEON OF DESPAIR (Jan. 14).—Brevort takes his young bride to his castle in the country which has been unoccupied since the time of the Revolution. There is a legend that parts of the building built in the time of Louis XIII were built over dungeons and that in the French Revolution persons mysteriously disappeared. The young wife, in a spirit of fun, goes to hide in a huge chest standing in a hallway near her room. She steps into it. Its bottom being movable, she falls into the dungeon far below. There is a wild search for her in the morning and the young husband, with anxiety distraught, goes

to Paris to engage the aid of a detective. David Daniels, sleuth, returns with Brevort and makes search for the missing wife. The old chest interests him. He steps into it and, like Mme. Brevort, plunges through the bottom into the dungeon. Here he finds the girl, who is nearly starved. Around her are the skeletons of the unfortunates who here perished. The detective is resourceful, and, taking his revolver, fires upward through the chest. Brevort hears the report and lowers a ladder to the captives, who climb to safety.

A REGRETTED RESIGNATION (Jan. 23). Mr. Heeza Boob, with his employer, is as popular as the smallpox. His employment as a clerk doesn't afford excitement, and one evening, in excess of enthusiasm, he goes forth upon a liquid skate. While in this condition he writes a letter to his employer, which reads: "Bossiest of Bosses: Consider yourself fired from the job of being my employer. Heeza Boob." After reaching home he realized that he had forgotten that he had a large wife and a small family on his hands (and on his bank account). His wife is not at all pleased that he had resigned his perfectly good job, and she felt like arguing with him with a broom or a rolling-pin, only she reflected that she was a perfect lady. "We must recover that letter before your 'fired' boss gets it," she exclaims. Accordingly, Mr. and Mrs. Heeza Boob and all the little Boobs go round to the mail-box to wait for the postman to come to collect the letter. By hook or by crook they hope to induce him to return it. They try many cajoleries. They offer him a little loose change, in fact, excruciatingly loose, but he says, "You can't bribe me—besides, fifty cents is no inducement." They tell him what a handsome brute he is, how he has a shape like Mary Garden, how he looks like Venus at the Sink, how he has a face that would give a cannibal an appetite. He couldn't be jollied. "Have a heart," pleads Heeza Boob. "If you don't give me back that letter my wife will have to take in washing."

Little Osucha Boob has a toy gun and the Boobs arrange a diabolical scheme to bring about the fall of the adamant postman. They sic little Osucha Boob onto the postman, and have him push the gun in between the legs of the man of letters as on he walks with the pride of a head waiter. The gun does its fell work and the postman sprawls in the dust of the road. "Did you enjoy your trip?" asks Heeza Boob as with great suavity he pounces upon him and tries to take the letter from him by main force. The postman, however, fights him off and continues on his way, somewhat broken in spirit (also in shins).

A happy thought enters Heeza Boob's head (from the northeast). They noticed that the postman's shoes have been much trod upon. Heeza Boob runs into a shoe store and emerges with a beautiful pair of brogans. He dangles them in front of the postman's nose. The latter's heart is in his feet, and he couldn't be moved except through the raptures of a new pair of number thirteens, double D. He gives back the letter and all the little Boobs and all the big Boobs wallow in their joy. Heeza Boob hands the youngest Boob the letter which would have cost him his job. The younger Boob holds the letter in his cutiecute hands, and he is so Truly A Boob in name as in action that he thinks the letter is to be mailed. As he passes a post-box, he drops into it the letter.

The Boob family forget about the matter, and next day Heeza Boob reports to the office. "What happened?" is his agonized thought as he tumbles down the stairs under the impetus and encouragement of a pointed toe. Of course, the boss received the letter and from thence the source of his "kick."

CRYSTAL

PEARL'S ADMIRERS (Jan. 26).—Pearl is admired by Chester, whom she likes, and by Bill and Angelo, both of whom she tolerates. The rivals fight among themselves whenever they meet, but make little headway with Pearl. Bill meets Pearl's father and gives him a cigar. The old gent tells Bill that Pearl is expecting him at the house. Angelo also meets the old gent, and treating him well, is told the same thing as Bill. Bill arrives at Pearl's house, and is only there a few minutes when Angelo arrives. Meanwhile, Chester has met Pearl's father, and giving him a box of cigars, is told that Pearl is waiting at the house for him. He also arrives at Pearl's house, and the other two admirers, jealous of Pearl's attentions to him, leave. Pearl then decides to have some fun with Bill and Angelo. She writes both of them a letter asking them to meet her at the same time. Angelo loses his letter. He arrives at the appointment place only to find Bill there. Surprised, he asks Bill what he is doing there, and Bill shows him his letter. Angelo accuses him of stealing his, and a fight results. Pearl and Chester, who were there to see the fun, run for a policeman, and the two rivals are dragged off to jail, leaving Chester in full possession of Pearl.

On the same reel:

THE FALSE ALARM.—Belmont is always late at the office. He buys an alarm clock, but it breaks down on him, and he is late again. His employer threatens to discharge him if he is late again. He hits upon a scheme, and arranges with Barnett, his fellow clerk, that when Barnett passes his house, he will pull a rope that Belmont has tied to his foot, and hanging out the window. The next morning at about 5 a. m. the milkman on his rounds sees the rope, and gives it a very healthy tug. Belmont awakens with a start, and thinking it Barnett, and time to go to work, dresses hurriedly. The milkman continues pulling on the rope, and Belmont, untying it from his toe, the milkman falls into the cellar. Belmont rushes to the office and is surprised to find the janitor there sweeping. The janitor points to the clock, and Belmont, realizing his mistake, sinks into a chair, half asleep, and awaits the arrival of Barnett and the boss.

GEM

THE SCAPEGOAT (Jan. 21).—A young cadet in a military college, in company with two other young roysterers, are expelled from school for an aggravated infraction of the rules. He fears the wrath of his father, who is a parent of the stern type. He, therefore, cooks up a scheme which he thinks will be excuse enough to satisfy fatherly criticism. He buys a pair of smoked glasses telling his father that he had to leave school because much study had ruined his eyes.

This does not go with the old man at all, so poor Glen is ordered out of the house. He states his intention of joining the army. The old man falls asleep and dreams that his boy has enlisted, gone out to the Philippines, and there been shot after a court martial, for striking a superior officer.

In the meantime, the boy has met his old school companions, and they proceed to celebrate their release from the halls of learning. In this interesting operation they are aided by three beautiful ladies from the halls of Thespis.

Suddenly awakening from his terrible dream, the old man rushes frantically to a nearby recruiting office in vain search of his boy, whom he had so cruelly used. He comes back, unsuccessful and heartbroken. The boy finally comes home, feeling very happy, only to find a couple of very miserable parents. They are overjoyed at his safe return.

RAGS AND RICHES (Jan. 23).—Richard Harvey, the superintendent at the works, has a close friend in Frank Hart, the foreman. Their children are engaged to each other, and the fathers anticipate the marriage with pleasure.

One day Harvey is ordered to place the men upon half time. This enrages them and a fracas ensues, and Hart, hoping to save his old friend from injury, pushes him away from an angry workman. Harvey falls to the ground and is severely injured, and when convalescent his nature is changed, and from a kindly, genial man he becomes a confirmed misanthrope, and upon his return to the works, acts like a tyrant, and his unreasonable methods cause the men to complain to the owner and he is discharged. He blames this upon his old friend, and forbids the marriage between the young people, and when his daughter refuses to break the engagement, he disowns her and moves to a distant city. The young couple marry. Years pass. Harvey is now a miserable miser and lives in a cellar. He has amassed a considerable sum of money through his penury, and is despised and dreaded by all as a grim and forbidding recluse.

The young couple have a little girl. Circumstances compel them to move to the city, and they rent a flat next door to the old miser's cellar. One day the little girl rolls her hoop down his cellar, and when she goes there after it, is brutally repulsed by the old man. She notes the mouldy crust that serves for his meal, and goes to her home and piles a plate full of fruit and good food and brings it to him. They soon become great friends, and he never dreams that she is his granddaughter. One day he misses her. She is very ill. The case baffles the doctor, and he insists upon calling a distinguished specialist whose fee is very high—far above the means of the young couple. In affright, the wife leaves the dying child with the doctor and runs to tell her husband of the new development. She dreads the worst, for they have no money.

The old miser creeps from his dingy cellar into the sunlight, and asks the landlady where his little friend has gone. She tells him of the sickness, and he decides to visit her. The doctor tells him of the desperate need for the high-priced specialist, and the old miser decides to use his hoarded money to obtain the services of the famous doctor. He hastens to the depths of his rag-filled cellar, but his good impulse oozes away, and he dreads to think of parting with his gold. At length his better nature prevails, and he gives the money to the doctor, and bids him hurry back with the specialist.

REJOICE! for light is here:—

The attracting candles of the *complete* ordinary picture-show have burnt out—the novelty has ceased—and lo! the jocund day finds KINEMACOLOR—***a reality***—

Hundreds of thousands of "movie fans" have showered their dimes (and even quarters) into the coffers of those who have led, and while your town is KINEMACOLOR-*less* you still can lead and PROFIT.

AWAY!—and be doing.

KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

The Art of Scenario Writing

By WILLIAM LORD WRIGHT

And 1 Year's Subscription to *Moving Picture News* for $2.00

When the young father and brother return they are surprised to see a wretched old beggar bending over their darling. The slow recognition is mutual, and there is a speedy reconciliation.

REX

THE SYMPHONY (Jan. 23).—Herman is a kind-hearted, artistic man. He means well, but he forgets to be businesslike and practical in the pursuance of his dreams of artistic triumph, for Herman is a musician and a composer.

Things go steadily down hill and finally there is no food and Herman's wife is very ill. The child is hungry and Herman plays his own symphony to soothe her. He goes to seek immediate work, taking his violin along with him.

Whilst crossing a road he is knocked down by an auto, and suffering from concussion, he is taken to the hospital, where he lies unconscious for weeks. Upon his recovery he hastens home with a sinking heart to find his wife has died, and Miriam, his child, has been taken by a lady to her home. Herman goes to the house indicated, only to find the occupants have sold out and gone to Europe.

Many years pass. Herman opens a small musical studio. His daughter Miriam has blossomed into a beautiful young woman. She inherited her father's love for music and friends suggest Herman to her foster parents, and she calls and takes lessons from him. She also meets Arthur, one of Herman's favorite pupils, and the three become the greatest of friends. The attraction between Herman and Miriam is naturally mutual.

Miriam catches cold and Herman goes to the house of the people who adopted her. He asks her to show him her new piano and she sits and plays the first few bars of a tune. Herman recognizes his own symphony. He finishes it, to her surprise. She shows Herman a picture of her "real" mother and he knows who this girl is. He longs to disclose himself but feels it is better not to do so, as he can offer so little and she has so much.

They are interrupted by Coverly, who is paying persistent court to Miriam, much against her desires. Herman has occasion to find out Coverly's true character and determines to assert his parentage. He is invited to a musicale at Miriam's house and during the evening he overhears Coverly forcing his attentions in the adjoining room. He claims his daughter and dismisses the dissolute young man. Explanations follow and the field is left open for Miriam and Arthur.

VICTOR

"SUNNY" SMITH (Jan. 24).—Jack Jones and Albert Brown were chums, but rivals for the hand of their boarding house-keeper's daughter. Jack, though, was the favorite of the mother as well as of the boarders. Jack could sing and he and Mary, the daughter, would sing and play to the delight of the boarders, while Albert would wander off in disgust. Many times was Albert forced out of the conversation by his rival, and he decided to get even.

He was going along the street when he saw two seedy-looking pieces of humanity, and it was then that a thought struck him to get even. Taking one bum by the arm, he took him to his room, dressed him up in his clothes, and introduced him as his friend, a count from Paris. His piece of revenge, and another when the boarding house-keeper told Jack to give up his place to the count.

Not being used to such a nice table and a maid, "Happy," as he was called, proceeded to make love to the maid but was called down by Albert, and soon turned his attentions to Mary. As soon as the meal was over, he ordered a touring car and took them all out riding. This, of course, was Albert's money, and he, not daring to refuse, had to go along. Next he took them all to dinner, and it was Albert's money again. So he went on spending money lavishly.

Albert, in the meantime, was getting tired of his bargain but the landlady and her daughter had already begun to like the "count" for himself alone. Finally, when he used all of Albert's money, it was time for Albert himself to say something. Coming into the room where the count was talking to the housekeeper and her daughter, he started to tell them who the count really was, but they would not hear of it. He already had become engaged to Mary and was the pride of the whole boarding-house. Jack and Albert were sick at heart and went *to* their room to "Die in Despair," for Sunny had beat them at their own game.

POWERS

ON BURNING SANDS (Jan. 24).—Nell Carter is loved by two men, a rancher named "Smiling Joe," and Bill Stover, a cowboy. Bill Stover falls from grace, and is caught red-handed horse-stealing. After a terrific struggle with the sheriff, Bill disarms him and escapes, but he refuses to go away. The sheriff approaches "Smiling Joe" and asks for his assistance in capturing Bill.

Nell and Joe's sister, Nancy, hear of this and beg him not to have anything to do with the matter, but Joe only laughs at their fears and the incident causes an interruption in the friendship of Joe and Nell.

Joe goes with sheriff, and stealing upon Bill, they overpower him, and be is sentenced to a term of imprisonment.

The months pass by. Jos and Nell have made up their differences and are married. Bill is released from jail and hears of the marriage. Smarting with resentment, he determines to go after Joe and kill him on sight.

A Mexican, who has overheard Bill's declaration, seeks out his sister Nancy, and she goes and tells Nell. Joe determines not to be caught unawares, and decides if there is to be any killing that he will get in the first shot if possible.

The two men stalk each other, and finally come where two streets meet. The men know of the presence of each other, and Bill sees Joe's gun pointing around the corner and draws back. The two women, both anxious for Joe's safety, have followed the movements of the men, and at the critical moment Nell seizes Joe's arm and begs him not to shoot, whilst Nancy seizes Bill and entreats him not to be revengeful, or to add another crime to his conscience. They bring the two men together, and Joe, anxious to please his wife, holds out his hand to Bill, who refuses to shake and goes away.

Joe has to attend a round-up. Bill, seizing his chance, forges a note which he gives to a Mexican to take to Nell. In it he tells her that as she seems to think more of Bill Stover than she does of him, that she had better hang on to him, that he is through with her and has gone away. The Mexican tells Bill the effect that the note has on Nell and he follows it up. She shows Bill the note and asks his advice. He makes violent love to her and tells her to come with him. She consents and leaves a letter for her husband, telling him that he will never see her again and that she has gone back to God's country with Bill Stover.

Mad with jealousy and anger, the broken-hearted Joe determines to follow them and to get Nell back and to kill Bill. He gets on their track, which leads to the desert. Bill and Nell are caught in a terrible sand-storm. The water peters out, and all the brutal instinct arising in the man, he drains the canteen dry, and throwing her aside, he turns his steps backwards. Joe comes upon her in this predicament, and after finding out the true cause of her plight, he gives her water, resuscitating her, and they start back for home. On the way they come across the dying Bill, who begs for water, but Joe merely kicks him and tells him to die like a dog that he is. They leave him and, arriving at the edge of the desert, Joe sends Nell on alone. She has begged him not to let this man's death mar their lives, so he goes back to try and bring Bill out to safety.

Nell gets help, water and provisions and hurries back in time to save them both. Bill is thoroughly cured, and as he passes out of their existence he tells Joe that he is the better man of the two.

FRONTIER

THE SURVEYOR AND THE PONY EXPRESS (Jan. 22).—In the days of the pony express, even in its latter days, the West, particularly the small settlements, was compelled to put up with what is termed the really bad men, the men who lived upon ill-gotten game. Many of them were really courageous and when brought to bay would fight to the death like a rat in a corner. Their crimes were many, from the robbing of the honest gold-seeker to the holding up of stage coaches, and even the pony express, and our story deals in part with a brave pony express rider, whose duty it was to carry the mail from one small village to the railroad stations, sometimes a hundred or more miles away.

The pony express really means a relay of horses at certain distances apart, so that the rider, when his horse is fagged out by a rapid journey, can be left at a certain point and another horse taken from that point, and the relief on the second horse comes at the point where the third horse is stationed, and so on until his journey is finished.

In the early 70's, in a small Western village on a beautiful mid-summer morning, "Buck" Conners, the pony express rider, rides into the little village of Buckskin, Arizona, and up to the post-office. The postmaster is waiting for him. He brings out the mail pouch and explains to the express rider that he must be very careful of the mail that day as it contained a large sum of money.

Two bad men who have been sufficiently close to overhear part of the conversation, decide to hold up, if possible, the pony express at a certain point along the route, where there would be very little danger for themselves. They rush out of view, get their horses, and ride rapidly away along the route that the pony express rider must follow. In the meantime two government surveyors who had very recently been sent by the government to survey a tract of land very close to Buckskin, prepare to set up their transit to begin their day's work, and we see them spying through the transit at the rough hills in the background.

They see a rider come into view, his horse being urged at a very rapid pace. They next see two riders coming at an angle much closer to them than the first rider. They dismount, rush to the bridle path, and as the single rider comes into view, their guns flash and the rider drops to the ground. They see the two men rush to the fallen man, and notice that a struggle is taking place between one of the hold-up men and the faithful dog of the pony express rider.

The surveyors leave their work and rush toward the spot where the struggle is going on. They arrive too late to prevent the robbery, or intercept the robbers, who rush away and are quickly lost sight of in the underbrush. One of the surveyors, Ralph Goodman, decides to get to the settlement as soon as possible and notify the sheriff. This is done. The scene shifts to the sheriff's office. Ralph rides up, informs the sheriff, who mounts his horse, and together with Ralph they speed back to the spot where the robbery occurred. The robbers, finding the sheriff close upon their track, decide to make for the railroad station, discard their horses, and get out of the county.

Rose Williams, the belle of the little settlement, and as brave a little woman as the West has ever produced, realizing something unusual has happened, and fearing for her sweetheart, Ralph Goodman, decides to follow on their trail with a woman's curiosity to find out what has happened. She arrives at the spot where the brave pony express rider is lying, and assists her sweetheart in caring for him.

Jim Rogers, the friend and co-worker of Ralph, has been hot upon the trail of the robbers, and is close upon them when they dismount and rush to the railroad station. They see him coming, again mount their horses, and are away, followed by Ralph, whose courage is to be commended even if his judgment is bad, for the robbers ambush him, and they leave him tied hand and foot, and rush away to escape the sheriff, whom they have a wholesome fear of, and they realize that he is now close upon their trail. The sheriff comes into view, and seeing the robbers, dashes away upon their trail. The chase ends in the arrest of the robbers, the securing of the stolen loot, and the scene now shifts to a happy reunion.

Ralph feels that he is deserving of a reward, and puts a motion before his sweetheart, Rose. She immediately seconds same, and the echo of wedding bells can almost be heard. The pony express rider regains his health, and is ready and willing to undergo any hardship to remain with his chosen profession, the pluckiest pony express rider in the state, and so

ITALA COMEDIES
TWO ON EVERY REEL
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

ends our little story, which is full of heart interest, and we trust will be most satisfying to all classes.

SOLAX

THE COMING OF SUNBEAM (Jan. 22).—Proud old Major Neal disowned his only child, a beautiful, wilful girl, because he considers her marriage a mesalliance. One morning (Christmas), a hamper is found beneath the major's covered driveway. The butler and housekeeper (in the secret) carry the hamper to the library and present it to Neal. He is greatly puzzled, and finding a card attached inscribed "To Major Neal," he opens the hamper, only to slam it hastily shut with a startled and angry expression.

The hamper contains a baby girl. The old man orders the child taken from his presence, and advertises for the one who presumed to leave it to take it off. But no one claims the child, whose sweetness and innocent joys soon begin to move the old fellow's heart. The baby constantly makes advances, in spite of rebuffs, until the old man succumbs and worsbips the child, calling her "Little Sunbeam." Sunbeam is stricken with fever. Now is the motber's chance. She comes (the old family doctor aiding and abetting her), disguised as a nurse, and with a mother's untiring love and care, nurses Sunbeam back from the shadowy brink. Old Major Neal and his disowned daughter meet at the bedside of the child, and through their great and mutual love for Sunbeam, become forever reconciled.

THE ROADS THAT LEAD HOME (Jan. 24).—Mrs. Hurley is a wealthy old lady who is rather proud of ber antecedents. Her son, a young, clean-cut, college-bred man, like other gilded youths, makes the acquaintance of an actress and the inevitable follows. He marrier her, much against the commands of bis mother. As a consequence, his mother cuts him off and he is forced to make his own way. He is successful, and the glamour of having an actress as a wife soon wears off. He neglects her for the companionship of a rather smart and fast set in society. The pace they set is rather strong, and after weeks of gambling and dissipation, he finds himself separated from his wife and position.

His wife, now burdened with a child, is forced to seek employment. Fate guides her to the house of her husband's mother, whom she doesn't know. Here she is employed as a housekeeper and the lonely old lady makes a favorite of the child. The story is full of pathos, and the original way in which the whole family is brought together adds to the dramatic force of the production.

PUNCH

FINNEY'S LUCK (Jan. 16).—Finney's luck turns from good to bad luck again so fast that he can't keep track of it. His wife wants to go to the theatre on the very evening that Finney is playing so close to the cloth that he can't buy tickets. Thoroughly discouraged, be is walking along the street when a crook bumps into him and drops two theatre tickets at his very feet. He picks them up and runs home to bid bis wife prepare for the glorious evening, while the woman from whom the tickets were stolen is putting the whole Burns Detective Agency on the track of the thief.

Finney and his wife are enjoying the performances and Finney is standing ace high in his wife's regard when the detectives succeed in tracing the number of the seats for which the stolen tickets call. Luck changes again when Mr. Finney and his good wife find themselves lodged in a cell with excellent chances of spending the night there. But luck changes once more and Finney comes into his own.

On the same reel:

SAW WOOD.—Hawley, a famous author, takes the road as a tramp to get local color for his new book. He leaves a letter for his wife, acquainting her of the fact. A reporter learns of Hawley's scheme hy questioning Mrs. Hawley and puhlished a picture of Hawley and the story in the newspaper. A real tramp takes the same road as Hawley and gets into trouble by helping himself to a pie that is cooling on the window-sill of a farmhouse. The farmer mistakes Hawley for the offending tramp and sets him to work on the woodpile while he keeps watch over him with a gun.

Meanwhile the real tramp makes good his escape and is mistaken by the good folks of the town for Hawley, the noted author. Weary Willie is dined and w'ned and treated like a king. Even Hawley's wife joins in the festivities to do him honor, and when Hawley returns after having spent a long hard day making little sticks out of big ones, he is taken for a genuine hobo and his troubles are numerous until he is recognized by his wife and friends.

MAJESTIC

JUST HARD LUCK (Jan. 12).—Convicted of a crime which he did not commit, Arthur Finley serves a long term in prison. He is released and starts out in life with the terrible handicap of being an ex-convict. It seems almost impossible for him to get employment, and he is about to give up in despair when he meets the detective who helped to fasten the crime upon him for which he was wrongfully convicted. He makes a firm friend of the detective, who lends him money and uses his influence to get him a new start. He secures a good position and wins the love of the beautiful daughter of his employer.

Life is at last worth living and the fates seem to smile upon him when a crime is committed at his very door. His past record as a convict places him under suspicion and circumstantial evidence points to his guilt. But his detective friend believes in his innocence and bends every energy toward proving him guiltless. Through various methods used by scientific detectives, including thumb prints, the real offender is apprehended and the hard luck that has followed Arthur Finley changes to good fortune and prosperity.

CHILD LABOR (Jan. 14).—John Morgan is a rich factory owner, with one child, Grace, five years old. He adores this little one and her word is law to him.

At the factory Morgan decides his payroll is too big, so after talking the matter over with his foreman, he gives out the edict that all his men are to be laid off. And next day a big sign is pasted on the factory gates, stating that little girls are wanted to make artificial flowers. Many children apply and the little daughters of the old workmen are forced to do their fathers' work in the big factory. James Martin, a good, kind father, tries to get other employment, but finds it useless. When he thinks of taking his little ones away from school his heart is almost broken. But finally they, too, have to join the little army at the factory gates.

One day Grace visits the factory and Billy, the office boy, takes her through the works. She sees the sufferings of the little ones and realizes the truth. She helps a little girl with her tasks and bathes the forehead of a fainting child. Her father comes in and sees this and is very angry. He sends her home. The next week he received a large order and compels the children to work overtime in order to get it out on time.

While the little ones are slaving for their bare existence, Grace, surrounded by every luxury, falls ill. And in delirium she sees always before her the wasted faces of the little toilers in her father's factory. She pleads with him to get them free, and finally her little voice has the desired effect. To please her he sends word to the foreman that the children are to be dismissed and the old hands taken back. There was great joy throughout the factory that day. The children go to see Grace when she gets better.

James Martin sees h's children start back to school and he returns to his old p'ace in the factory joyfully. And later Morgan opens a kindergarten for the younger ones and Grace is its litt'e patron.

GREAT NORTHERN

THE TEST (Jan. 18).—This is a unique comedy that is sure to make an appeal because of the originality of its plot, as well as the many humorous situations which are depicted. Laughter is its prime object and this has been attained in unmistakable fashion. Alexander Groot is a wealthy retired merchant who has made a will leaving his fortune to his son, Cecil, who is an army officer. After meeting Lizzie Ford, a college chum of his daughter, Emily, Mr. Groot writes a condicil in which he provides that his son must marry Miss Ford in order to inherit the fortune. The merchant is convinced that the young woman will make a desirable wife for his son, although the latter has never met her.

When Miss Ford arrives at the Groot home, Cecil is absent, and in a spirit of fun she suggests to his sister that she act as her maid. When the young officer arrives he is at once smitten by the charms of the supposed maid and proceeds to make love to her. His advances are not taken seriously by the young woman, hut Cecil is convinced that his heart has been won by the young woman who has been engaged to act as his sister's maid. He confides in the latter, but she reminds h'm of the codicil of his father's will and advises him to cool h's ardor.

Much to the consternation of the young officer, the maid decides to quit her post and carry the deception still farther. Lizzie Ford has fallen in love with Cecil Groot, but she figures that she must still test the character of the man she loves. During the absence of Cecil, and with the connivance of his sister, Miss Ford leaves the house and makes a railway journey to a neighboring town. Here she dons the choicest of her wardrobe, and with a landeau and a pair of spirited horses, makes the return journey to the Groot home.

Cecil is returning from a horseback ride when the young woman arrives and on the verandah of his father's home he is introduced to his fiancee, Miss Ford. Imagine his surprise and joy upon being brought face to face with the fact that the maid and Miss Ford are one and the same. All's well that ends well.

RELIANCE

A NIGHT OF TERROR (Jan. 11).—Robert Drew, a young commuter, finding he will be forced to stay in town overnight, persuades his wife to get her girl friend whom he bas never seen, to stay the night with her. However, when the time arrives, he discovers he is able to catch the last train for home, and rather than leave the two girls alone, he decides to go back. The girls, who have gone to bed, hear the noise below and think a burglar has broken in. They are scared to death.

Robert fixes some supper in the kitchen, and bearing the dog bark, he goes out to get him. The girls in the meantime, find a revolver and slowly go downstairs. Finding the dishes, they are positive that someone has broken in, and retreat upstairs in terror. Robert comes in with the dog, and finding the tools which the girls have overturned in their fright, he also becomes convinced that there is a thief in the house. He starts upstairs in search of the supposed burglar.

His wife has forced her friend to don one of her husband's suits to scare off the thief, and Robert, coming upstairs, sees a man as he supposes, leaving his wife's room. He rushes up but the girl locks the door. He bangs in vain. They refuse to open it until, finally, his wife recognizes his voice. He rushes in to discover the truth—so terminates their night of terror.

THE WHEEL OF FATE (Jan. 15).—Dick, a telephone operator, is in love with Margie, another operator. Joe, who is also in love with the girl, has been refused time and time again. Being naturally of a jealous disposition, he hates Dick with all his heart and waits for the time to come when he can do him some injury. Margerie, operator at a small station, leaves Dick there on duty one night. There is a large sum of money in the safe and she bids him to be careful. Joe, who has followed, sees a chance to injure Dick. He steals in and knocks the other man out and opens the safe, making off with the money. Dick recovers, and grabbing his gun, he follows. Joe crosses a railroad trestle.

When Dick attempts to follow, he falls weakly in the middle of the trestle. He can go no further. The great express is speeding toward him a mile a minute. He drops through the trestle and clings there. The train passes over him and he drops into the water below. He is found there unconscious a few hours later by the men who have come to search for the thief. They decide he stole the money and was running away with it. He is arrested and placed in prison to await his trial.

Margie believes firmly in Dick's innocence. She finds a coat button at the scene of the crime and notes that a button of the same kind is missing from Joe's coat. She lures him to the station, after arranging with detectives who have installed a dictagraph in the station. Margie allows Joe to make love to her and gets him to brag of the theft. She reaches the door to tell the detectives, but he sees her intention and threatens her. She manages to send a distress call and the detectives arrive in time to arrest Joe. Dick is freed and told he owes his release to the girl who loved him enough to make a brave fight for his freedom.

ECLAIR

THE GALLOP OF DEATH (Jan. 21).—Aside from all moral concepts, divorcement has its own inherent evils and future sorrows. It is of those sorrows that the plot of this drama is woven. Though divorce may terminate the legal phases of the marriage tie, yet it rarely ever stifles the emotions of the heart and memory of both concerned.

The story opens with the arrival of the moneymoon couple in America. The wedding trip of Mr. and Mrs. Bryan had been a

tour around the world, and while in India Mrs. Bryan had become very much attached to a trained tiger which her husband purchased for her, at the same time arranging for the services of a Hindoo trainer and caretaker.

They opened up their home in a suburb near New York City, and were as happy as could be. Just like the lovers they still were, the couple would take long rides each day out along the cliffs of the Hudson.

Then the ghost of divorce appeared. It came in the guise of a letter from Mrs. Bryan's first husband, whom she had separated from in England. He had learned of her second marriage, which was in violation of her agreement not to marry again. He had come to America and had sent her a request to meet him.

To guard against any exposure of her past —particularly to Bryan—she consents to meet the man at a place designated by him. He implores her to leave Bryan and return to England with him and when she refuses he threatens her. In his growing anger, he attempts to use force and she strikes him with her riding crop and gallops off.

The man, a cad at heart, determines upon a scheme of revenge.

Fearing exposure, she persuades Bryan to offer their home for sale. He consents and this becomes a means whereby the divorced husband gains entrance to their home. He comes on the pretext of being a buyer, and times his call when only the servants are in. While being shown through the bathroom, he secretly pours some vitriol into a basin of toilet water. He thanks the caretaker and leaves, gloating over the success of his devilish plan of revenge upon the woman.

Returning from her ride, she goes to bathe her tired face and dust-filled eyes in the basin of water usually prepared for her. She screams out in pain and the servants rush in. The Hindoo caretaker also follows. He finds a handkerchief on the floor and the peculiar odor arouses his suspicions.

He takes it at once to the tiger, who has been trained to follow a scent, releases the beast and they make for the trail of the guilty man. They tree him and at the point of a gun, the Hindoo forces the wretch to the suburban station house.

The woman, in the meantime, believes she has been blinded for life, and rather than that Bryan shall know her past, she decided to take her horse and dash over the Hudson cliffs to death in the waters below.

She compels her groom to saddle her horse for her and place her on its back. Then she starts on her "gallop to death." But, no, not death, for Bryan returns unusually early that day. He hears of his wife's plan and follows until the almost fatal moment later.

Savagely she whipped and spurred her steed on. They seemed to go with the very wind as they bounded the rocks and wound in and out among the woodland trees. And behind her rode Bryan, who never raised his whip nor touched his spur, but he begged his horse to go faster, faster, faster, and the beast understood. And now he comes in sight of her, grabs her from the saddle and rears both horses up and away from the edge of the precipice.

Death had ridden hard and fast—but life was faster.

And but a few weeks later the threatening veil was raised from her eyes and sight returned once more—and happiness, too.

Southern Hotel, Columbus, Ohio, where the League was organized and where the Ohio State Convention will be held Jan. 21-22, 1913.

THE SPECTRE BRIDEGROOM (Jan. 23). —A free adaptation of Washington Irving's amusing tale has put the locale in the United States at the close of the Revolutionary War.

We begin with a Hallow Eve party at Baron Von Landshort's where the young people are peeling apples—throw a long peeling over their shoulders, and the initials of the thrower's sweetheart—Hilda's peeling forms V. A., and her father, the Baron, tells how his daughter was betrothed when a little tot with the son of his old friend, Van Altenberg. Naturally Hilda would like to know her betrothed, and at the suggestion of one of the girls consults a witch, who tells her, "When midnight tolls look in the old mirror and you will see the picture of a young Hessian officer, and highly pleased, she hugs the mirror to her heart. In the meantime young Van Altenberg, disbanded Hessian officer, on his way to meet his fiancee of his infant days, Hilda Von Landshort, meets a brother officer, Herman, at the inn. Journeying together they are attacked by "Skinners." Van Altenberg is mortally wounded, dying, he begs his comrade to announce his death to Hilda.

The Baron Von Landshort and family, including Hilda, are impatiently awaiting the arrival of the young fiance (whom they've never seen since childhood) to attend the betrothal feast. Herman arrives to impart the sad news, is mistaken for Von Altenberg, and is not permitted to explain but is seated at the side of Hilda, as the long expected fiance. As the feast progresses he finds Hilda very sweet, and falls desperately in love with her, and then dares not disclose his real identity. The fact that the guests are so impressed with the baron's ghost story, gives him an idea of how he can withdraw discreetly, so he tells the baron he is awaited at the cathedral—must leave, saying "I am a dead man." After he leaves, the guests, horror-stricken, think him a spectre. Poor Hilda is heart-broken, etc. A few days later Hilda fails to appear at morning prayers—her aunt goes to call her and finds that the bird has flown—carried away by the spectre her relatives think—and a letter to the baron announcing Van Altenberg's death two days ago. The baron is then sure he has entertained a spectre, and if his daughter has married him, "My goodness my grandchildren will be spectres." Obsessed with this idea he even has visions of the spectres dancing around him. In the meantime the eloping couple have come to their senses and Herman leaves his wife to be chaperoned by a witch until he can smooth matters. The baron and his sisters are still bewailing the loss of Hilda—when the servant announces the return of the elopers. "What, the spectre coming here?" "No," replies the servant, "a flesh and blood man." Hilda craves forgiveness—her husband not being a spectre is forgiven, especially as the old baron feels assured that his grandchildren will not be spectres.

OPERATORS' CHAT

By Ralph Knaster

The Moving Picture Machine Operators' Union, No. 1, of New York, held their last regular meeting on Monday, January 6, 1913, and there was a grand attendance. All the boys were anxious to receive the new 1913 union cards, and dues came in very lively. It can be said that this young organization stands now as one of the largest of its kind in the country, and beyond a doubt it is the largest in the State of New York, the membership numbering more than 500. Twelve new members were obligated at the last meeting, making the total of new members since December 23, 1912, 27 and 15 new applicants. If this should continue, and there is no doubt that it will, the organization will very shortly number above six hundred.

Continuing with chat of last issue on what was accomplished during the year of 1912, an account was given of the grand work of Brother James Daisie, and now a few words must be said of brother Robert Levy, the treasurer of the M. P. M. O. U., No. 1 The brother is employed at the office of the Eclair Film Company on West Forty-second street, and is in charge of the projection department. He has done much in the line of elevating projection, and that is something to be proud of, as all of the exhibitors are aware of the fact that when they need an operator and want good projection, they call up local No. 1, knowing that members of this organization are all that is claimed regarding their work. Brother Sam Kaplan was vice-president of the ex-auxiliary of Local No. 35, and when the auxiliary decided to have a local of their own, now known as Local No. 1, Brother Sam Kaplan was very active and worked very hard to keep the boys together, and he has made many new members. The brother is employed in the factory of the Precision Machine Company, manufacturers of the Simplex machines, and many jobs are given to the boys through Brother Sam Kaplan. He is now giving his efforts for the success of the grand hall given by the members of No. 1 to be held on February 10, 1913.

John Rickards, the secretary of the hall committee, is working day and night getting everything in readiness for the great event. He is well used to this work as he was chairman of the last year hall committee.

NOTICE

To all moving picture operators that seek to join the Moving Picture Operators' Union, No. 1, of New York, you have another chance. Until February 15, 1913, you can join this organization with a five dollar ($5.00) entrance fee. After date mentioned the entrance fee will be increased to twenty-five dollars ($25.00). Get busy and apply for membership at the office of the union, 133 Third avenue, near Fourteenth street.

RALPH KNASTER,
Business Representative.

MEETING NOTICE

The next regular meeting of the M. P. M. O. U., No. 1, of New York, will be held on Monday, January 20, 1913, at Teutonic Hall, 66 Essex street, New York, at 12 o'clock midnight.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

		Feet
Dec.	4—The Inseparable Friends	
Dec.	4—Plenty of Good Lungs	
Jan.	4—The Black Veil (2 reel Dr.)	
Jan.	11—A Romance of a Heart (2 reels)	
Jan.	18—Between Life and Death (2 reels)	
Jan.	25—What the Unknown Conceals (2-reel Dr.)	

AMERICAN

Jan.	18—The Old-Fashioned Mother (Dr.)	
Jan.	18—The Walnut Industry (Edu.)	
Jan.	20—Where Destiny Guides (Dr.)	1000
Jan.	23—Women Left Alone (Dr.)	1000
Jan.	25—The Rose of Mexico (Dr.)	1000
Jan.	27—The Latent Spark (Dr.)	1000
Jan.	30—Building the Great Los Angeles Aqueduct (Ed.)	
Jan.	30—A Garden Party in California (Top.)	
Feb.	1—Women Left Alone (Dr.)	1000
Feb.	3—Andrew Jackson (2 reels) (Hist. Dr.)	2000
Feb.	6—His Sacrifice (Dr.)	1000
Feb.	8—Calamity Anne's Vanity (Farce Dr.)	1000

AMMEX

Jan.	23—Love and Circumstances (Dr.)	1000
Jan.	30—Boss of the Ranch (Dr.)	1000
Feb	6—Memories (Dr.)	1000
Feb.	13—The Cowgirl and the Night (Dr.)	1000
Feb.	17—The Coward (Dr.)	1000
Feb.	20—The Quality of Mercy (Dr.)	1000

BISON (UNIVERSAL)

Dec.	31—The Redemption of White Hawk (2 reel Dr.)	
Jan.	4—Regimental Pals (one reel)	
Jan.	7—A Romance of the Utah Pioneers (2 reels)	
Jan.	11—An Apache Father's Vengeance (W. Dr.)	
Jan.	14—A Frontier Providence (2 reel Dr.)	
Jan.	18—Regimental Pals (1 reel)	
Jan.	21—The Genius of Fort Lapawai (2-reel Dr.)	
Jan.	25—A Gambler's Last Trick (1-reel Dr.)	

BRONCHO

Dec.	18—His Sense of Duty (Dr.)	
Dec.	25—The Prospector's Daughter (Dr.)	
Jan.	1—The Burning Brand (2-reel Dr.)	
Jan.	8—In the Ranks (2-reel Dr.)	
Jan.	15—A Blue Grass Romance (2-reel Dr.)	
Jan.	22—A Shadow of the Past (2 reel Dr.)	

CHAMPION

Dec.	16—Right Shall Prevail	
Dec.	23—The Chaperons (Com.)	
Dec.	30—The City Boarder	
Dec.	30—White Heron	
Jan.	6—Heart of Love	
Jan.	13—Sins of the Father (Dr.)	
Jan.	20—The Death Trail (Dr.)	

COMET

Jan.	4—The Penalty	
Jan.	6—Strangers Not Allowed	
Jan.	11—The Faithless Nurse (Dr.)	1000
Jan.	13—Teaching an Old Dog New Tricks (Com.)	1000
Jan.	18—A Very Busy Man (Com.)	1000
Jan.	20—The Bridegroom's Offense (Dr.)	1000

CRYSTAL

Dec.	29—The Elopement	
Jan.	5—Her Kid Sister	
Jan.	5—Jones Resurrected	
Jan.	12—Heroic Harold (Com)	
Jan.	12—A Night at the Club (Com.)	
Jan.	19—A Dip Into Society (Com.)	
Jan.	19—The Fake Gas Man (Com.)	
Jan.	26—Pearl's Admirers	
Jan.	26—The False Alarm	

ECLAIR

Dec.	24—The Story of a Kiss (Com. Dr.)	
Dec.	26—A Dry Town (Com.)	
Dec.	29—Insect Hunting	
Dec.	29—Contran's Kidnapper	
Dec.	31—The Wager (Com. Dr.)	
Jan.	2—A Tammany Boarder (Com.)	
Jan.	5—Crawfish	
Jan.	5—Willy, King of the Janitors	
Jan.	7—An Accidental Servant	
Jan.	9—The return of Lady Linda (2 parts Dr.)	
Jan.	12—The Cobbler and the Financier (Com. Dr.)	
Jan.	14—The Detective Santa Claus (Com.	
Jan.	17—The Hypocrite (Com.)	
Jan.	16—Nobody's Love Story (Dr.)	
Jan.	19—Funnicus Marries a Hunchback	
Jan.	19—Life in India	
Jan.	21—The Gallop of Death (Dr.)	1000
Jan.	23—The Spectre Bridegroom (Com. Dr.)	2000
Jan.	26—After the Shipwreck (Dr.)	1000
Jan.	28—The One Who Had to Pay (Dr.)	1000
Jan.	30—The Little Mother of Black Pine Trail (Dr.)	1000

FRONTIER

Jan.	8—The Stranger at the Mountain Range (Dr.)	
Jan.	15—The Last Run of the Santa Fe Coach (Dr.)	
Jan.	22—The Surveyor and the Pony Express (Dr.)	

GAUMONT

Jan.	2—When Her Love Grew Cold	
Jan.	2—Northern Egypt	
Jan.	7—A Snake in His Bosom	
Jan.	9—The Destructive Duelists	
Jan.	9—To HellandBack	
Jan.	14—The Dungeon of Despair	
Jan.	16—All Came Out in the Wash	
Jan.	16—The Beauties of Brittany	
Jan.	11—Balkan War and Glove Indutsry	
Jan.	18—Topical	
Jan.	21—Hop O' My Thumb	
Jan.	23—A Regretted Resignation and the Pearl of the Adriatic	
Jan.	25—Topical	
Jan.	28—Life or Death	

GEM

Dec.	17—One Day (Dr.)	
Dec.	24—The Amulet (Dr.)	
Dec.	31—Dorothy's Birthday (Dr.)	
Jan.	7—Absinthe (Dr.)	
Jan.	14—The Ninth Commandment (Dr.)	
Jan.	21—The Scapegoat (Com.)	

GREAT NORTHERN

Dec.	7—Jack the Window Cleaner Com.)	318
Dec.	14—His First Patient (Com.)	
Dec.	21—The Christmas Gift (Com.)	768
Dec.	21—Danish Hussars (Sc.)	250
Dec.	28—The Emergency Waiter (Com.)	636
Dec.	28—From the Balkan War (Sc.)	372
Jan.	4—Outwitting a Rival (Com)	941
Jan.	11—James, the Hungry One—(Com)	537
Jan.	11—The New Boot Cleaner (Com.)	410
Jan.	18—The Test (Com. Dr.)	984

IMP

Jan.	11—The Baldheaded Club (Com.)	
Jan.	11—Society Day at Piping Rock (Sc.)	
Jan.	13—The Seesaw of Life (Dr.)	
Jan.	16—A Little Mother Wants a Mamma (Dr.)	
Jan.	18—The Boob's Inheritance	
Jan.	18—The Phosphate Industry	
Jan.	20—Love's Lottery Ticket (Com.)	
Jan.	23—Rags and Riches (Dr.)	
Jan.	25—The Hero of the Hour	
Jan.	25—Fixing the Flirts	

ITALA

Dec.	9—Keeping in Style (Com.)	300
Dec.	23—Easy to Return Home (Com.)	
Dec.	23—A Good Hunting Dog (Com.)	
Dec.	30—Knock Wood (Com.)	
Dec.	30—Two Little Devils (Com.)	

KAY-BEE

Jan.	10—The Paymaster's Son (2-reel Dr.)	
Jan.	17—The Little Turncoat (2 reel Dr.)	
Jan.	24—The Mosaic Law (2-reel Dr.)	
Jan.	29—The Struggle (2-reel Dr.)	

KEYSTONE

Jan.	6—Saving Mabel's Dad (Com.)	
Jan.	6—A Double Wedding (Com.)	
Jan.	13—The Cure That Failed (Com.)	
Jan.	13—How Hiram Won Out (Com.)	
Jan.	20—Sir Thomas Lipton	
Jan.	20—For Lizzie's Sake (Com.)	

LUX

By Prieur.

Dec.	13—Weary Gussie Finds a Job (Com.)	439
Dec.	13—All Aboard (Com.)	494
Dec.	20—Cleanliness is Next to Godliness (Com.)	462
Dec.	20—Only the Chiropodist (Com.)	416
Dec.	27—Pat and the Milliner (Com.)	445
Dec.	27—A New Use for a Bike (Com.)	468
Jan.	3—Pursued by a Lioness (Dr.)	951
Jan.	10—The Matrimonial Fever (Com.)	731
Jan.	10—Don't Tease the Dogs (Com.)	252

MAJESTIC

Dec.	22—Jack in the Box	
Dec.	24—All Account of a Banana	
Dec.	29—Love and the Telephone	
Dec.	31—Jim's College Days	
Jan.	5—The Little Enchantress	
Jan.	7—The Hundred Dollar Bill	
Jan.	12—Just Hard Luck	
Jan.	14—Child Labor (Dr.)	1000
Jan.	19—Harry's Lesson (Com.)	1000

MILANO

Dec.	14—The Apache Vow (two-reel Dr.)	
Dec.	21—Love Sublime (two-reel Dr.)	
Dec.	28—Her Inspiration (Dr.)	
Jan.	4—A Father's Stratagem (One Reel)	
Jan.	11—A Secret of the Sea (2 reels)	
Jan.	18—Life's Lottery (2 reel Dr.)	

NESTOR FILM COMPANY

Jan.	3—The Blackmailers (W. Dr.)	
Jan.	6—Cupid's Assistance (Com.)	
Jan.	8—Gold and Dross (W. Dr.)	
Jan.	10—The Suspect (Dr.)	
Jan.	13—Cupid Finds a Way (W. Com.)	
Jan.	15—The Quickest Way (W. Com.)	
Jan.	17—A Waif of the Desert (Dr.)	
Jan.	20—The Taxidermist (Com.)	
Jan.	20—In Peaceful Hollows (Com.)	
Jan.	22—The Riot (Dr.)	
Jan.	24—His Brother's Keeper (Dr.)	

POWERS' PICTURE PLAYS

Jan.	1—The Wise One (Com.)	
Jan.	3—Wheels of Fate (Dr.)	
Jan.	8—Almost a Hero	
Jan.	8—Akron, Ohio	
Jan.	10—Baxter's Busy Day (Com.)	
Jan.	15—Mammy's Chile (Com.)	
Jan.	17—The Tramp Reporter (2 reel Dr.)	
Jan.	22—A Bitter Dose (Com.)	
Jan.	24—On Burning Sands (2-reel Dr.)	

PUNCH

Jan.	2—A Near Tragedy (Com.)	500
Jan.	2—Her Mischievous Brother (Com.)	500
Jan.	9—The Poor Boob	
Jan.	9—The Mix-Up	
Jan.	16—Finny's Luck	
Jan.	16—Saw Wood	
Jan.	23—Tom, Dick and Harry (Com.)	500
Jan.	23—That Catchy Ragtime Dance (Com.)	500
Jan.	30—Their First Baby (Com.)	500
Jan.	30—The Would-be Romeo (Com.)	500

RELIANCE

Dec.	25—Bedelia Has a Toothache	
Dec.	25—Fooling the Specialist	
Dec.	28—Trying to Keep Bedelia	
Jan.	1—Duty and the Man (2 reels)	
Jan.	4—A Jolly Good Fellow (Com.)	1000
Jan.	8—The Girl and the Inventor (Dr.)	1000
Jan.	11—A Night of Terror (Com.)	1000
Jan.	15—The Wheel of Fate (Dr.)	1000
Jan.	18—The Strength of the Weak (Dr.)	1000
Jan.	22—The Open Road (Dr.) (2 reels)	

REX

Jan.	2—The Ride of Jennie McNeil (Dr.)	
Jan.	5—It Doesn't Pay (Dr.)	
Jan.	9—The Actress (Dr.)	
Jan.	12—Bygone Days (Dr.)	
Jan.	16—The Flower Girl (Dr.)	
Jan.	19—He Never Knew (Dr.)	
Jan.	23—The Symphony (Dr.)	
Jan.	26—Becky, Becky (Com.)	

SOLAX

Jan.	1—Cousins of Sherlocko	
Jan.	3—Canine Rivals	
Jan.	8—A Million Dollars	
Jan.	10—The Mutiny of Mr. Henpeck	
Jan.	15—Mother and Daughter	
Jan.	17—The Quarrelers	
Jan.	22—The Coming of Sunbeam	
Jan.	24—The Roads That Lead Home	

THANHOUSER COMPANY.

Jan.	10—The Evidence of the Film	
Jan.	12—The City Mouse	
Jan.	14—A Mystery of Wall Street	
Jan.	17—The Pretty Girl in Lower 5	
Jan.	19—The Commuter's Cat	
Jan.	21—The Girl Detective's Ruse	
Jan.	24—Her Fireman	
Jan.	26—His Uncle's Wives and Scenic	
Jan.	28—The Dove in the Eagle's Nest (2 reels)	
Jan.	31—Psychology of Fear	

VICTOR

Dec.	20—The Consequences (Dr.)	
Dec.	27—The Professor's Dilemma	
Jan.	3—The Grouch (Com.)	
Jan.	10—The Lie (Dr.)	
Jan.	24—Sunny Smith (Com.)	

A FEW WORDS ABOUT FILM MERITS

Lubin

"John Arthur's Trust" is exceedingly fine, and has a right bright touch of comedy even in its most serious moments, for it is, withal, a drama and a good one. Arthur Johnson, as John Arthur, lawyer, typifies the man of honor, and eventually marries the heroine of the story.

* * * *

Lux

"Don't Tease the Dogs" and "The Matrimonial Fever" are two comedies on the same reel, the former too foolish to be even funny. The latter, however, is some improvement on the former, showing some very acceptable scenes, and making some pretense at true comedy.

* * * *

Imp

"The Bearer of Burdens," from Imp, with King Baggott in the lead, is especially good. It is the story of a tragedy in the life of a policeman. The opening scenes of the picture tell of how a policeman tried to care for a sick wife and still keeps on his job. He falls asleep when on duty and is discharged. The remainder of the story deals with his efforts to find work and his eventual reinstatement to the police force.

* * * *

Keystone

"Saving Mabel's Dad" and "A Double Wedding" is another case of bad and good on one reel. The former is much too foolish and farcical to be entertaining. The latter, however, has some comedy underlying the situations.

* * * *

Majestic

"The Little Enchantress" is one of the most commendable films on the market. The story is simple and beautiful in sentiment. This film can be used without compunction in schools, churches, or in fact, in any moving picture program.

* * * *

Vitagraph

"A Bit of Blue Ribbon," from the Vitagraph Western Company, is very good indeed, though not at all out of the ordinary as a Western drama. Some very fine scenes occur during the run of the story.

* * * *

Biograph

"The Telephone and the Lady," from Biograph, is not up to the mark as a production. It is too melodramatic, and does not do Biograph justice as a production.

"Three Friends," from the same studio is, on the other hand, a film of the first water, and in quality runs a close second to "The God Within," which we so highly commended in our last issue.

* * * *

Pathe

"The Bear Trap" is an example of what can be accomplished with a simple story by the exercise of an artistic imagination. A big black bear plays an important part in the development of the story, but one of the most striking scenes is that where is thrown upon the screen a picture which consists at first only of a fringe of bushes and a still gray background, which is a puzzle when it first comes upon one's vision. The still gray background, however, proves to be water, for soon from the extreme top of the picture a canoe comes gliding silently over its surface. This picture is splendidly produced.

* * * *

Kalem

"A Treacherous Shot," even though it has in its makeup the everlasting duel, is a very acceptable drama. It is a story of colonial days, and very charming in its presentation.

* * * *

Solax

"A Million Dollars" reflects great credit on the Solax studios. The point of the story is really a suggestion of what might happen at the present day should an equal distribution of wealth be made. It is a fine lesson, and also suggests that we find happiness in our work.

* * * *

American

"Another Man's Wife" is rather a surprise from the "Flying A." In this film we see the old favorites, Jessica Van Trump, Pauline Bush, Kerrigan and Richardson, in a new atmosphere. Here they have changed from the simple country girls and cowpuncher chaps to well-groomed people.

STATE RIGHTS

THE BEASTS OF THE JUNGLE

THREE REELS

Full of thrill and sensation—photographically perfect—tinted and toned. Scenes laid in the aromatic atmosphere of India and the treasure-laden hills of the Transvaal. Settings and costume authentic in every detail and secured at enormous cost.

$18,000

worth of animals and scenery were used in the production. Actors appear in scenes with a lion, tiger, elephant, parrot and monkey. As far as it is known this is the first picture in which as many different animals have been used in a single production and in which the performers appear in the scenes with the wild beasts.

ADVERTISING MATTER

includes—one-sheets, three-sheets, six-sheets, heralds, lobby photos, and announcement slides.

EXCLUSIVE TERRITORY WELL PROTECTED

REGULAR RELEASES

THE COMING OF SUNBEAM

Released Wednesday, January 22

THE ROADS THAT LEAD HOME

Released Friday, January 24

Solax Company

LEMOINE AVENUE, FORT LEE, NEW JERSEY

LICENSEES OF PATENTS CO.

BIOGRAPH

Dec. 9—She Is a Pippin (Com.).....
Dec. 12—My Gero (Dr.).....
Dec. 16—The Burglar's Dilemma (Dr.).....
Dec. 19—The Divorcee (Com.).....
Dec. 19—Papering the Den (Com.).....
Dec. 23—A Cry for Help.....
Dec. 26—The God Within.....
Dec. 30—Bill Boggs's Windfall (Com.).....
Dec. 30—A Day's Outing (Com.).....
Jan. 2—Three Friends .....
Jan. 6—The Telephone Girl and the Lady (Dr.) .....
Jan. 9—The Best Man Wins (Com.).....
Jan. 9—The Bite of a Snake (Com.).....

CINES

George Kleine

Dec. 21—Nearly Lion Tamers (Com.)..... 570
Dec. 24—A Ladies' Man (Com.)..... 300
Dec. 24—Picturesque Sorrento, Italy (Sc.).. 325
Dec. 24—His "Siring" Overcoat (Com.).... 375
Dec. 28—Balkan War Scenes.....1000
Dec. 31—Among the Abruzzi Mountains (Central Italy) (Travel)..... 350
Dec. 31—Amy's Choice (Com. Dr.)..... 750
Jan. 4—A Sister's Heart (Dr.).....1000
Jan. 7—A Maid's Devotion (Dr.).....1000
Jan. 11—The Woes of a Peacemaker (Com. Dr.) 1000
Jan. 14—The Velino River and Falls, Italy (Sc.) 100
Jan. 14—A Fishermaiden's Heart (Dr.)..... 900
Jan. 18—An Absent-minded Lover (Com.)... 500
Jan. 18—Taming the "Spooks" (Com.)..... 500
Jan. 21—She Shall Not Know (Dr.).....1000
Jan. 25—Plot and Counterplot (Dr.).....1000
Jan. 28—A Lesson from the Past (Dr.).....1000
Feb. 1—The Beautiful Fall of Marmore, Velino River, Central Italy (Sc.) 200
Feb. 1—The Doctor's Love Affair (Dr.)... 800

EDISON

Dec. 13—Fog (Dr.) 1000
Dec. 14—A Christmas Accident (Dr.).....1000
Dec. 16—Public and Private Care of Infants (Edu.) 995
Dec. 17—Lady Clare (Dr.).....1000
Dec. 18—An Old Appointment (Dr.)..... 500
Dec. 18—When Joey Was On Time (Com.).. 500
Dec. 20—The First Settler's Story (Dr.)....1000
Dec. 21—A Proposal Under Difficulties (Com.) 990
Dec. 23—An Old-Fashioned Elopement (Com.) 1000
Dec. 24—What Katie Did (Dr.).....1000
Dec. 25—Love Among the Geysers (Com.)...1000
Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Dr.) 1000
Dec. 28—He Swore Off Smoking (Com.).... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Com.) 475
Jan. 1—Yosemite National Park and the Big Trees of California (Sc.).... 375
Jan. 1—How They Got the Vote (Com.)... 625
Jan. 3—The Running Away of Doris (Dr.).1000
Jan. 4—The Redman's Burden (Dr.).....1000
Jan. 6—The New Day's Dawn (Dr.).....1000
Jan. 7—An Unsullied Shield (Dr.).....1000
Jan. 8—Interrupted Wedding Bells (Com.).1000
Jan. 10—The Eldorado Lode (Dr.).....1000
Jan. 11—The Maid of Honor (Dr.).....1000
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Des.) 400
Jan. 13—The Office Boy's Birthday (Com.). 600
Jan. 14—At Bear Track Gulch (Dr.).....1000
Jan. 15—The Title Cure (Com.).....1000
Jan. 17—Leonie (Dr.) 1000
Jan. 18—The Mountaineers (Dr.).....1000
Jan. 20—The Man He Might Have Been (Dr.) 1000
Jan. 21—The Ambassador's Daughter (Dr.)..1000
Jan. 22—The Power of Sleep (Com.).....1000
Jan. 24—False to Their Trust (seventh story of "What Happened to Mary" Dr.) 1000
Jan. 26—The Lorelei (Dr.).....1000
Jan. 27—The Dancer (Dr.) 1000

ESSANAY FILM CO.

Dec. 12—The Prospector (Dr.).....
Dec. 13—The Error of Omission (Edu.)....
Dec. 14—"Alkali Ike's Motorcycle (Com.)...
Dec. 17—The Virtue of Rags (Dr.).....1000
Dec. 18—His Birthday Jacket (Com.).....1000
Dec. 19—The Sheriff's Luck (Dr.).....1000
Dec. 20—Guiseppe's Good Fortune (Com.)..1000
Dec. 21—Broncho Billy's Promise (Dr.).....1000
Dec. 24—The Sheriff's Inheritance (Com. Dr.) 1000
Dec. 25—The Cat's Paw (Dr.).....1000
Dec. 26.—Bill Mixes with Relations (Com.)..1000
Dec. 27—Love Through a Lens (Com.).....1000
Dec. 28—The Reward for Broncho Billy (Dr.) 1000
Dec. 31—Requitted Love (Dr.) 1000

Feet

Jan. 1—Seeing Is Believing (Com.).....1000
Jan. 2—The Miner's Request (Dr.).....1000
Jan. 3—When Soul Meets Soul (Dr.).....1000
Jan. 4—Broncho Billy and the Maid (Dr.).1000
Jan. 7—The Heiress (Com.).....1000
Jan. 8—Here's Your Hat (Com.).....1000
Jan. 9—Alkali Ike in Jayville (Com.).....1000
Jan. 10—Jimmy (Com. Dr.).....1000
Jan. 11—Broncho Billy and the Outlaw's Mother (Dr.) 1000
Jan. 14—China and the Chinese (Edu.).....1000
Jan. 15—The Girl at the Brook (Dr.).....1000
Jan. 16—The Closed Door (Dr.).....1000
Jan. 17—What George Did (Com.).....1000
Jan. 18—Broncho Billy's Brother (Dr.).....1000

LUBIN

Dec. 24—The End of the Feud.....
Dec. 26—Two Boys (Com. Dr.).....
Dec. 27—Palmetto Hat Industry (Ind.).....
Dec. 27—Once Was Enough (Com.).....
Dec. 28—The Blind Cattle King (Dr.).....
Dec. 30—A Mother's Strategy (Dr.).....
Dec. 30—The Power of Silence.....
Dec. 31—The Bravery of Dora (Dr.).....
Jan. 2—John Arthur's Trust .....
Jan. 3—A Guilty Conscience.....
Jan. 6—Courageous Blood (Dr.).....
Jan. 7—The Village Blacksmith (Dr.).....
Jan. 9—Twilight of Her Life (Dr.).....
Jan. 10—Stage Struck Sallie (Com.).....
Jan. 10—An Accidental Dentist (Com.).....
Jan. 11—San Xavier Mission, Tucson, Arizona (Ind.) .....
Jan. 11—The Artists' Romance (Com.)....
Jan. 13—A Timely Rescue .....
Jan. 14—Peter's Pledge .....
Jan. 16—It Might Have Been.....
Jan. 17—Quarantined .....
Jan. 17—Fooling Their Wives.....
Jan. 17—The Mexican Spy (2 reels).....
Jan. 18—The Girl and the Gambler.....
Jan. 20—Literature and Love.....
Jan. 21—Who Is the Savage?.....
Jan. 23—The Old Oaken Bucket.....
Jan. 24—Making a Baseball Bug.....
Jan. 24—Pizen Pete .....
Jan. 25—The Insurance Agent.....

G. MELIES

Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000
Dec. 12—The Castaway (Dr.).....1000
Dec. 19—A Woodland Christmas in California (Dr.) 1000
Dec. 26—Jack's Burglar (Com.).....1000
Jan. 2—Tempest Tossed (Dr.).....1000
Jan. 9—Her Great Chance (Dr.).....1000
Jan. 16—The Kiss of Salvation (Dr.).....1000
Jan. 30—The Gypsy's Warning (Dr.).....1000
Jan. 23—A Ballad of the South Seas.....1000
Feb. 13—Unmasked by a Kanaka.....1000

PATHE FRERES

Dec. 20—The Past Performance (Dr.).....
Dec. 21—A Simple Maid (Dr.).....
Dec. 23—Pathe's Weekly No. 52.....
Dec. 24—The Christmas Miracle (Dr. Com.)
Dec. 25—Dynamited Love (Com.).....
Dec. 26—The Beach Combers (Dr.).....
Dec. 27—French Naval Manœuvres in the English Channel (Sc.).....
Dec. 27—The Chaffinch and Her Family (Edu.) .....
Dec. 28—The Bear Trap (Dr.).....
Dec. 30—Pathe's Weekly No. 53.....
Dec. 31—The Caprice of the King (Dr.).....
Jan. 1—The Cowboy and Baby (W. Com.).
Jan. 2—The Frame Up (W. Dr.).....
Jan. 3—Between Two Girls (Com.).....
Jan. 3—Sand Hoppers .....
Jan. 3—Romeo and Juliet (Dr.).....
Jan. 4—The Doctor's Blind Child (Dr.)....
Jan. 6—Pathe's Weekly No. 2.....
Jan. 7—Love Unconquerable .....
Jan. 8—Peggy and the Old Scout.....
Jan. 9—The Hollow Tree (Dr.).....
Jan. 10—Radiography in Practice.....
Jan. 10—The Life of Ants.....
Jan. 11—Starting Something (Com.).....
Jan. 13—Pathe's Weekly No. 3.....
Jan. 14—The Jelly Fish and the Plankton....
Jan. 14—The Palace of Fontainebleau (Travel) .....
Jan. 15—Her Faithful Yuma Servant (Dr.)..
Jan. 16—Mixed Colors (Com.).....
Jan. 17—Our Enemy, the Wasp (Science)..
Jan. 17—Along the Riviera (Travel).....
Jan. 18—The Family Jar (Com.).....
Jan. 20—Pathe's Weekly, No. 4.....
Jan. 20—The Ways of Destiny (Dr.).....
Jan. 21—The Birth of a Dragon Fly (Science)
Jan. 21—The Making of a Book (Ind.).....
Jan. 22—The Unfulfilled Oath (Dr.).....
Jan. 23—The Halfbreed (W. Dr.).....
Jan. 24—The Part Played by Air in Respiration (Science) .....
Jan. 24—The Genet (Edu.) .....
Jan. 25—The Elusive Kiss (Com.).....

KALEM CO.

Feet

Dec. 27—A Business Buccaneer (Dr.).....1000
Dec. 28—A Mountain Tragedy (Dr.).....1000
Dec. 30—The Peace Offering (Com.).....
Dec. 30—Why Tightwad Tips (Com.).....
Jan. 1—The Mission of a Bullet (Dr.)....1000
Jan. 3—A Treacherous Shot (Dr.).....1000
Jan. 4—The Flag of Freedom (Dr.).....1000
Jan. 6—The Usurer (Dr.).....1000
Jan. 8—The Manicurist and the Mutt (Com.)
Jan. 8—Johnny Goes Ducking (Com.).....
Jan. 10—The Wives of Jamestown (2 reel Dr.) 2000
Jan. 10—Grandfather (Dr.) 1000
Jan. 11—Sawmill Hazard (Dr.).....1000
Jan. 13—A Dangerous Wager (Dr.).....1000
Jan. 15—Red Sweeney's Mistake (Com.)....1000
Jan. 17—A Hero's Reward (Com.).....
Jan. 17—King Cotton (Ind.).....
Jan. 18—A Desperate Chance (Dr.).....1000

SELIG

Dec. 24—Roderick's Ride (W. Dr.).....1000
Dec. 25—A Counterfeit Santa Claus.....1000
Dec. 26—The Little Organ Player of San Juan (Dr.) .....
Dec. 27—A Pair of Boots (Com.).....
Dec. 27—How the "Duke of Leisure" Reached His Winter Home (Com.).....1000
Dec. 30—Our Lady of the Pearls (Dr.).....1000
Dec. 31—A Rough Ride with Nitroglycerine (W. Dr.) 1000
Jan. 1—A Loyal Deserter (Dr.) 1000
Jan. 2—Greater Wealth (Dr.).....1000
Jan. 3—Steak and Onions (Com.).....
Jan. 3—The Curious Family (Com.).....
Jan. 6—Prompted by Jealousy (Dr.).....1000
Jan. 7—The Gunfighter's Son (Western)....1000
Jan. 8—The Man Who Might Have Been (Dr.) 1000
Jan. 9—The False Order (Dr.).....1000
Jan. 10—The Cowboy Editor (Com.).....
Jan. 10—Whose Wife Is This (Com.).....
Jan. 13—The Clue (Dr.).....1000
Jan. 14—Bud's Heiress (W. Com.).....1000
Jan. 15—A Plain Girl's Love (Dr.).....
Jan. 16—A Revolutionary Romance (War Dr.) 1000
Jan. 17—Poison Fuz .....
Jan. 17—The Clay Industry.....

URBAN ECLIPSE

George Kleine

Dec. 16—The Red Man's Honor—Part Two (Dr.) 1000
Dec. 18—Picturesque Dalmatia (Balkan) (Sc.) 450
Dec. 18—Three Rogues Outwitted (Com.)... 550
Dec. 25—Beauty Spots in South Wales (Travel) 250
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.)..... 450
Jan. 1—Laughing Billy (Com.)..... 400
Jan. 1—A Four-footed Cupid (Com.)..... 600
Jan. 8—Along the Coast of Dalmatia, Austria (Travel) 200
Jan. 8—Kidnapping the Fiddler (Com.).... 800
Jan. 15—Two Men and a Girl (Dr.).....
Jan. 22—Balkan War Territory (Sc.).....1005
Jan. 29—Hubby Does the Cooking (Com.).. 400
Jan. 29—The Bulgarian Army in the Balkans (Top.) 600

VITAGRAPH

Dec. 27—The Better Man (Dr.).....1000
Dec. 27—The Reincarnation of Kharma (3 reels Special) (Dr.).....3000
Dec. 28—Sue Simpkins' Ambition (Com. Dr.).1000
Dec. 30—Planting the Spring Garden (Com.).1000
Dec. 31—A Woman (Dr.) 1000
Jan. 1—Love Hath Wrought a Miracle (Dr.)
Jan. 1—Casey at the Bat (Com.).....
Jan. 2—The Adventure of the Counterfeit Bills (Dr.) 1000
Jan. 3—Mr. Bolter's Niece (Com. Dr.).....1000
Jan. 4—A Bit of Blue Ribbon (Dr.) 1000
Jan. 6—Angel of the Desert (Dr.).....1000
Jan. 7—The Wings of a Moth (Dr.).....1000
Jan. 8—The Delayed Letter (Dr.).....1000
Jan. 9—Two of a Kind (Com.).....
Jan. 9—Betty's Baby (Com.).....
Jan. 10—The Ambassador's Disappearance (Dr.) 1000
Jan. 11—O'Hara Helps Cupid (Com.).....1000
Jan. 13—The Three Black Bays (Com.).....1000
Jan. 14—The Winning Hand (Western).....1000
Jan. 15—Off the Road (Dr.).....1000
Jan. 16—The Bringing Out of Papa (Com.)..1000
Jan. 17—His Wife's Relatives (Com.).....
Jan. 17—The Interrupted Honeymoon (Com.)
Jan. 20—What a Change of Clothes Did (Com. Dr.) 1000
Jan. 21—Ma's Apron Strings (Com.).....1000
Jan. 22—The Joke on Howling Wolf (West.).1000
Jan. 23—The Volunteer Strike-breakers (Com.) 1000
Jan. 24—The Widow's Mite (Com.) 1000
Jan. 25—Everybody's Doing It (Com.).....
Jan. 25—When Bobby Forgot (Com.).....
Jan. 27—Two Sets of Furs (Com.).....
Jan. 27—The Coke Industry (Edu.).....

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

The Editor
The Journal of Information for Literary Workers

Nineteenth Year
Issued on the 1st and 15t of each month

If you are a writer, whether for book publication, for current periodicals, or of scenarios for film production, you will find in THE EDITOR the counsel, help and inspiration that will lead to successful literary endeavor.

Besides articles of concrete, practical worth by editors and successful writers, each number contains, in "The Literary Market," all the news of all the markets for short stories, scenarios, poems, photographs—for manuscripts of all kinds.

Jack London says, "THE EDITOR taught me how to solve the stamp and landlord problems."

Send ten cents for copy of current number, or $1.50 for twenty-four issues one year.

THE EDITOR, Box 830, Ridgewood, New Jersey

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read hy everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

EXHIBITORS!

See the wonderful Clock Premium we offer with a year's subscription to the

Moving Picture News

(page 4 for particulars)

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

MAJESTIC

FORCEFUL—ABREAST OF THE TIMES—SENSATIONAL

"Child Labor"

A POWERFUL DRAMA DEALING WITH THE MOST IMPORTANT PROBLEM BEFORE THE AMERICAN PEOPLE

FOR LONG, WEARY HOURS EACH DAY THE LITTLE ONES SLAVE IN THE FACTORY

Released Tuesday, January 14th

With little "RUNA HODGES" and the "MAJESTIC PLAYERS"

ASSISTED BY A LARGE CAST OF SPECIAL ARTISTS

IN ONE REEL

THE MAJESTIC MOTION PICTURE CO., 540 West 21st Street, NEW YORK

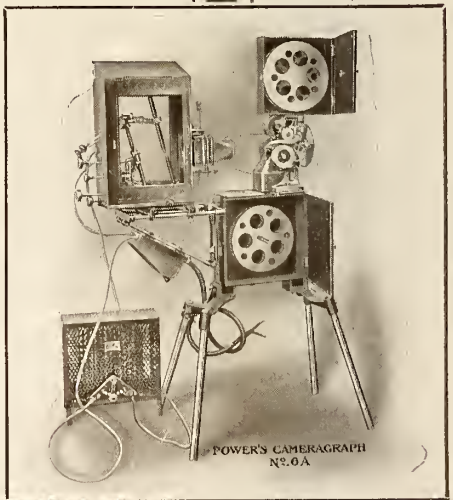
(MUTUAL PROGRAM)

LOCK UP THE TOOL CHEST!

POWER'S CAMERAGRAPH No. 6A

DOESN'T NEED IT

Constructed of the very finest material obtainable, and with the delicate adjustment of a finely appointed watch, perpetual motion is almost attained; an oil can and cloth, and the operator's work is easy; the machine practically runs itself. Ask any operator. We have thousands of testimonials which we would be glad to submit to you, also catalogue D giving full details.



Nicholas Power Company

90 Gold Street :: New York

THE LEADING MAKERS OF MOTION PICTURE MACHINES

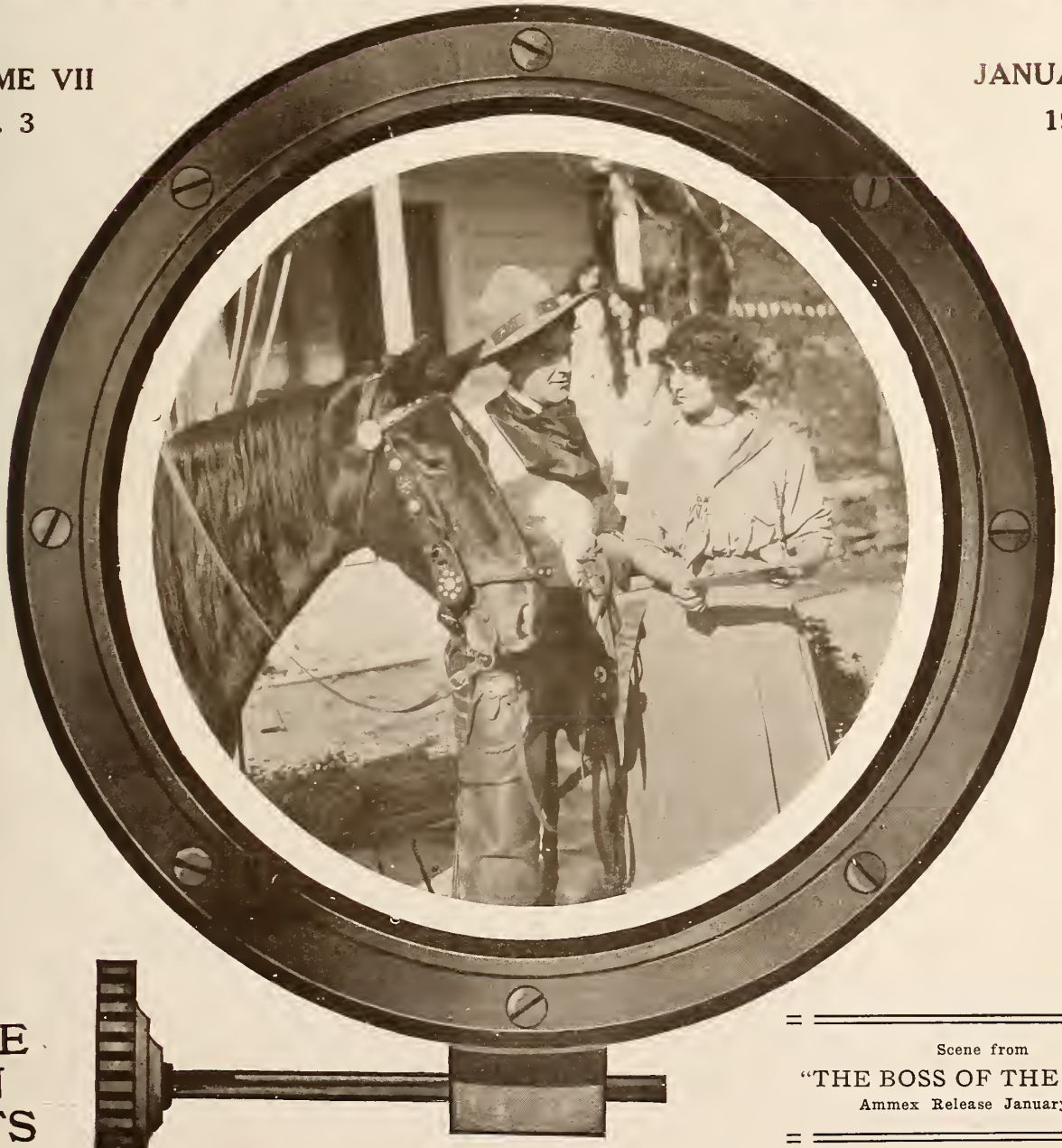
JAN 21 1913

MOVING PICTURE NEWS

LIBRARY OF CONGRESS
JAN 21 1913

VOLUME VII
No. 3

JANUARY 18
1913



PRICE
TEN
CENTS

Scene from
"THE BOSS OF THE RANCH"
Ammex Release January 30th.

RELIANCE.

RELIANCE.

GREAT RELIANCE TWO REEL FEATURE

"The Open Road"

BY THE WELL KNOWN AUTHOR, FORREST HALSEY

"JIM JOINS THE STROLLING PLAYERS"

RELEASED

WEDNESDAY, JANUARY 22d

INTENSE DRAMATIC ACTION AND EXCELLENT COMEDY

A PLAY WITHIN A PLAY

(THE PERFORMANCE of "UNCLE TOM'S CABIN" in the TOWN HALL with MR. E. P. SULLIVAN as "UNCLE TOM" and MR. IRVING CUMMINGS as "LIZA" is a COMEDY MASTERPIECE)

Coming "THE BELLS" In 2 Reels

(MUTUAL PROGRAM)

RELIANCE.

RELIANCE.

Ambrosio

WIRE AT ONCE FOR

SATAN

(Passed by the National Board of Censorship)

NOT MUCH TERRITORY LEFT

OUR NEXT BIG FEATURE

The Knights of Rhodes

A big spectacular historical subject introducing the capture of the Island of Rhodes by the Sultan Soliman's army

ALL OUR REGULAR RELEASES POSTPONED UNTIL

SATURDAY, JAN. 25

ALL EXCHANGES INTERESTED WRITE AT ONCE

All posters supplied direct by MORGAN LITHOGRAPH CO., Cleveland, Ohio
Some more big novelties coming, so keep in touch with us

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

REMEMBER JAN. 23rd

THE SPECTRE BRIDEGROOM

a two reel feature production which

BRINGS HAPPY SMILES

It is filled with pretty girls, artistic costumes and settings and Hallowe'en atmosphere.

OTHER SPLENDID ECLAIRS

THURSDAY, JAN. 30th.

THE LITTLE MOTHER OF BLACK PINE TRAIL

Another forceful portrayal of life in the frozen Northwest added to our Silent Jim series.

SUNDAY, FEB. 2nd.

THE AMERICAN NIECE
and
BATHERS IN CEYLON

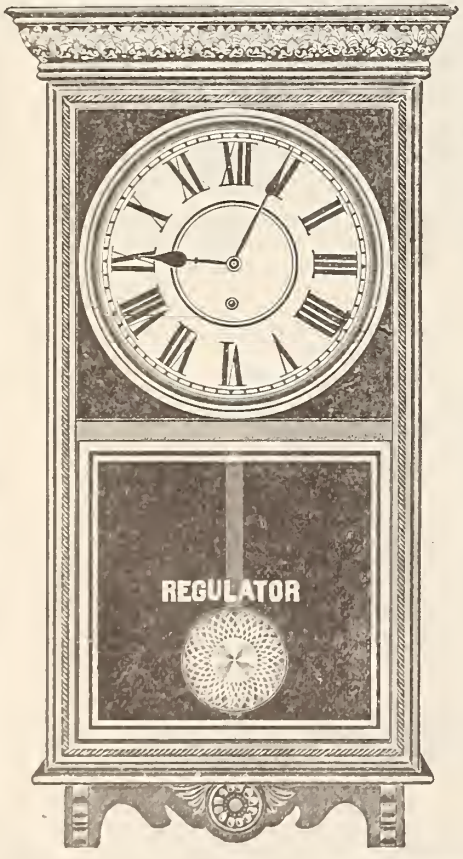
A rattling good comedy and a travelogue from a most beautiful country.

COMING—THE LOVE CHASE

a two reel feature—regular release
DIFFERENT———LAUGHABLE———LOVABLE.

THE HOME OF ECLAIR IS

225 WEST 42ND ST., NEW YORK CITY,
Write us for photos of our American Company and our semi-monthly "Bulletin."



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

Co=Operation the Keynote
OF THE
Gaumont Company

"GET TOGETHER"—THEIR MOTTO

The issuance at an early date by the GAUMONT COMPANY of a weekly eight-page newspaper, to replace the GAUMONT GRAPHIC in its present semi-monthly form, is another effort by GAUMONT to put his shoulder to the exhibitor's wheel.

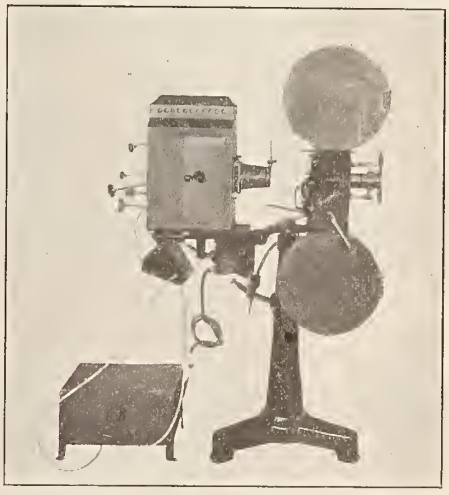
This newspaper will contain photographs from releases of the week and synopsis of each. These photographs with their accompanying text can to advantage be hung in the lobbies of theatres, as can also the printed list of the subjects on the GAUMONT WEEKLY. Set in bold display type the latter will be productive of that interest which leads people to the cashier's window.

This publication is free to exchange men and exhibitors, and will be sent, the GAUMONT CO. announce, on application to Flushing, New York City.

A PARTIAL LIST OF **Simplex**

installations in high class theatres in New York City which should inspire confidence in those who have not had an opportunity to personally inspect or use this

PEER OF ALL PROJECTORS



EDEN MUSEE, 55 West 23rd Street,
PARK THEATRE, Broadway & 59th Street,
FOX'S CITY THEATRE, 114 East 14th Street,
FOX'S RIVERSIDE THEATRE, Broadway & 96th Street,
FOX'S AUDUBON THEATRE, Broadway & 165th Street,
MANHATTAN THEATRE, Broadway & 31st Street,
SAVOY THEATRE, 112 West 34th Street,
COMEDY THEATRE, 46 East 14th Street,
BLEECKER THEATRE, 157 Bleecker Street,
FLORENCE THEATRE, 331 Bowery,
LEVINE'S RIVERSIDE THEATRE, 182 West 102nd Street,
ATLAS THEATRE, 1888 Third Avenue,
ROYAL THEATRE, 109 West 23rd Street,
GLOBE THEATRE, Broadway & 46th Street,
NEW APOLLO THEATRE, 368 Seventh Avenue,
DRURY LANE THEATRE, 117 West 125th Street,
PHOTOPLAY THEATRE, 98th Street & Third Avenue,
GRAND THEATRE 255 Grand Street,
LOEW'S FIFTH AVENUE THEATRE, 110th Street & Fifth Avenue,
DIXIE THEATRE, 125 East 116th Street,
CALDERONE THEATRE, 180 Thompson Street,
FINGER'S THEATRE, 235 Avenue A,
LAFAYETTE THEATRE, 7th Avenue & 131st Street,
RELIABLE AMUSEMENT COMPANY, 1538 Madison Avenue,
LONGWOOD THEATRE, Longwood Avenue, Bronx,
BROOK'S THEATRE, Brook Avenue & 137th Street, Bronx,
ROTHSCHILD'S THEATRE, 579 Prospect Avenue, Bronx,
SACK'S THEATRE, 555 Graham Avenue, Brooklyn,
CRESCENT THEATRE, Flatbush Ave, & Fulton St.
CARLTON THEATRE, 292 Flatbush Avenue, Brooklyn,
PROSPECT HALL, 261 Prospect Avenue, Brooklyn,
FARRAGUT HALL, Rogers Avenue & Avenue F, Brooklyn,
LEWERS THEATRE, Cropsey Avenue & Bay 27th Street, Brooklyn,
NASSAU THEATRE, 337 Grand Street, Brooklyn,
ARENA THEATRE, Long Island City,
APOLLO THEATRE, 2951 Richmond Terrace, Mariner's Harbor, S. I.,
ADION THEATRE, Tompkins Avenue, Tompkinsville, S. I.

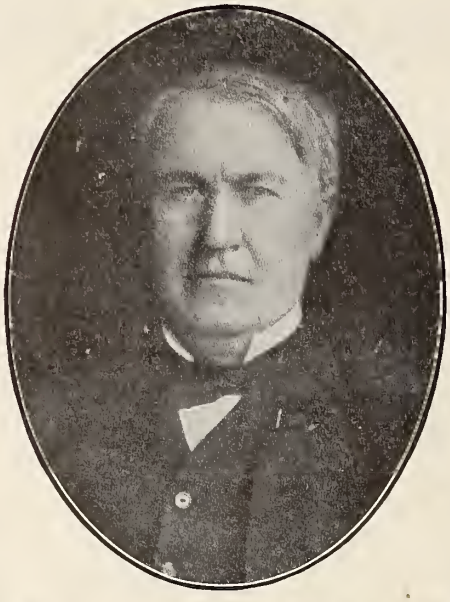
Why should you hesitate when such theatres as the above use the Simplex Projector and give us repeat orders. Write today for catalogue B and name of nearest dealer.

MADE BY

PRECISION MACHINE CO., 317 East 34th Street, New York

TALKING PICTURES!

A FACT!



A REALITY!

THOS. A. EDISON

STARTLES THE CIVILIZED WORLD AND REVOLUTIONIZES THE PICTURE BUSINESS WITH HIS LATEST AND GREATEST INVENTION

THE KINETOPHONE

ABSOLUTELY THE FIRST PRACTICAL TALKING-MOTION-PICTURE EVER MADE

VOICE AND ACTION RECORDED SIMULTANEOUSLY
PERFECT SYNCHRONISM AND ILLUSION

ANY FIRST-CLASS OPERATOR CAN HANDLE

THE MACHINE CONTROLS THE OPERATOR, HOLDING FILM AND RECORD TOGETHER IN PERFECT UNISON. IN FACT, HE CAN TURN HIS BACK TO SCREEN AND SYNCHRONIZE TO A FRACTION OF A SECOND

CONTRACTS NOW BEING MADE FOR MACHINES AND SERVICE
WRITE FOR PARTICULARS

THE AMERICAN TALKING PICTURE CO., Inc.

SOLE DISTRIBUTORS

1493-1495 BROADWAY NEW YORK

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII **January 18, 1913** **Number 3**

EDUCATION, SCENARIOS, ET AL

THE daily papers issued recently have been criticising many of the films on the market to-day, and not very favorably towards the manufacturer. There is much to be said on both sides. All plays that deal with the sex problem in their nauseating details should be banned. The time has come when the whole industry must take an advance step, and start housecleaning on these lines. In all the reports that I have received from the censorship boards throughout the country not a single word has been spoken against the Edison films, and I have wondered why. A thorough examination of these films teaches one a strong lesson; that is, that Managing Director Plimpton has been very careful to keep out of the scenes anything that hurts the feelings of the audiences. I wish the remainder of the Patents Co. would take a lesson therefrom; it would accrue to and reflect very much to their advantage. Some of the Independents are terrible offenders in this respect, and are bringing odium upon their own heads, as well as the industry as a whole. I do not know fully where the fault is, but it seems as though there is a lack of good subjects from the scenario writers, and I wonder if that is the fault of the "schools," "institutes," and such like ilk, for the mediocre results that have been noticed for the last few months.

It seems to me to be a great pity that papers like the American Theosophist, The Saturday Evening Post, Harper's Monthly, The Editor, The Literary Digest, Scientific American, and other high-class magazines should allow their columns to be open for the advertisements of the "schools," which are only easy methods of taking money from a gullible public. In the columns "For Those Who Worry O'er Plots and Plays" William Lord Wright oftentimes speaks with good force against these so-called $30, $20, $15 and $10 courses of instruction. Recently a letter came in to me from which I make the following extracts:

"A few months ago the writer bit at one of those tempting institute ad baits which you have been flaying with such unflagging zeal. At the time your stinging remarks (naturally) nettled a sensitive soul, and a strong temptation (more than once) was entertained to challenge you to a duel, figuratively speaking, but—to be brief, you won, and are still the victor.

"The so-called 'institute' is nothing more or less than a kindergarten for 'would be's' and 'who will never get theirs.'"

It was very gratifying to receive the above estimate of my stand on this question, and I feel sure that if proper attention was called to the high-class magazines, and, if they would make inquiries into the character of the so-called "schools," much benefit would accrue to those who cannot afford to spend money in this manner, but who are anxious to learn. The writer goes on to say:

"If you wish to preserve your identity—for some—you will allow nothing under heaven or earth (your responsibilities cease at that, for the things liable to happen under the earth) to disturb the page 'For Those Who Worry O'er Plots and Plays.' It is one of the features of your magazine. Please continue to let it be so, ad infinitum."

I can assure my correspondent that as long as it is possible to continue to do good work that this column, and such remarks, will always be found in the pages of the News. There is a great need for good scenarios, which are very few and far between. I was in the editorial rooms of a film company the other day and saw some two or three hundred scripts that had been received that morning, and three people were busy looking through them; out of the whole bulk only seven or eight were selected for consideration. Another result of the school and institute work. There are so many "everyday" incidents that can be worked into scenarios, providing the people have got the brains (and will leave out anything of a murder, shooting, or duel incident) to select the various items, and have the education to write upon them, then there is no doubt in my mind they will have their scenarios accepted by the manufacturers, who are looking for good dramatic and educational points.

Alfred H. Saunders.

THANHOUSER PLANT BURNED TO THE GROUND

It is a most regrettable fact that the Thanhouser Moving Picture Company, at New Rochelle, suffered extreme loss through fire on Monday, January 13th, when the manufacturing plant of the company was burned to the ground.

The plant, which was a frame structure on Crescent avenue between Warren and Grove streets, burned so rapidly that there was little chance for saving anything. The loss is estimated at a large figure.

None of the actors or actresses employed by the film company were in the building at the time of the fire. Six or eight of them, including Miss Marguerite Snow, the leading woman, and James Cruze, the leading man, were at dinner at their hotels when the alarm was sounded. Mr. Hite said that he would at once begin the erection of a new plant at New Rochelle He promised employment in one or another of his companies for all of the actors and actresses until the new plant was completed.

The Thanhouser producing company in the Middle West, under Mr. Heffron, was to be back at New Rochelle this week, but they have been wired to go right on to Los Angeles to the Thanhouser Company's studio at that point, where a company under Mr. Henderson has been working for a month past. This will make two companies at work there turning out the regular "three-a-week." As all the negatives were saved, they will not even miss one single release, as already advertised.

Mr. Lawrence Marston, the producer of the "Star of Bethlehem" and other Thanhouser features, is busy furnishing a studio at New Rochelle and is even now at work on a picture right on the ruins of the fire, entitled "A Thanhouser Heroine." To have their factory and offices completely destroyed and still be able to make their regular schedule of releases without a single interruption is surely à remarkable part of their unfortunate fire. With the two companies at Los Angeles and Mr. Marston already at work in New Rochelle, they could soon make four releases weekly instead of their three-a-week.

The Thanhouser Company is equipping a temporary studio and factory in New Rochelle and will decide within the next few days in regard to a permanent new factory, studios and offices, which will undoubtedly be located in New Rochelle. For the present, they should be addressed at the Cooley Building, New Rochelle, where offices were equipped within a few hours after the fire. There was no insurance on the building or any of its contents.

GREAT NORTHERN SPECIAL FEATURE

The Great Northern Special Feature Film Company is priding itself upon its latest release, "In a Den of Lions, or Life in a Circus," which is said to be one of the most realistic dramas so far presented and dealing with the thrills of the sawdust arena. In this film almost the entire equipment of a circus are brought into action The story is shown in the form of a drama and is said to be filled with many exciting incidents as well as heart interest. The lion tamer is in love with a high wire walker who is the wife of a gymnast employed in the same circus. The attentions of the lion tamer are repulsed and he becomes enraged. During the action of the photo-drama, a giant python escapes and finds its way into the dressing-room of Ulla, a young wire walker. The little child of the latter is asleep on a couch and is saved from the embrace of the serpent by the timely arrival of the mother. Then there is a den of trained lions, over which the wire walker is obliged to take a perilous journey. She falls, but is rescued by her brother. In the end the lion tamer shoots himself accidentally while trying to keep his beasts in subjection. In the interim there are gymnastic stunts in midair and the husband of the wire walker plunges through the net. The photography is said to be excellent and the production up to the Great Northern standard.

"I have read Mr. Wright's book. Value it highly.

"If you have any other premium, kindly send it with my renewal. Am writing scenarios and find the News a great help, and could not get along without it.

"Sincerely yours,

"_____."

A COUPLE OF EXCELLENT ECLAIR RELEASES

"The Gallop of Death" is one of Eclair's best. The story is one of treachery on the part of the former husband of Mrs. Bryan, the heroine, who pours vitriol into the basin where she is about to wash her face and thereby blinds her. The gallop of death referred to is a ride

SCENE FROM THE GALLOP OF DEATH

which she takes while still blind, on her favorite horse, and is rescued by her lover just at the edge of a high cliff. A tiger also figures largely in the story, which is altogether very interesting.

One of the finest of recent Eclair releases is the two-reel subject, "The Spectre Bridegroom" for January 23d, which was reviewed by us in our last issue. This film has the atmosphere necessary to successful presentation of a

SCENE FROM THE SPECTRE BRIDEGROOM

Hallowe'en story such as this is. It has with it plenty of the dainty freshness of youth, and a charm that will carry it in any theatre or other place of entertainment.

CONVENTION COMMITTEE, 8TH ANNUAL CONVENTION, MOTION PICTURE EXHIBITORS LEAGUE OF OHIO, JAN. 21, 22, 23.

W. R. Wilson, 2d Vice-Chairman
Max Stearn, Treasurer

J. A. Maddox, Chairman
Press Committee
John Pekras, 1st Vice-Chairman

J. W. Swain, Secretary
Clem Kerr, Chairman

THE EDISON KINETOPHONE

Talking Motion Pictures

On another page of this issue we publish the initial announcement of Thomas A. Edison's latest invention, the Kinetophone. It is a combination of Mr. Edison's two inventions—the Kinetoscope and the phonograph—a machine which produces the first genuine talking-pictures ever offered the public.

Mr. Edison recently gave a press demonstration to an audience composed of the representatives of the press. So enthusiastic were the newspaper men that large space and numerous editorials were devoted to the subject.

Mr. W. E. Waddell, who was formerly the manager of the Kinetophone department with the Edison Company, recently formed a corporation, the American Talking Picture Company of New York, to act as sole distributors of the talking pictures. Mr. Waddell invited a number of representative amusement men to a subsequent demonstration of the Kinetophone. As a result of this demonstration, the largest contracts in the history of the theatrical profession were immediately signed between the American Talking Picture Company and the following gentlemen:

M. Shea, of Buffalo and Toronto.
Carl Lothrop, of Detroit and Rochester.
Harry Watkins, of Montreal.
M. Schanberger, of Baltimore.
Jake Wells, Southern Circuit.
E. F. Albee, representing B. F. Keith.
A. Paul Keith: J. J. Murdock, executive manager of the United Booking Office, and Martin Beck, of the Orpheum Circuit.

These contracts call for the installation of the Kinetophone in the following theatres:

Shea's Theatres, Toronto and Buffalo.
Temple Theatres, Detroit and Rochester.
Orpheum Theatre and Bushwick Theatre, Brooklyn.
Bronx, Alhambra, Colonial, Fifth Avenue, Union Square Theatres, New York.
Keith's Theatres at Philadelphia, Cleveland, Toledo, Columbus, Indianapolis, Cincinnati and Louisville.
Grand Theatre, Syracuse.
Orpheum Theatres at Los Angeles, San Francisco, Seattle, Portland, Ore., Spokane, St. Louis, Minneapolis, Des Moines, Salt Lake City, Duluth, Oakland, New Orleans, Memphis, Sioux City, Lincoln, Winnipeg, Kansas City, St. Paul, Omaha, Denver, Birmingham and Nashville.
Majestic and Palace Theatres at Chicago.
Majestic Theatre, Milwaukee.
Lyric Theatre, Mobile.
Grand Theatre at Atlanta and Macon.
Empire Theatre, Richmond.
Maryland Theatre, Baltimore.
Proctor's Theatre, Newark.
Empire Theatre, Edmonton, Canada.
Sherman Grand Theatre at Calgary, Canada.

That talking pictures are an assured fact cannot be doubted when these men—the wisest in their profession—were willing to so promptly back their judgment with their dollars.

Many attempts have been made heretofore to produce talking pictures by making the record and film separately. The result was generally ludicrous as absolute synchronism was impossible. By the Edison method the actors perform exactly as they do upon the dramatic stage and the picture negative and phonograph record are taken simultaneously. This method not only assures perfect synchronism but an illusion that is startling. The voice seems to come from the lips of the performer no matter where located and every sound, such as footsteps, are faithfully reproduced.

A synchronizing device, like the one attached to the camera, is also attached to the projecting machine. This device is so constructed that it controls the operator, preventing him from turning his crank at any other speed than that demanded by the phonograph. After the start he can turn his back to picture and maintain synchronism to the exactness of a fraction of a second.

The records are made of indestructible material and will last indefinitely. The volume is sufficient to be heard in

the largest theatres. The film is made jointless, which reduces the chances of breaking fully 95 per cent, as only defective machines or rank carelessness can break jointless film.

It must be remembered that the Kinetophone is the invention of the inventor of both the phonograph and motion pictures, and is built in the only establishment in the world completely equipped for all branches of the business. It is said Mr. Edison has considered this problem for thirty-seven years, but it is only during the past four years that he has succeeded in developing a phonograph recorder of sufficient delicacy to catch sound waves at a distance which permitted the actors to perform normally and be outside the field of the lens.

It is firmly believed by all who have seen the Kinetophone that it will not only revolutionize the picture business but the dramatic stage as well. So realistic are the pictures that one forgets he is witnessing a mechanical production in his interest in the subject.

The American Talking Machine Company, the distributing agents, believe by placing the machines in the leading vaudeville houses, the rank and file of amusement men will be enabled to witness the Kinetophone in operation, saving a trip to New York. However, contracts are rapidly being made for machines and film service in all sections of the country.

The addition of the Kinetophone to the picture show will enable the audience to enjoy grand and light opera, instrumental music, sparkling comedies, monologues, lectures by prominent people, and in fact every form of amusement now offered by the regular dramatic and operatic stage.

The Kinetophone is claimed to be the greatest invention of the "wizard of sound and sight," Thomas A. Edison, and countless millions of people in generations to come will be made happier by this remarkable achievement.

For our readers' information the following remarks are interesting.

Said Mr. Edison to Messrs. Albee, Beck, Murdoch and the other showmen who gathered at his West Orange studio:

"I am proud to have convinced professional theatrical men of the merits of the kinetophone. You are a proverbially hard audience, and in pleasing you I have passed the acid test. The fact that you wish to install the kinetophone in your theatres as soon as we can supply them means that you agree with me that the age of the scientific stage has arrived. I am certain that science is destined to play as great and as revolutionary a role in the theatre as it has in every other department of human endeavor. Now that the projection of voice and motion is perfect, I promise you a series of talking pictures that will exceed in permanent interest anything that the playhouse has ever known.

"The kinetophone will be demanded by the people in every city and town of this country and of the world, and I want to have it installed everywhere. It has been a labor of love with me for a generation."

As a result of the record-breaking orders for talking picture projecting machines, the Edison plant is working night and day making apparatus, and the Edison studios in the Bronx are using every hour of daylight in making records, while prominent players of the legitimate and operatic and concert stages are being signed for kinetophone productions with all-star casts.

KINEMACOLOR OPENS BRANCH OFFICES

The Kinemacolor Company of America has opened a branch office in Cincinnati, Ohio, at No. 132 East Fourth avenue. J. L. Kempner is temporarily in charge of this office and will remain in Cincinnati until the new office is thoroughly settled into its routine.

All the territory adjacent to Cincinnati will be served by the new office and this territory will include all of the State of Pennsylvania, with the exception of Pittsburgh, where the Grand Opera House, which has the exclusive Kinemacolor service for that city, will continue to receive its service from the New York office of the Kinemacolor Company of America.

It is announced that within the next three months branch offices will be installed in many of the larger cities of the United States, these offices being so located geographically as most conveniently to serve the rapidly growing number of theatres which have contracted for the exclusive service of natural color motion photographs furnished by this company.

As a result of the advertising recently appearing in the trade papers, inquiries regarding the service are literally pouring into the office of the Kinemacolor Company of America. The policy of giving each subscriber to the service, not only strictly first run reels, but, in addition, protection against competition, is a policy which will be strictly adhered to.

MORE FAMOUS PLAYERS

Following the announcement of the release of "The Prisoner of Zenda" with James K. Hackett in his famous dual role, comes the added news from the Famous Players Company that their next production will star Ethel Barrymore, one of the leading American actresses. This promises to be one of the greatest film achievements ever given to the public. The subject in which Miss Barrymore is to star has not yet been decided, but it will be one to afford her ample opportunity for a display of her charming art and appealing characterization.

Blanche Bates will very likely follow Ethel Barrymore, making the fourth of the famous players to be released by that company. Although "Queen Elizabeth," with Sarah Bernhardt in her famous role, is still the sensation of the country, "The Prisoner of Zenda" is reported to eclipse the former production, and it is the ambition and determination of the Famous Players Company to increase the merit of each succeeding production, difficult as that may be imagined to be.

A striking innovation to be inaugurated by the Famous Players is the engagement of several prominent dramatic authors to write original picture plays for the company's purposes. This signifies the integrity of the Famous Players Company's purpose to elevate the production of motion pictures to the standard of a better element of the legitimate drama.

CEDAR FALLS, IA.—L. J. McClinton will be manager of a new theatre to be opened up in this city.

KIRKWOOD, ILL.—Good Hope is to have a new opera house.

TOLEDO, O.—A new moving picture theatre will be opened up in this city. Manager, Walter B. Moore.

CHATTANOOGA, TENN.—The Piedmont Amusement Co.; capital, $5,000. Incorporators: W. M. Bratton, Lewis Wassman, C. W. Walters and others.

CINCINNATI, O.—Woodward Theatre Co., brick picture theatre building, Main and Webster streets. $10,000.

SEDALIA, MO.—Jno. W. Hicks, Jr., bought the Electric and Palace Theatres from Frank Bailey.

LOUISVILLE, KY.—Plans have been prepared for the erection of a new theatre building to cost $350,000 on Fourth Street opposite the Seelbach Hotel.

BROOKLYN, N. Y.—A contract has been let for the erection of a theatre building. Cost $10,000. Owner, Ditmas Theatre Corporation.

CABBY AND THE DEMON
Majestic release January 21st.

"SATAN"

(Ambrosio Four-Reel Feature)

One of the most remarkable of modern dramas has been conceived in the Ambrosio production of "Satan," which visualizes in the most vivid manner the workings of the evil one through the ages—the different eras of history and humanity.

The drama is divided into four parts, as follows: "Satan Against the Creator," "Satan Against the Savior," "Satan in the Middle Ages" and "Satan of To-day."

The first part is a realistic presentation of the struggle between heaven and earth as described by the poet Milton in his famous work. The portrayal in the film of the struggles of Satan to gain sway over heaven, his tempting of Adam and Eve, his arousing of the jealousy of Cain against Abel, the slaying of Cain by his son Nimrod in his mad desire to possess the beautiful daughter of Abel, the erection and the fall of the Tower of Babel are things most impressive to the minds of onlookers.

Then comes "Satan Against the Savior" (from "Messiah" by Klopstok), in which Satan strives to overthrow the Savior during his sojourn on earth. The final scene of the tomb, where Satan, having desired to prevent the resurrection of Jesus, finds all his efforts futile. The sepulchral stone begins to shake, Satan in despair tries to force it back, but without avail. Some mysterious power finally forces it from its place and it falls over on him. In triumph the soul of Jesus comes forth from the sepulchre and ascends to heaven.

Following the story of Jesus comes the portrayal of the triumph of Satan and his ally, Alcohol. The close of this portion of the story shows Satan drinking a toast to the ruin and destruction of the human race.

And last but not least comes the part that strikes perhaps nearest home, from the fact that it brings us into a modern atmosphere. Here we see the ravages of evil passion, the lure of gold and its consequences, the demon of blood, etc.

No more poignant lesson could be taught in book or film than that which speaks to us through the Ambrosio production of "Satan." The film is also splendidly staged and wonderfully photographed.

For Those Who Worry O'er Plots and Plays

"Words, Just Words"

STRANGE, indeed, what foolish ideas prevail about writing. Take the young man, S. Cruso, for instance. Mr. Cruso wrote to the judge in Kansas City, asking to be sentenced to prison for three years. He explained that he wished to master the spelling and meaning of every word in the dictionary and a prison alone could furnish him the necessary isolation and freedom from outside interruptions. "I am willing to commit something that will give you jurisdiction to give me a prison sentence," wrote S. Cruso. Mr. C. has the wrong theory. Words do not make literature, no matter how high-sounding or grandiloquent they may be. Every day we receive picture play scripts filled with high-sounding adjectives and word paintings. Many of the writers seem to think that the facility of stringing words together in a pleasing way is of primest importance. Really the talent of fine writing is of minor consequence. The importance of style is vastly overrated. That is only a means to an end. It merely makes the journey you take with an author the more pleasing in fiction and amounts to little or nothing in picture play writing.

The essential thing is to have something to say, and then to say it as logically and as expeditiously as possible. You must have a story to tell; a beautiful thought; a poetic idea; the ability to see character and situation; to devise plots; to stir emotions. And when one or more of these gifts are a writer's, then the more simply the thought is expressed, the idea phrased, the greater the effect. Stained glass windows are beautiful but they do not let the light through in the right way. They color and distort it. And a ponderous, a pompous, a merely literary style, hampers the free and natural expression of the writer.

The way between two minds should be as clear and as straight as it can be made. The best writers are the simple ones, and this simplicity is a matter of work and worry. The man who has it naturally is indeed fortunate. Scott and Dumas failed to achieve it, great writers though they were. Robert Louis Stevenson worked for years to master the simple style; De Maupassant, whose every word tells in narrative or description, served the severest kind of apprenticeship for seven years before he was allowed to sell a single story.

If Mr. S. Cruso had asked to be marooned from the world, as was Mr. R. Crusoe, to study how few words he needed, then his request would have been more commendable, or he might shut himself up in his library like Kipling, take Webster, and study twelve hours a day on simple, easily formed adjectives. Seven years ago we sold our first magazine story. Our friend, Eugene Wood, read it and wrote "Conquer that 'mandarin' style of yours or you will never sell another." Simplicity and clearness in diction is essential to success in any kind of literature, including script writing.

Now Real Estate Editor

Ralph D. Stoddard, who had the honor of originating and editing the first picture play page in a metropolitan newspaper, has been promoted to real estate editor of the Cleveland Sunday Leader.

A Delectable Privilege

A weekly house organ recently published a thrilling story of a near-wreck of the good ship "Savinella." There was a breathless description of "the camera man lashed to the centre-piece" Centre-piece is good, and doubtless the old salts will recognize it without sub-titles. Mantlepiece or couch-cover might as appropriately have been utilized. So you see, dear script writers, that even the best of 'em occasionally become overenthusiastic.

Reorganization Planned

There is a movement afoot to reorganize the central script clearing department of the Universal. Several script readers, formerly employed under Hal Reid, may be called in. However, there will be no call for Hal. It is also hinted that the Universal will soon boost the prices for scripts. Director Warren, of the Victor, will continue to select his own scripts without any outside aid and will continue to pay good prices for them as in the past.

Powers Prize Contest

The Powers Prize Contest was conducted fairly enough and the money paid. However, none of the prize-winning scripts has yet been produced. C. B. Hoadley originated the contest and was successfully conducting it when, it is said, Hal Reid took command. The winning scripts are deserving but the directors, it is said, thought they should have been consulted and have not been working overtime handling the scripts purchased during the contest.

A Pessimistic Poet

The late Will Hubbard Kernan was known to the Southland as "The Pessimistic Poet." He wrote good stuff and we are fortunate in possessing a volume of his verses, now said to be out of print. Mr. L. Case Russell, of Brooklyn, N. Y., has evidently had one or two scripts rejected and courts the muse, a la Kipling. He also writes very good stuff, but we suggest that his next contribution be not quite so pessimistic. Kipling's verse always did give us the cold shivers, anyway. Here is what Mr. Russell recently got out of his system:

The Photoplay Editor

A writer there was and he wrote a play,
(Even as you and I),
With plot and action and titles gay,
(He sent it out, but it didn't stay)
But he mailed it again the following day),
(Even as you and I).

Oh, the inks we waste and the thinks we waste,
And the work of our head and hand,
To an editor goes who does not know,
(And now we know he cares not to know),
And will not understand.

A writer there was and he wrote a play,
(Even as you and I),
Full of "punch," with a plot of note,
(He was sure it would get the editor's goat),
So to buy the stamps he pawned his coat,
(Even as you and I).

Oh, it isn't the stamps nor the writer's cramps
That make you with anger burn.
It's taking a dime from your savings bank
To see so many plays that are rank,
While your own good plays return.

Plays That "Talk"

Edison has succeeded in his "talking plays" invention. It was tried out the other day and moving picture plays "that talk" promise to be the latest card before so very long. Undoubtedly, in time, this will mean the dialogue script. It will also mean more advantages for the energetic and experienced playwright. Words will be written for the characters in the picture plays to say and hence more scope will come in the work. However, all this is yet in the future. It does not mean that repartee is now wished for in the picture play script.

Stick to Legitimate Markets

From the "rock-bound coast of Maine" comes a cry of distress from a picture playwright. He sent a script three months ago to the "Doorknob" Film Co., together with return postage. No report cometh and no answers to repeated queries. How often must we advise our readers not to forward scripts to virtually unknown producers? Stick to the recognized and legitimate markets. We would advise "Maine" to inform the concern by registered letter that the script is withdrawn and to rewrite his carbon copy and submit it elsewhere.

Don't Eat Rich Food

The first rule of health hygiene is not to eat rich food at bedtime, and then you will experience no bad dreams. A young authoress of Omaha, Neb., has evidently violated the health rules, for she is all tangled up with "dreams" and "visions" in her scripts. Unless you are a writer of long experience, we would advise the elimination of all dreams, visions, etc., in scripts. Tell a simple, direct story and permit the director to attend to the "vision" end.

"Outlines of Plays"

De Funiak Springs, Fla., wishes to know if companies advertising for "outlines of plays" desire synopses of plays similar to those printed each week in the trade journals. They do not. Write a good original plot, with brief but comprehensive synopsis and layout of action.

Getting "In Bad"

Here is something timely for the energetic writer to submit the same script to two film manufacturers at the same time. A. W. Thomas, associate editor of the Photoplay Magazine, and one of the most versatile writers in Filmland, writes to an Illinois picture playwright: "If you want to get 'in bad' with two film manufacturers instead of one, you have taken the finest way in the world to do so. The idea! You should have known better than to send the same scenario to two editors. Suppose they both accept it, what are you going to do?

A New Contract

Here is a new contract from an Ohio "university" which is forwarded to the "come-on":

> "I enclose herewith two dollars for which send me by return mail your complete set of instructions for writing moving picture plays, sample plays, list of prominent film producers in the market for plays and with the understanding that I may write to you at any time asking any questions pertaining to this work. Signed ——"

A St. Louis scribe enclosed the above agreement with a letter to Horace Vinton, well known script editor, actor and director. In part, the letter read:

> "I was just on the point of sending the two dollars when I read your article in the Moving Picture News of December 7th, in condemnation of 'schools' and 'associations.' The last three words 'save your money' is the best advice you can give."

It is good advice and comes from an authority.

Do Not Become Discouraged

Keep sweet; do not become discouraged. When the scripts come back with saddening regularity, buck up! You are becoming educated and more expert with every script you carefully evolve and send on its travels. Some weeks ago we went to our "morgue." "Morgue" is our pet name for that desk department where we file our rejected scripts. There were twenty reposing there. Twenty scripts that had been rejected. My, me! Then we mentally ejaculated: Odd Bodkins! Gazooks! By my Halidom! or some other convincing expletive, and went to work. Result: There are but fifteen scripts reposing in the "morgue," for five are sold. Remember that there is no such thing as "an inside writer." They all get them back. And when they do come back, let 'em repose awhile in the "morgue." Then take them out after a while and try to improve them. We are going to try and improve those other fifteen scripts so they will market.

How Do You Spell Village?

We saw an appealing play yesterday that was ruined by a letter which spelled the word "village" "villiage." The new spelling caused giggles where they were not desired. Then, too, it was a business letter written out in long-hand. There are very few New York business houses these days that send out business epistles in long-hand. They use the typewriter. Just little details which should not be overlooked. Details are important in picture play work.

WILLIAM LORD WRIGHT.

POWERS NO. 6A SOLD TO BILTMORE ESTATE

Powers Cameragraph No. 6A has been sold by the Carolina Film & Supply Company, of Asheville, N. C., to Mr. George W. Vanderbilt for use on his Biltmore estate. This will be operated in the Parish building at Biltmore and will be free to the children of the employees of the estate and others, and is in line with Mr. Vanderbilt's policy to provide at all times the very best in everything for his employees and tenants.

A Powers Cameragraph No. 6A complete, with adjustable inductor, has also been installed in the Y. M. C. A. at Coatesville, Pa.

MISS MARION LEONARD

Who has been engaged by the Monopol Film Co., of New York, for a period of forty-two weeks. Miss Leonard was formerly with the Biograph, Gem and Rex companies and is popular and well known in film circles.

FAMOUS PLAYERS ANNOUNCE TWO FAMOUS PLAYERS

Following the Famous Players Film Company's announcement of their coming release of the "Prisoner of Zenda," with James K. Hackett in his famous role, carrying an abundance of importance in itself, comes the added news that he is to be followed by Ethel Barrymore, one of the best known American actresses of the contemporary stage. Wonder follows wonder.

Each of these announcements in itself signifies the advanced movement in the evolution of film production that cannot be wholly estimated. For an actor of James K. Hackett's dramatic calibre to transfer his romantic art to the film, is pregnant with purport. For an actress of Ethel Barrymore's importance in stage events, to follow upon the screen with the charm and appeal characteristic of her brings to evidence the timely truth that the motion picture is being elevated to a stage and grade equal to, if not surpassing, that of legitimate productions.

The motion picture industry—manufacturers and exhibitors alike—and the great public are indebted to the activity, energy and enterprise of the Famous Players Film Company for bringing about this desirable end. That its labor will exert a commanding influence upon the dramatic trend of the age is as certain as that the advancement for which it is striving will earn immediate and lasting rewards.

WILLIAM LORD WRIGHT'S PAGE

WHERE is the Hercules who will dare to clean the Augean stables of the varieties? When will vaudeville become clean, and when will it be finally separated from moving picture theatres? It will take a Hercules, indeed, to accomplish the transformation that is so much needed. The much vaunted "family vaudeville" is not fit to be thought of in any good family circle.

* * * *

Vaudeville has no place in the moving picture theatre. Good pictures and low horse play can never dwell together satisfactorily. We are, in fact, in danger of going back to the level of low indecency from which we were lifted for a time. These immoral offenses of vaudeville have undergone a change, to be sure. Where before they were broad and obvious, like all the so-called comedy, they are now fairly subtle, covert and insidious. But they are there.

* * * *

We have entered many a picture theatre in fear and trembling, for we have seen the uplifting influence of many a dignified and clean-cut picture ruined by the following cheap vaudeville performances. It may be remarked that it is always the performers with the least talent who indulge in the lowest and coarsest remarks and business. Performers who have no real skill and who, nevertheless, feel it incumbent upon them to entertain the audiences of moving picture theatres, too often rely on vulgarity to carry them through. The point is that any sort of impurity or suggestiveness, whether veiled in the picture or unveiled during the accompanying vaudeville, creates an atmosphere that is unhealthy and unwholesome, especially to young people who know perfectly well that something "off color" has been acted or said and who may possibly start an investigation.

The moving picture houses giving both vaudeville and pictures are becoming strictly in the minority. Many people of more or less refinement are revolting. Most of them are forsaking any kind of vaudeville for the out-and-out moving picture show, for at these places of entertainment there is no language used to convey vulgar thoughts. And perhaps that is one reason why the legitimate moving picture theatre is continually growing in public favor.

* * * *

We acknowledge and from the bottom of our hearts are thankful for, the good feeling and seasonable remembrances shown in cards and notes from the following:

Mr. Eugene V. Brewster, Brooklyn, N. Y.
Mr. and Mrs. Giles R. Warren, Dumont, N. J.
Mr. Alfred H. Saunders, New York City.
Mr. W. M. Petingale, New York City.
Mr. and Mrs. Epes Winthrop Sargent and Epes Winthrop Sargent the Second, New York City.
Mr. A. Van Buren Powell, New York City.
Mr. and Mrs. Charles B. Hoadley, New York City.
Mr. Ben P. Schulberg, New York City.
Mr. Horace Vinton, "A Call of the Heart" Company, en route.
Mr. and Mrs. A. W. Thomas, Chicago.
Mr. Neil G. Caward, Chicago.
Mr. L. S. McCloskey, Philadelphia.
Mr. and Mrs. R. P. Stoddard, Cleveland.
Mr. T. E. Letendre, Holyoke, Mass.

And then we beg to acknowledge numerous substantial and artistic gifts and holiday letters and cards from other friends and the script writers located in many sections of the world. And——

God bless all those fellows and their wives who make the Yuletide what it ought to be by showing us that they are conscious of our existence!

* * * *

When a strip of film in the moving picture machine of a New York theatre caught fire the other day, the usual panic did not follow. Not even when two young fellows, seeing a thin stream of smoke issuing from a window, rushed into the theatre and shouted, "Fire!" at the top of their lungs did the spectators take alarm. They remained perfectly quiet, calmly awaiting the presentation of the next picture, even after the two excited youths had turned in a fire alarm, calling to the scene engines, trucks, hose wagons, water towers and other fire-fighting apparatus. This audience was, of course, the exceptional audience. Most audiences in a similar situation might have started a wild stampede.

Not even the fact that there was no real fire and no evidence of fire inside the theatre would have prevented a panic ordinarily. But if the audience was exceptional, the two young men who so frantically gave the alarm were not. They proved to be quite the conventional type. There are always such volunteer heralds of disaster around and ready to do their deadliest, and to them belongs the responsibility of many a disaster. It is very gratifying to read of this one audience that kept its wits; it is less gratifying to learn that the two alarmists who failed to keep theirs were suffered to depart in peace. The law could not reach them but there should be somebody around every moving picture theatre to reach such irresponsible persons in time to prevent panics.

* * * *

There is a proposition in Germany to pass a law abolishing dime novels and sensational literature generally, the idea being received with great favor by the people. The new measure, which will become a law, will provide a heavy penalization for the display and sale of this kind of literature. A number of newspapers are advocating such legislation for this country. The Ohio State Journal of Columbus, Ohio, believes such a law would do more good in the long run than a Panama Canal or Interstate Commerce Commission. It would help on with the honest and serious thinking of the people; it would exalt and beautify knowledge; it would build up a thoughtful citizenship. We talk about personal liberty—here is Germany attacking it with a vim—telling people what they shall not read and see. What a man reads and sees, so he too often thinks, and as he thinks, he is. Think of a citizenship filling the proportions of a dime novel or a moving picture film seething with crime! Can anyone imagine that such a citizenship is worthy of a Republic? Well, it is not esteemed worthy of a monarchy. Let us have it in this country, too. Let us legislate for real, honest, refined and uplifting things, and this is one of them. The moving picture theatre can get along without the criminal hero, the divorcee, or the husband who urges his wife to go visiting so he can "spoon" with the housemaid. There are plenty of themes and plots without descending to the luridly sensational or to the suggestive.

* * * *

Those who believe in the moving picture idea, who see in these shows an admirable form of entertainment for everyone, should be strongest in their support of the honest effort of the Moving Picture News to eliminate objectionable features. If the campaign is carried to its desired completion, the moving picture will become an unquestioned force for everything that is good in any community. If the campaign for the decent picture is not won, Cinematography will find itself once again combating enlightened public opinion. It should not be imagined that censoring should be carried to absurdity. All kinds of dramas can be presented as heretofore, tragedies, comedies, farces, historical sketches, fairy tales, stories of adventure—even the woolly West, and the picturesque cowboy of the imagination need not be entirely banished.

It should be understood that the News opposes only the lurid and inexcusable pictures of crime and immorality. The films that are taboo are usually cheap in execution and puerile in conception. They appeal, not to the solid majority of patrons of the shows, but to the small boys and the weak-brained adolescents. They detract from the

prestige of a theatre which shows them, and tend to have a deteriorating effect on the quality if not the quantity of the theatre's clientele. Such a reform must tend in the end to enhance the value of the exhibitors' business.

* * * *

J. W. Teach, manager of Dreamland Theatre, Springfield, O., is one of the enlightened exhibitors of the country. His theatre is a model and his pictures perfectly projected. Mr. Teach, speaking for central Ohio exhibitors, is strongly against the crime picture and recently quit the service of a certain exchange because he would not stand for the unduly sensational and suggestive. "We can get along without so much binding, gagging and gunplay," said Mr. Teach. The Springfield exhibitors have won their battle with the powers and are showing on Sunday. They contribute a percentage of the Sunday receipts to the Clark County Tuberculosis Camp.

Colonel Roosevelt spoke on "The History of Literature" in Boston recently. He discussed at considerable length the art of history from the standpoints of science, poetry, mythology and literature. He argued that history should welcome the entrance upon its domain of every science and that future historians should make use of material from every possible course to convey vivid and life-like pictures to others of the past whose secrets they lay bare. The great historian of the future, he declared, would be the man who had the genius to reconstruct for his readers the immense panorama of the past.

And this is a field in which enters the faithfully enacted and produced picture of American life of to-day. One hundred years from now, these pictures will have their necessary places in history's pages. Then can the American of that future day have impressed upon him the scenes and problems of present-day American life.

PROPRIETORS OF THEATRES AND MOVING PICTURES WIN AN IMPORTANT POINT

For a number of years there has been a good deal of agitation concerning standees at places of amusement. This has been particularly true in moving picture shows. The Fire Department of the City of New York has for sometime past been endeavoring to take very stringent measures concerning these shows.

Section 762 of the New York Charter prohibited standees of any kind, but the section provided that the City of New York could have home rule on the matter of standees, and empowered the Board of Aldermen to repeal that section of the charter relating to standees and substitute therefore its own ordinance. A violation of the section of the charter was punishable by a heavy fine and a long jail term.

Last year the New York Board of Aldermen passed a substitute ordinance, and that ordinance provided that a violation of the ordinance should be punishable by the penalties theretofore prescribed for the violation of the old charter regarding standees. The authorities construed that to mean that that constituted a misdemeanor and was punishable by a fine and jail sentence.

Counselor Tobias A. Keppler was retained by Alderman Max Levine, who is the attorney for a proprietor of a moving picture show on Forsythe street, who was charged with a violation of the ordinance. After a very lengthy argument between Mr. Keppler and Assistant Corporation Counsel McNulty, who went exhaustively into the law, the Court of Special Sessions held that the violation of the ordinance was not a crime.

Thereupon the corporation counsel then stated that the defendant should be tried for maintaining a nuisance and endangering the lives of the inmates of the moving picture show because he permitted the standees to crowd the aisles and passageways. Briefs are to be submitted on this proposition within a week.

This is the first effort ever made to prosecute proprietors of places of amusement for maintaining a nuisance. If the law holds it is a nuisance, every person owning or managing any places of public assembly which the authorities may claim is overcrowded will be liable to be prosecuted for a nuisance, which is punishable by a year in jail or five hundred dollars fine or both. Mr. Keppler says that in his opinion the acts complained of do not constitute a nuisance as a matter of law.

ANOTHER NEW COMPANY

This time one is starting under good auspices for the manufacture of commercial, dramatic and educational films. The gentlemen connected with it are Mr. C. P. Ryttenberg and Mr. J. W. Noble. Mr. Noble has been known through the film world for a long time and his products have had an extended sale. It was he who first made Thanhouser famous as his director, and then transferred his services to Laemmle and latterly to the Gem, both connected with the Universal.

Messrs. Ryttenberg and Noble take with them to the studio in City Island Miss Sadie Weston, who has become so well known in the Gem productions. It is not known at the present time under what banner the films will be released, but any of our readers desiring further particulars can write to the Ryno Film Company, City Island, New York, in care of Mr. Ryttenberg.

LYNCHBURG, VA.

It is reported that the Academy of Music, which was destroyed by fire two years ago and rehabilitated and put in commission on the 11th of December, will, through the Summer months, be used as a motion picture and vaudeville house. Heretofore the Academy has been "dark" after the theatrical season closed. The new playhouse is leased by Jake Wells and is under the management of Charles E. Kessnich, of Richmond, who was formerly connected with the Mutual Film Corporation.

Glayda Newton, the "Chicago soprano," who has been filling an engagement at the Belvedere Theatre, has gone to Jacksonville, Fla., to join her husband, who is also a singer of some ability.

In the Vitagraph picture, "Bunny All at Sea," which was released recently, appear two Lynchburg people, Mr. and Mrs. Thomas O. Watts, who were aboard the liner Berlin when the scenes for the picture play were caught by the camera man. Mr. and Mrs. Watts are seen dancing on deck while the Vitagraph players are at work.

TREVELYAN BABER.

POWERS NO. 6A INSTALLED AT WEST POINT ACADEMY

The United States Military Academy at West Point, Point, N. Y., detachment of engineers, Captain C. A. Youngberg, corps of engineers, commanding, has just installed a new Powers Cameragraph No. 6A motion picture machine for the entertainment of the cadets and their friends. This machine will also be used for the purpose of instruction in military tactics, etc.

PEARL'S ADMIRERS
Crystal release January 25th.

EDITOR OF RED BANK REGISTER LAUDS MOVING PICTURES

The editor of the Red Bank Register evidently understands to its fullest extent the old adage "Boys will be boys," and speaks with the sympathy of a heart that has never grown old of moving pictures as amusement for the children. The following quotations from the editorial in the Red Bank Register of December 11th, based on local censorship may interest our readers, and are conducive to serious thought on the matter:

"The wrangle over the censorship of moving pictures in Red Bank seems to me to be a good deal of a tempest in a teapot. It reminds me of the warfare which was maintained against 'dime novels' when I was a boy. These 'dime novels' were sold at ten cents each, as the name implies. Other books were also sold at ten cents each, but the general term of 'dime novel' was restricted to little books published for boys. Any boy who in those days was seen reading a 'dime novel' was regarded as being on the straight downward path to perdition. These books were frowned upon by parents, denounced by clergymen, and raided and confiscated by school teachers. It was the fashion in those days for everyone who put up a pretence of being 'cultured,' or who pretended to be a little better than his neighbors, to set up a cry against 'dime novels' whenever the subject came up in conversation.

"The dime novels about which there was so much discussion and which were so roundly condemned half a century ago were good straightaway stories of adventure. They were read eagerly by every wholesome-minded boy. Occasionally there was a little mite of a love story running through the book, but mostly this was cut down to almost nothing.

"To-day the moving pictures have taken the place of these books of twenty-five and fifty years ago. I believe the moving pictures are just as clean and just as wholesome as the dime novels which were so grossly traduced half a century ago. Moving pictures are better than the old-time dime novels in one way. They appeal directly to the eye, and the scenes which it took pages in the book to describe can be shown better and more vividly in moving pictures in one-tenth of the time it took to read the story.

"I believe that the manufacturers of moving pictures are just as earnest in cutting out everything of a vulgar and indecent nature as were the publishers of the old-time dime novels. There no doubt are manufacturers of moving pictures who make and sell vulgar and indecent pictures, just as there are now and always have been since printing was invented publishers who print indecent books. But these books are not found in reputable book stores, and moving pictures of this class are not found in reputable theatres nor anywhere else, except in 'wide-open' towns.

"As for censorship, the people themselves are the best censors. Let any moving picture house show indelicate or indecent pictures and the business of that place will immediately fall off, just as the trade of any book store or picture store will fall off if that store exhibits indecent pictures or books in its show windows. The people can be trusted to guard public decency vastly better than a little group of 'better-than-thou' persons can be trusted to do it. The theory of a local board of moving picture censors is a fool idea to start with."

MUTUAL OPENS EXCHANGE IN BUFFALO, N. Y.

The Mutual Film Corporation, in response to the urgent requests of exhibitors of Western New York, has opened a branch exchange in Buffalo, the temporary quarters of which are located at 35 Niagara Street.

Exhibitors of Buffalo and vicinity quickly showed their appreciation of this, and in four days after its opening the exchange had ten customers. Several more are being added every day. The manager is Max Schachtel, formerly of the Lake Shore Film and Supply Company, and his assistant is M. Malaney, also of the Lake Shore. Both are well known in the film business.

The Mutual, of Buffalo, is now in a position to handle every grade of service and, at the present rate of growth, it will be one of the most favorable of all Mutual offices within a year. A complete line of supplies will be carried in connection with its films.

The exchange has secured more elaborate quarters, to which it will move as soon as they are available to its use.

A DIP IN SOCIETY
Crystal release January 19th.

THE MECCA BUILDING

Broadway and Forty-eighth street, New York City. Home of the Kinemacolor and Universal Film Companies. Each of these concerns occupy a full floor in this building and are superbly fitted up with every modern convenience for the proper handling of their business.

FAMOUS PLAYERS FILM COMPANY WINS LEGAL BATTLE

Infringement Suit Against the Selig Company Ends in Decisive Victory

One of the most sweeping legal victories ever achieved was won by the Famous Players Film Company, when the Supreme Court last Monday (January 13th) directed an injunction against the General Film Company, restraining the Selig Polyscope Company from selling, renting or exhibiting its production of "Monte Cristo," on the ground that it was a direct infringement of the copyright version of the play owned exclusively by James O'Neill, the film production of which is controlled by the Famous Players Film Co.

The case was argued several weeks prior to the rendering of the decision, which proves that the legal verdict was carefully considered. The court held that the Selig production had closely imitated Mr. O'Neill's copyright version of the play and had reproduced the scenes and action bodily.

The decision has a far-reaching effect in that it establishes a legal precedent that indicates the copyright status of a dramatic production in its relationship to the motion picture, a question which has heretofore been entirely equivocal, and places the motion picture in a definite and distinct position as a dramatic production.

The decision eliminates the assumption prevalent in film circles that a manufacturer had an ethical and legal right to produce in motion pictures a work which had been copyrighted in play or book form, as long as the film production departed from the copyright version in such scenes or details of action upon which the copyright may have been based, but reproducing the work in essence and spirit without any visible hindrance. By the text and spirit of the present decision, legal authority is advanced which grants a popular novel or play complete copyright protection as respects the work in its entirety, and automatically prohibits a film production based upon the theme in question, or the original from which it may be derived, to so close a detail as the title of the work.

This comprehensive decision is practical, feasible, and generally convenient. It denotes an absolute judgment whereby film manufacturers can know without question or doubt what subjects are available for production and what are prohibited. It furthermore removes all temptation from manufacturers to produce a motion picture of a copyright play or book on the hollow, suppositious chance of avoiding such parts of the original as are covered by copyright. In such cases where the title of a standard work is its most valuable asset, the possibility of its being assumed for film production without legal and adequate arrangement is wholly eliminated.

This phase of the court's decision is particularly pleasing to the Famous Players Film Company, as the famous plays which it has arranged to produce will, by the terms of this drastic ruling, be fully protected from even fractional imitation and semi-adaptation.

The concensus of opinion in film circles tends to signify that the ruling of the court is wholly just and equitable, and that it throws considerable light on the hitherto complex and confusing copyright question, and it is considered that the decision will herald a more harmonious co-relationship between film manufacturers and such other kindred elements associated with their industry. It is the popular opinion that the Selig Company, the defeated defendant in the issue which introduced this striking decision, should welcome it inasmuch as it establishes a practical guidance which will simplify and standardize the copyright question.

When seen at his office regarding the victory of his company, Mr. Zukor, the president of the Famous Players Film Company, said: "I believe our victory is a general one. The court's decision dispenses with a recurrent and annoying question. The copyright department's authority, as everyone in the industry has some time or other experienced, has always seemed an uncertain guide in the selection of eligible subjects. On the strength of this decision and by the precedent which it establishes, it will be a simple and convenient thing to avoid such works as are not in themselves copyrighted, but from which a copyrighted stage or picture version has been derived. I am very pleased that the motion picture industry has been aided by such a generally beneficial precedent as has been established in this issue."

Judge Coxe, of the United States Circuit Court, also granted an injunction against the stage exhibition of "Monte Cristo," holding Mr. O'Neill exclusive owner of the stage production.

The Famous Players Film Company and Mr. James O'Neill were represented by Messrs. Dittenhoeffer, Gerber & James, of 96 Broadway, New York City.

GAUMONT GRAPHIC

With a view to serving exhibitors better, the Gaumont Company, beginning Tuesday, January 28th, will publish weekly the Gaumont Graphic in an enlarged form. In its present state it is a semi-monthly paper. Its present limitations of space forbid giving information the exhibitor wants to know.

This paper will contain synopses and pages containing pictures and outlines of film stories, which pages can be detached and used for lobby display. The Graphic will also have a large page which will give the contents of the Gaumont Weekly, which page also may be detached and hung outside theatres to attract business.

While not attempting to compete with the trade journals in matters of general news, the editors of the Graphic will try to give to its pages sprightliness not attempted in contemporary publications of its class.

This paper will be issued free to any and all exhibitors. The editor will be glad to receive literary contributions, it being understood that they are gratis.

This paper will be edited by John B. Clymer, manager of Sale and Advertising. Contributing editors will be Frank E. Holliday, manager-editor of the Gaumont Weekly, and Carl Holliday, director of the Gaumont Educational Department.

KLEINE'S CINES AND ECLIPSE RELEASES

Two well-acted dramas and a splendid comedy constitutes the Kleine program for the week ending January 25, 1913.

"She Shall Not Know" is to be the Tuesday Cines. It describes the self-sacrifice and loving devotion of a girl who is forced to meet almost single-handed the misfortunes which visit a household after the death of the fond and loving father.

"Just Missed Him," the Wednesday Eclipse, is a first-class comedy, describing the antics of Sam Slick, who affords much amusement in his many hair-raising escapes from the police.

On with this subject is an interesting travelogue entitled "The Manchester Ship Canal," which takes us upon a trip along this busy canal from Easton to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

For the Saturday release "Plot and Counterplot" is a detective story of unusual worth.

HARRY'S LESSON
Majestic release January 19th.

THE HUNDRED-DOLLAR BILL

By VIRGINIA WEST

(Adapted from Majestic Release)

LUIGI stood on the corner looking up and down the street. He wanted work but he didn't know where to go. He had left home late, for the baby was sick and had cried all night. It had been fretting for several days and Luigi was beginning to think it must be really sick and that he ought to get some medicine. But he had no work, and without work there was no money.

The snow was falling softly around him and the sound of the feet of the passing crowd became more and more dull.

From time to time the man left his post and went several blocks, asking here and there for work, but always he came back to the same place.

He didn't go home, for there was no use. He could only meet his wife with a disappointing answer and look at the sick child without being able to relieve it.

So he stood waiting for he knew not what.

The afternoon wore on and the snow fell faster and thicker. Well, at any rate, he might be able to get a street-cleaning job the next day.

By four o'clock it was getting to be quite dark. Luigi was thinking he might as well go home when his attention was attracted by a well-dressed young man who suddenly appeared near him out of the storm.

Luigi watched him curiously for a moment. He seemed to be dazed and unfamiliar with his surroundings.

Finally Luigi stepped up to him and said, "Are you ill, sir,? Can I do anything for you?"

The young man looked at him vacantly for a moment. "I—I—lost my way. I—want to go home, but I lost my way."

"Are you sick? What can I do?" asked Luigi.

"Get me a taxi. The truth—is—my man, I'm drunk. I know when I'm drunk. Now, some fellows don't—know—when they're drunk. But—I do. Now, you get me—a taxi." He was holding affectionately to Luigi's arm.

"I'm afraid I'll have to go to Broadway for one. There ain't any here. Can you go with me? It's two blocks."

"All right, young man. I know—you're my friend. I'll go any place you tell me—any place you tell me."

Luigi took the man's arm and guided him along the slippery streets.

When they reached Broadway it was an easy matter to call a taxicab and put the young man into it.

"Thank you," he said, as he stepped unsteadily into the car. "You've been—great help. Take this—will you?"

He handed Luigi a folded bill. Luigi took it and said, "I will take it, sir. Not because I want pay for helping you, but because I need it very much. I'm out of work and my baby's sick."

"Sorry. Goo' luck—to you. Goo' by."

The young man gave the chauffeur an address and in a moment Luigi was left standing on the sidewalk, tightly clasping his bill.

Before the car had reached the next corner he had unfolded the bill and stood staring at it in the fast growing dark. His eyes refused to believe what they saw. He ran quickly to the nearest street light. No, his eyes were not deceiving him. He held in his hand a hundred dollar bill.

Of course it was a mistake. As quick as a flash he darted up the street after the taxicab. When he had run a block he suddenly realized that the car was not even in sight.

The next question was, what should he do? He felt sure it was a mistake that the bill was so large, but the young man had intended to give him something—perhaps five dollars. Why not have the money changed and use only what he actually had to. The owner would probably be on the lookout for him in that neighborhood and he could return him the rest of the money.

That seemed the only thing to do, so Luigi started to do it by going into a grocery store. He ordered what he wanted and it came to a little over a dollar. He handed the grocer the bill.

"What's this?" asked the man gruffly.

"It is a bill. I haven't anything else."

"You're a likely looking fellow to be having nothing but hundred dollar bills. I guess you better just take this and get your things somewhere else."

"What do you mean?"

The grocer looked at Luigi from under scowling, bushy brows. "I mean that I don't like the looks of your kind havin' a hundred dollar bill. That's all; now get out."

Luigi felt the blood rush to his face. His fist clenched and his nostrils dilated for a moment. Then his better judgment prevailed and he left the store without a word. He couldn't afford to run the risk of being arrested.

He tried the butcher and the baker, but they only gave him black looks of suspicion.

"If I could only get the baby some medicine, maybe it wouldn't matter so much about the food," he thought, and went into a drug store.

"Where did you get that?" asked the clerk.

"From a gentleman. He gave it to me."

"Maybe you got it from a gentleman, all right, but I don't see many of 'em givin' away hundred dollar bills. You'll have to go somewhere else to get the change for that."

It seemed useless. Discouraged, Luigi went back to the few rooms he called home. He had a hundred dollars and yet was no better off than if he had not a penny in the world.

The baby was sleeping, but her face was hot and dry and her breathing unnatural.

"What shall we do?" he asked his wife, when he had explained the situation to her.

"I don't know, but I feel that it will come out right. We had better sleep while we can and see what comes to-morrow."

This seemed a good suggestion and Luigi, after his tiresome day, was not loath to act upon it.

"Anyway, I'll be able to get work clearing away the snow to-morrow. It's still falling," said Luigi, before he slept.

He slept fitfully, dreaming of bills which no one would accept and of looking for work which he could never find.

In the early morning they were awakened by a strange noise coming from the baby's bed. They sprang up and ran quickly to its side. One glance, even in the dim light, was enough to tell them that the child was very ill. She lay with eyes closed and her breath coming with difficulty through her open mouth.

"Oh, she's worse, she's much worse," cried the mother. "You must go for the doctor. Go to the hospital and the charity doctor will come. He must, he must come!"

Luigi dressed as quickly as he could in clothes still wet from yesterday's exposure. He drew his wet shoes on with difficulty and limped down the dark stairs to the street.

The snow was deep and almost trackless. It was crisp and crunched under Luigi's feet as he walked in his stiff shoes.

Cold as it was the man was glad of the snow, for it very probably meent work, and work means money that he could spend. A dollar and a half was better than a hundred when he couldn't spend it.

When Luigi reached the hospital the visiting doctor had just arrived. He saw traces of real anxiety in the man's face and went with him at once.

"The child has pneumonia. Get this filled at once," the doctor said, a short time after he had come into the squalid room. He handed Luigi a prescription.

The man took it and hastened from the room. "Maybe they will change the money now," he thought, "if I have this prescription with the doctor's name on it."

He went to a different drug store from the one he went to the day before. He thought perhaps they might not

be so suspicious on Broadway, and that they might recognize the doctor's name, so he went there.

The clerk filled the prescription without any questions. When he handed the bottle to Luigi, Luigi handed him his bill.

The clerk looked at it and then quickly at its owner,

"So you are the man, are you? We've been on the lookout for you, but we didn't expect you out so soon. We were informed that you were around trying to play this trick. Now you'll just stay here until I call the police."

The druggist went to the telephone which was between the door and Luigi.

"But the baby needs the medicine. Let me go home and I'll leave the bill with you," pleaded Luigi.

"No, that game won't work. Just stay where you are."

Just then the door opened and a customer came in. "Say, stand at the door a minute, will you?" said the clerk. "I'm trying to get the police station. This man's around trying to pass a counterfeit bill."

"Oh, sir, I'm not, I——" Luigi stopped in astonishment.

"Well, by jove, if it's not the man that did me a good turn yesterday. What's the matter?"

"The bill you gave me, sir. It's a very large one. I thought you made a mistake. But the baby is sick and I had no other money so I thought I'd spend a little of it and then try to find you to return the rest."

The man laughed. "I was in a bad fix yesterday, and I'll acknowledge that I didn't intend to give you quite so much. But you did me a good turn and I was very grateful. When I woke up this morning I remembered your face and that you said you were out of work. I liked you and I felt as though I wanted to see you again. I came down here where you were yesterday but I didn't expect to be rewarded so soon. Here, you idiot," he said to the clerk, "put that receiver up. You better learn to know an honest man when you see him."

He turned to Luigi. "Here, I'll change the bill and then you won't have any more trouble. Get what you want here and come along."

Luigi paid for the medicine and left the store with his new friend.

"I must go home at once, sir," he said, "for the baby needs the medicine."

"All right, run along, but come back here to this grocery store and we'll take some things home to the family."

Luigi ran all the way.

"Am I too late?" he gasped when he reached his own door and met his weeping wife.

"No," she said, "the doctor gave her something else and now he says she will get well."

"Then we have two reasons to be glad," said Luigi when he had gotten his breath, and he told his wife the good fortune that had come to them.

JOHN STEALS A FURLOUGH
Great Northern release January 25th.

A FEW WORDS ABOUT FILM MERITS

Essanay

"'Alkali Ike' in Jayville" is exceedingly good comedy. It has a touch of originality about it, and cannot fail to amuse.

Selig

"The False Order" is of the highly sensational sort, but not harmfully so. The story is full of interest, and although the drunkenness of a train dispatcher such as is represented in this film is rather an improbable occurrence, still we are prone to set aside any inconsistencies which may appear for the gripping interest which the story contains.

Kalem

"The Manicurist and the Mutt" is fairly rich in comedy—perhaps more than fairly so. The title is somewhat misleading, and it would seem, as the story progresses on the screen, that the word "mutt" should be used in the plural, so fast and furious do men to whom the name might justly be applied appear and succumb to the charms of the fair manicurist. This is really very good.

"Johnny Goes Ducking" is also very fair as a comedy of the farce order.

Vitagraph

"The Delayed Letter" is a drama of very excellent shaping. The plot of the story is interesting, and it is produced in such a manner as to hold the interest of the audience continuously.

Kinemacolor

"The Call of the Blood" has no special merit as a story, but as a wonderful photographic feat it stands supreme. Kinemacolor is specially adapted to the most beautiful in literature and art, therefore anything bordering on the ordinary in drama or slap-dash comedy should be religiously omitted from the Kinemacolor program.

Great Northern

"Who Is Most to Blame" is very fair in comedy. This film, though not specially elevating in theme, runs chances of eliciting more mirth than wrong-doing.

Lux

"Face to Face with a Leopard" is very excellent indeed. Theme, production and photography are satisfactory. In this picture the leopard is actually seen in attack.

"The Magic Carpet" is a comedy of the slap-dash order. We wish that European manufacturers would realize that something of a firmer foundation would be more acceptable to Americans. Good comedy consists of circumstantial happenings which appear ridiculous with little or no embellishment. This is the kind of comedy we want. It is, no doubt, the misunderstanding of European manufacturers of the requirements of the American market that is responsible for their folly.

Majestic

"Child Labor," from Majestic, is very good. Its appeal is quite strong, and dealing as it does with one of the vital questions of the day, it has a place in any institution.

Broncho

"In the Ranks," in two reels, is a very excellent military subject, well handled. This picture will prove most satisfactory for any theatre.

GREAT NORTHERN POSTERS

The Great Northern Special Feature Film Company is boasting of one of the most artistic of posters ever prepared for motion picture theatre display. "In a Den of Lions" and "Conquered, or the Madcap Countess," the two big features now being exploited by the company, afford excellent opportunity for the lithograph artist, and the posters covering these subjects are pronounced exceptional in every detail. There are one, three, six and nine sheets for "In a Den of Lions," and these portray scenes in actual circus and drawn from photographs. The nine-sheet showing wild animals in action under their tamer is an exceptional example of artistic poster work. The "paper" for "Conquered" is fully as attractive, and includes one, three and six-sheets, replete with detail. The three-sheet shows a thrilling rescue from drowning and the six-sheet depicts a giant loop the loop, around which the hero of the film feature rides in a motorcar.

PICTURE MUSIC

Ernst Luz

"The Miracle" Music

The musical film is no longer an experiment, for in the past few weeks the New York Film Company's musical film, "The Miracle," was produced in Baltimore, Md., and Cleveland, O., using specially arranged orchestra scores and augmented orchestras meeting with great success. At about the same time the cinematographic reproduction of Prof. Max Reinhardt's spectacular production of "The Miracle" as produced at the Olympia London, with the music composed by Engelbert Humperdinck, was put on for an extended run at Covent Garden, London, using a large chorus and orchestra, also meeting with success. This would prove that the musical film will develop and is destined to be a valuable asset for the picture theatre.

While the New York Film Company's production of "The Miracle" is a German film, made by the Continental Kunstfilm Company, of Berlin, its conversion into a musical film is an American addition to a film which in itself could be mentioned as the greatest film projected on an American screen, for in this fact alone I found my inspiration for setting music to a film along ideas resulting from personal experiments made in picture playing. There is a great difference between setting a film to music and setting music to a film, but I have the assurance of the orchestra leaders who have conducted the New York Film Company's production of "The Miracle" that no special effort is necessary to properly play the music in harmony with the picture, yet the score contains the best compositions of the world's greatest composers.

In choosing "The Miracle" as a subject for my first efforts in advanced methods and better picture music, I had the choice of many, none offering the musical opportunities as seen in "The Miracle." The story musically suggests the devotional, semi-devotional, from there to the romantic, then going into the very highest of the dramatic, returning again to the devotional by degrees which are most beautifully portrayed in action and photography in this film. Were one to select a musical scenario, I could think of no subject offering more basic opportunities.

I can assure all exhibitors that in booking "The Miracle" they will have no difficulty in giving the production its proper musical setting, for in all my adaptions, arrangements and compositions, I have taken pains to make the score practical for the average pianist, as well as any combination of musicians.

I would suggest that you get the piano score in advance, as the cost is but 50 cents, and this contains all the necessary information for properly playing the picture. This score is not bound and most of the music, both descriptive and dramatic, can be used as excellent numbers for different scenes in other pictures, for you can be assured that you are getting more than a two-dollar value for fifty cents.

When using orchestra the necessary parts will be furnished by the state right buyers, and for such numbers as you continue in your repertoire, the orchestra parts as published by Carl Fischer, Cooper Square, N. Y., are in similar key and suited to the piano arrangement. For pianist-leaders in picture theatres "The Miracle" piano arrangement is indispensable, as it is both a lead as well as accompaniment part. Every action as well as scene in the 4,200 feet of film, is covered by music and nothing is left to the imagination. Proper prompts and segue cues are given which come to you in "The Miracle" score without effort.

It is surprising that at this time, while so many directors are getting excellent results in scenes wherein musical rhythm is an important factor, and yet many more give no thought whatsoever to this, and the scenes are gotten over with in so careless a manner, that the musician, unless he allows them to pass as nil he must of necessity feel greatly discouraged in his endeavors. While seeing a Western and a society drama on the same programme, the Western showing a dance hall scene and the society play an elaborate ballroom scene, in both the relevant action having dancing as a backing, I wondered how it was possible to obtain such good results in a Western studio with a rough setting, while the elaborate ballroom scene was very conspicuous in its lack of rhythm. Many directors surely close their eyes or neglect this in their rehearsals, for in most instances no endeavor is shown to keep the better dancers front screen when the scenes do show effort. This can easily be corrected, and will be gratifying to the musician, improve the picture in the eyes of the audience and do away with much of the uncomplimentary repartee so often heard in the picture theatre, for there are many picture theatregoers who are ever on the alert for just such happenings.

A still greater opportunity for criticism, which is detrimental to the picture in general, is afforded in pictures wherein the performing on a musical instrument is necessary, especially so in instances where stringed instruments are used. Many times such action borders on the serio-comic and is received by the audience in that manner, creating laughs at the most unnatural points. The character after such occurrence surely has lost its moral weight and the picture will consequently fall flat. There are very few people in the world who have never seen a stringed instrument played, and they all know that the tone is created between the fingerboard and the bridge and not over the fingerboard or behind the bridge as seems to be the impression in most of the picture portrayals. This is really a joke, and usually ill-timed, for it occurs in pictures where the undivided attention of the audience is essential to bringing out the better in the picture. This can be in part avoided by not using rosin on strings or bow, this alleviates the friction, and with little care, the performer will have no trouble in keeping his bow in proper position. The better way to avoid this evil is to cast characters that understand the instruments, which is often possible.

A further proof that the producers do not concentrate enough upon musical facts is shown in the very title of "The Stolen Symphony," a Lubin feature release in two parts. It is true that the people who would know or criticize this error are at present in the minority in the picture theatre, but in the present meritorious advance strides in the picture industry it is necessary to cater to this minority, for it is through them that the future greater patronage of the picture theatre will emanate.

Any dictionary or encyclopedia will explain that a symphony is an orchestral composition which musically works out a theme to a greater extent than a "sonata," which is a usual composition for piano.

"The Stolen Symphony" being performed on the piano in the Lubin release, it would seem that "The Stolen Sonata," concerto, or any other musical title for a piano composition would have been more appropriate and just as effective.

A very simple and effective way of toning to a picture can be found in certain entrances of the leading characters. By anticipating these entrances properly and making a decided crescendo until the character is well on, or until there is apparent a resumption of the dialogue, will give the character a pronounced future effect in the picture and make their work more impressive with the audience. For this reason especial care should be taken as to the musical number you are playing and that the character entrances so accentuated are those of the leading characters only and placed to their first entrances. This is more effective in bright scenes, and especially so when a young joyful character enters upon a quiet or pathetic scene, in which case a change of number or an increasing of the tempo is usually necessary.

INTERESTED SUBSCRIBERS

"Don't want the News stopped. Must know what is going on in the trade. If you have cut off my paper since December 14th, please send back numbers. Am inclosing money order for $2. Yours very truly,

"_____."

"I like the publication. You seem to be doing good work. However, being a scenario writer, I wish to call your attention to the fact that there is nothing in this world so potent as suggestion. I am referring to the matter of manufacturers placing the authors' name on the films. I see you advocate it strongly; but wouldn't it be a good move to set the example by giving the authors credit in your synopses published every week?

"With best wishes for your success.

"Yours very truly,

"_____."

THAT CATCHY RAG TIME DANCE
Punch Release January 23d.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Secretary-Treasurer—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 572.
Office—133 Third Avenue.

In the chat of this issue you will note the grand success of the above mentioned organization, which is in existence since the month of August, 1912. All records have been broken in making headway in this short time, and it seems almost impossible when it comes to actual figures. For five years the operators in New York City have been trying to organize properly, and that number of years ago a few so-called union men from a spotlight local, approached them and tried to teach them something that they themselves did not know, and it was only a case of "well, take a chance," and after chancing all these years, the operators of New York have learned that which the spotlight local did not know five years ago, and do not know to this day, and that is to harmonize, and let one man's difficulties be everyone's and everyone's difficulties can be brought to one head, thrashed out thoroughly and a remedy can be had to relieve the difficulty, which would satisfy all, and then there is real unionism and equality. Can you imagine that a local a little more than five months ago a few operators made up their mind to start a real union, not a part or branch or auxiliary, neither a department, but an organization whose name will be known throughout America as one of the leading and best managed locals. At the present and short time the membership has grown to a membership of five hundred and fifty, and the finances are extraordinary. These same men belonged to an auxiliary of Local No. 35, spotlight workers, for five years and after that time they were still in debt to that local about one hundred and fifty dollars. Can any fair-minded human being answer the problem, for after organizing the Moving Picture Machine Operators' Union, No. 1, of New York, a little less than six months ago, the capital in bank is more than one thousand dollars, and before another month that amount will be trebled. This is something an organization can be proud of in spite of the fact that the former mother local has tried her utmost to hinder the progressive work which has been done. In this issue you will see the pictures of two members, namely, B. A. Friedman and John Rickard, the first mentioned is the chairman of the ball committee, and the second one is the secretary-treasurer of that committee. They are loyal workers of this organization, and it can be said that the success of the ball depends greatly upon them. They have been working day and night, neglecting their health, for the benefit of their brother members. Brothers Rickard and Friedman were successful in securing Mr. John Bunny of the Vitagraph players, and who has an engagement at Hammerstein's Victoria Theatre for the coming week at $1,000, to lead the grand march, with Miss Pearl White of the Crystal Film Company, and leading lady of that concern. This entertainment and ball of the Moving Picture Machine Operators' Union, No. 1, which will be held at Palm Garden on February 10, 1913, is so well advertised that one of the superintendents of a large department store on Sixth avenue, New York, has placed tickets on sale at that particular store, because the employes had asked him to give information of the affair, and actually begged him to secure tickets for them. At the last meeting of the M. P. M. O. U., No. 1, John Bunny was made an honorary member, and the boys are proud to have among them the man that can really say he has the most well known and popular face in America.

B. A. FRIEDMAN
Chairman of the Ball Committee

JOHN RICKARD
Secretary-Treasurer of the Ball Committee

For the benefit of operators wishing to join Local No. 1, the entrance fee is $5.00 until February 15, 1913, after that date the entrance fee will be $25.00. So, be quick, and get into the local for the smaller amount, and apply to the office of the union, 133 Third avenue, near Fourteenth street, New York.

R. KNASTER,
Business Representative.

NOTICE—Next meeting of local No. 1 will be held January 20, 1913, at Teutonia Hall, 66 Essex street, New York, at 12 o'clock.

AN INTERESTING LETTER FROM CLEVELAND, OHIO.

Cleveland, Ohio, January 10, 1913.

To the Editor of the Moving Picture News:

I am pleased to know that you are so liberal as to open the pages of your valuable paper for the picture operators to express their views, and I wish to take advantage of the opportunity it affords me of reporting any news that I may wish to convey to my brothers throughout the country. I have been a subscriber for the News for about four years, but it is seldom that I read any news from our local, so I thought I would start the ball a-rolling myself.

The reports of the officers of 1912 were read at the last meeting, which instilled confidence and more enthusiasm than ever in the union, for the reports proved that there has been improvement in conditions and that our local can be pointed to with pride as one that does things, and in a conservative way. We are about 98 per cent organized now, with good prospects of bringing in the few who are holding out. With the thirteen new members that were installed at last meeting, we are in shape to furnish all unfair houses. The retiring officers were given a vote of thanks for their work of last year, and, in turn, offered their assistance to the new officers that were installed, as follows: President, S. M. Hulbert; vice-president, Sam Shaw; financial secretary-treasurer, Harland Holmden; recording secretary, L. Schafranek; sergeant-at-arms, H. J. DesChambeault; inner guard, Oliver Kurr; business agent, Benjamin Brown; executive board, Harland Holmden, Joe Shiever, Sam Shaw, James Foster, Frank Masek; trustees, H. J. DesChambeault, Frank Jaffa, H. M. Peckham; examining committee, C. M. Canfield, R. W. Mullen, Raymond Ray, James Foster, Sam Shaw; delegate to I. A. T. S. E., S. M. Hulbert; delegates to Central Body, Benjamin Brown, R. W. Mullen.

The last meeting was one of the most interesting and best attended that we have ever held, and it looks as if we are starting the new year off right. A committee was selected to make arrangements for a dance and banquet, which will be the first that we ever held. Our boys have been so busy looking after the permanent organization of the operators that they have partly overlooked the entertainments, for want of time to attend to them. But now the time has come for a little enjoyment and I think I am safe in extending an invitation to all members of the I. A. and friends to attend our first dance, which will be announced later.

Trusting that I am not intruding upon too much space in your paper and thanking you for this and all other favors you have shown for the operators, I will close with a message of cheer and best wishes for my fellow workmen through the country and pray that the News will receive the prosperity for the new year that it deserves.

Yours truly, A "NEWS" READER.

WINNIPEG, MANITOBA.—A contract has been let for the erection of a new moving picture theatre on Logan avenue in Weston for M. Kaplan.

GALENA, ILL.—A. E. Long, formerly of Galena, has opened up a moving picture theatre at Mendota. Alfred Dockstader, of Savanna.

ABERDEEN, S. D.—A contract has been let for the remodeling of the Cosy Theatre, which will be known as the Princess Theatre. Gus Moberg, architect. N. Hoilien, manager.

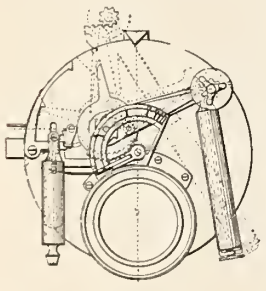
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

and unrestricted competition in the matter of inventions is good for the country at large, as witness the increase in the business of the Patent Office, amounting to over forty per cent in the last ten years. As implied in our report of last week, the receipts of the Patent Office have been far greater than any preceding year, clearly indicating the very marked prosperity of the country, since the activities in inventions and all things pertaining thereto is a sure barometer of the financial condition of the country. Furthermore this fact is a vital and convincing protest against the present tendency to "tinker" with the distinctive features of our Patent Law, in the interest of those who would curtail the inventors' well-known vested rights and prerogatives.

The failure of Congress to make adequate provision for the growing and imperative needs of the Patent Office out of the immense surplus to its credit in the U. S. Treasury, is not only demoralizing within the Office, but is also a handicap to the commercial interests of the country which is entitled to the best possible service from the Department.

ASSISTANT Commissioner Billings in a recent decision holds that it is well settled that a trade-mark cannot be assigned except in connection with the good will of a business: That an assignment of a trade-mark is *not* recordable which while purporting to convey the good will of the business obviously retains to the assigner a business *not segregable* from that attempted to be transferred: But, that an assignment of a registered trade-mark cannot be *refused* recordation merely because it does not transfer the good will of the business as to *all* the goods set up in said registration where the goods mentioned in the assignment are *so different* from the other goods named in the certificate *that the business in the one is segregable from that in the other.* Incidentally an assignment cannot be recorded *nunc pro tunc.*



Patent No. 1,047,508 issued to Golbert J. Dickson, of Albany, N. Y., relates more particularly to photographic shutters for use between the lenses, although adaptable to any position. The objects of the invention are to produce a photographic shutter, 1st, that will give equal exposure to all parts of the sensitive film; 2nd, that will always give the exposure for which it is set, and not be materially affected by dust or dampness; 3rd, in which the exposures are made midway between the release and stopping of the shutter which makes a revolution at each exposure, and, 4th, in which the length of the several exposures is obtained by a subdivision of the longest exposure opening the shutter will make which takes one second of time to pass the lens opening with the slowest regulated speed, which may be verified by comparison with one second of time and regulated by the exhaust valve, and in which the closing follows the opening of the shutter in the same direction. The invention consists of a rotary shutter composed of disks having an open space on one side of the center bearing of each disk and mounted on separate arbors one within the other. The inner arbor is connected with a lever arm having a coupling device, whereby the open spaces between the shutter disks may be relatively adjusted for the several exposures from the front of the outer case. The outer arbor is geared to a spring actuated operating arm having an undergearing and gearing lever and provided with detents and release catches and a stop lock for time and instantaneous exposures and connected with the plunger of a speed governor, having an adjustable exhaust valve for regulating the speed of said operating arm.

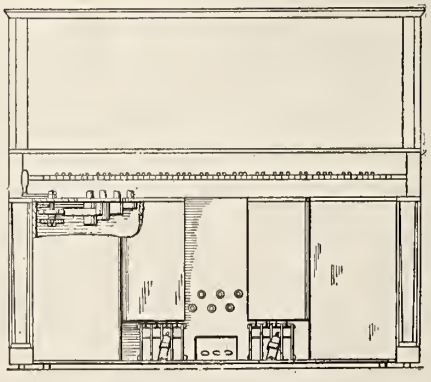
THE latest development of the "Hope-Jones Unit Orchestra" ought to render theatrical managers independent of music unions, strikes, etc., and we are informed that already nine theatres are installing the improved instrument. In this up-to-date innovation the old departments of pedal, great, swell, choir, and solo are abandoned in favor of foundation, string, woodwind, brass and percussion departments, each of which is enclosed in its own independent swell-box. By means of electro-pneumatic action, the whole organ is treated as a unit. There are no bellows, the wind being supplied by electrically driven fans and compressors, which deliver it at pressures of ten, twenty-five and fifty inches, twenty-five inches being the highest heretofore used, while that of the ordinary church organ averages only three. By means of swell shutters it is possible to control the great volume of tone produced by these pressures, so that the tuba mirabilis of fifty-inch pressure can be used to accompany a singer.

All inventors are idealists and poets, but Robert Hope Jones in addition thereto is a musical artist of renown, and an expert practical electrician to boot—that is in the "over and above" sense—in no wise referring to the reflex action of the human knee joint. While he is unquestionably exempt from such a literal translation of the term, that is more than can be said for the artistic abilities of the average duplex orchestra (?) of the "movies,"—the drummer particularly provoking the audience to the "kicking" point when even mediocre films fail to do so.

Norman John Norman, of London, England, has been granted registration No. 89,766 for "BIOFIX" as a trade-mark for Apparatus for the Reproduction of Moving and Still Pictures, used since July, 1911.

"What's in a name?"

Nothwithstanding his peaceful cognomen, the defendant in State v. DOVE (156 N. Car. 653) killed his antagonist after a long and hard fight.



Patent No. 1,047,090 issued to Samuel Lapin, of Philadelphia, Pa., is for Improvements in Stage-Noise Cabinets especially adapted to the requirements of the motion picture show, being capable of application to an upright piano so that the player thereof can actuate and control the various sound effects appropriate to the film projection. Provision is made for the imitation of the sounds of various musical instruments, castanets, animals, the cry of a baby, the neighing of a donkey, a wood crash, a siren, a steamboat whistle, etc., including the use of electric drum and

bells, telegraph sounder, the gong of a police patrol or fire engine, sword clashing, sleigh bells, horse trotting or running, the starting of a locomotive, and so on, all under control of the pianist. The latter thus becomes the orchestral factotum, eliminating the versatile "drummer" of the ordinary dual orchestra. Presumably this is the line of economy—certainly it will enable the audience to concentrate its cusses. And in case of a "strike" the orchestra can rise up and walk out as one man.

"Plaintiffs go into court voluntarily; defendants are pulled in by the ears." (Judge Lamm, 135 Southwestern Reporter 39.)

It is now conceded to be axiomatic that the field of usefulness of the motion-picture art is practically unlimited, and the following excerpt from a letter from Bordeaux reveals a cynical confirmation of the fact. "Amusement creators, scientists and instructors have demonstrated the value of the motion picture, but a company of knaves in this city were the first to use the art for criminal purposes. According to the report, an automobile halted near the residence of a bank director in a suburb of that city and six men began to act a burglary before a moving picture instrument. Two of the actors (?) were dressed as policemen, and when the burglary had been accomplished they valiantly captured the malefactors. The man who worked the machine and the rest of the party then entered the automobile, thanked the real policeman, who had kept the curious people out of the picture, and rode away. Later it was discovered that jewelry to the value of 15,000 francs had been stolen from the temporarily vacant house, none of which has been recovered."

"God bless the man who first *invented* sleep!"
So Sancho Panza said and so say I;
And bless him, also, that he didn't keep
His great discovery to himself, nor try
To make it—as the lucky fellow might—
A close monopoly by *Patent Right.*"

SAXE.

Geo. Wm. Miatt

(Full copies of patents cited furnished to our readers for ten cents each. Order by number.)

SHERIDAN'S RIDE
(3 Reel "101" Bison)

An exhibition was given for the benefit of the press in the projection room of the Universal Film Company on Friday last, of a splendidly produced film entitled "Sheridan's Ride." "101" Bison is suggestive to the public of fine spectacular presentation, and it is with pleasure that we give to our readers a brief commentary on this altogether splendid historic production.

The usual love story is of course interwoven with the incidents attendant on the great historic events of the Civil War, upon which this film presentation is founded

General Phil Sheridan, who made the famous twenty-mile dash in two hours to save the day for the Union Army, meets Miss Rebecca Wright, and a friendship is formed which is destined to be lasting.

George Briarson, an orphan nephew of Miss Wright, and brought up by her, is in love with a Southern beauty, Caroline Ashburn.

The old house is gaily decorated to celebrate the return of George, much to the disgust of Clem Shelby, a rival suitor. George is given a warm-hearted reception. The first gun in the Civil War is fired, and the news spreads like wildfire. Clem is an ardent Southerner, but in front of the town hall, George publicly announces his Union proclivities. Blows are struck, and a duel is arranged between Clem and George.

George steals out in the morning and is seen by Caroline. She sees the rapier and divines its import. She follows, and is a witness to the duel, in which the hot-headed attack of Clem is met by the cooler George, who wounds his adversary and erstwhile friend.

George receives a dispatch from his old friend, Phil Sheridan, telling him to "come and get that promised commission." He goes, leaving a proud aunt and a sorrowing girl behind him.

Incidents in the war followed hot and fast, and one engagement succeeds another. One day, old darkey Ephraim is admitted through the lines. He is selling vegetables. Sheridan sends the old man with a secret message to Rebecca Wright. The note is written on tissue, and covered with tinfoil, which Uncle Eph puts in his mouth. In it Sheridan asks for the disposition of the Rebel troops. Miss Wright gives him the information required.

Sheridan sends out troops to check the enemy's advance. He is roused from a hurried sleep by bad news. He hurries out and finds his troopers retreating in disorder, despite the frantic efforts of George and other officers.

Sheridan's bravery and personality turn the adverse tide. He rallies the men, inflames them, rides back, recaptures the guns, and puts the enemy to rout. During the battle the old enemies, George and Clem, meet in a sabre duel. George is wounded, and Clem is killed by the bursting of a shell.

George is nursed to health by Caroline, and happiness comes with the return of peace. George receives a letter from Sheridan, announcing that his commission of Captain awaits him.

There are many occurrences of recent happening that point to the progress of the art of motion picture making. The many dignities that are being accorded it should make the hearts of film men pulse with pride. The Boston Traveler and Evening Herald give us the following interesting bit:

"Assistant Superintendent John J. Mahoney, director of the Cambridge evening schools, told the Public School Association in the Cambridge Latin School Hall last evening that he was going to introduce Edison's educational films at the Kelley School, East Cambridge, after the Christmas holidays for the purpose of reaching the illiterate foreign population. It will be the first trial of the new method of teaching, evolved by the famous inventor, in this part of the country."

A large tract of land has been purchased by President S. S. Hutchinson for the American Film Manufacturing Company at Santa Barbara, Cal., and local architects are designing extensive improvements, which will be ready for Mr. Hutchinson's approval next January, when he will again visit California to supervise the improvements.

The entire tract will be made beautiful and artistic. There will be nothing ramshackle about the place. Eight or ten buildings, artistically grouped in settings of lawns and flower beds, will constitute the studio and laboratories of the several companies now engaged in the production of the "Flying A" plays. The American Company intends to make this a model and the finest of its kind in the country.

HOUSE ON THE PLAINS
Kinemacolor release.

Manufacturers' Synopses of Films

VITAGRAPH

MA'S APRON STRINGS (Jan. 21).—When her son Ernie has reached the age of 21, Ma Smith cannot realize that he has attained his manhood or has any right to think for himself. He is their only child and the apple of her eye. She had kept him so entirely under her care and attention that he has almost lost the power of thinking for himself. In fact, she has never given him that privilege. He is tied so tightly to her apron strings the poor fellow can hardly get away from her. She will not let him stay out after eight o'clock at night, always takes him to prayer meeting and church festivals, and even then is afraid some girl may steal him. Molly, the granddaughter of Mr. and Mrs. Bush, comes to live with them and Ernie meets her at her grandfather's store, where they become acquainted. This is the beginning of his breaking away from Ma's apron strings. He has a rival, but Molly rather favors Ernie, and, one evening, accepts his escort home from prayer meeting, leaving his rival very much dejected. Ma Smith, when she is ready to leave the meeting house for home, looks for her boy. She cannot find him and becomes alarmed.

Hastening home and not finding him there, she raises an alarm and starts out with a searching party. Pretty nigh onto midnight she decides to inquire at the Bush's if they have seen anything of Ernie. Here she learns that he is spending the evening with Molly. Going into the parlor with Mrs. Bush, Ma and Pa Smith behold Ernie embracing Molly and making love to her.

Ma begins to wail when she thinks of her boy being under the influence of anybody else but herself. Pa is delighted and says: "By Heck, I am glad to see him acting like a man!" Stepping forward, Mrs. Bush looking on smilingly, he blesses the two youngsters and rejoices in the awakening of his son's independence.

KINEMACOLOR

THE STRUGGLE, By Robert Kloeber.—A powerful story, teaching a strong lesson. Tom is hurt in a football accident. The doctor uses hypodermic injections of morphine, and Tom becomes a morphine fiend. He manages to keep his secret hidden from his friends. He goes home with Bob for the holidays. At the ranch he meets Bob's sister Helen. They love and Tom is accepted. Now his fight against the drug continues; even his love for Helen cannot overcome the cravings for morphine. Bob surprises him in the act of using the hypodermic and demands an explanation. Tom confesses his inability to stop the drug and sinks upon the bed overcome with shame. Bob determines upon a cure. Here comes some wonderful gripping scenes, where the two boys wander on the desert until Tom sinks, overcome. Bob determines to put him to the test. He has pretended to lose the trail; now he leads Tom to the sut of an old miner. They prepare to sleep in the attic. Bob slips the hypodermic where Tom can see it. For a moment there is a struggle but love wins and Tom throws the fatal instrument out of the window. Bob keeps the secret, and on their return home places his sister in Tom's arms.

EDISON

THE AMBASSADOR'S DAUGHTER (Jan. 21).—Richard Farnsworth, an attache at the U. S. Embassy in London, is in love with Helen, the ambassador's daughter, and we see her at the embassy ball refuse his proposal of marriage.

The next day while the ambassador is at work in his office a letter containing an important document is received. This he slips under the blotting pad on his desk and goes out with Helen. A clerk in the embassy, Charles Dumont, who is really a spy in the hire of a foreign power, has seen the ambassador hide the document and, during the latter's absence, avails himself of the opportunity to steal it, but hearing somebody coming, he slips it into a vase and returns to his office unseen. Meantime Farnsworth, entering the ambassador's office, finds on the floor a glove which Helen has dropped. He acts rather foolish over it, kisses it and is just putting it in his pocket, close to his heart, when the ambassador returns with Helen. The ambassador goes to his desk and discovers that the document is gone. He questions Crompton and Dumont, but to no avail, and, finally, turning to Farnsworth asks him what he had placed in his pocket. He becomes foolishly embarrassed but refuses to tell, and Helen, divining he has her glove, throws her father off the scent by suggesting that he make a thorough search before accusing anyone. This they proceed to do, and Dumont, taking advantage of the opportunity, takes the document from its hiding place and hurries from the room. Helen becomes suspicious of him and follows him unobserved.

Of course the search of the desk proves unavailing and the ambassador again turns to Farnsworth for explanation. Realizing the seriousness of his silence he shows the glove and explains the reason for his embarrassment. The ambassador understands, but just then Crompton enters, telling them of the disappearance of Dumont. Farnsworth, eager for action, hurries out to see if he can get on his track.

Meantime Dumont, followed by Helen, had gone to an Italian restaurant to turn over the document to two European spies. She manages to get into the courtyard of the restaurant outside the open window at which the spies are sitting. She watches her chance and, unobserved, takes the document from the table. But the gate by which she had expected to escape from the courtyard proves to be locked and she is caught. Farnsworth arrives in time to rescue her; having seen Dumont come out of the restaurant he rightly assumes that he will find her.

Dumont returns to the embassy, unaware of what has taken place in the restaurant. He is closely questioned by the ambassador and Crompton, but holds his own until Helen and Farnsworth arrive with the document and their story of his guilt. He is arrested and Helen discovers that she does love Farnsworth after all.

AMERICAN

WHERE DESTINY GUIDES (Jan. 20).—Virgie's father was brought home from the mine mortally wounded. Before dying he asked that, for protection's sake, Dick Connors marry his daughter. The marriage was solemnized in a daze, neither having known the other. After it is all over, Virgie, overcome with grief, leaped upon her horse and galloped away into the mountains. She was picked up by Ranchman Lee and his wife in a semi-conscious condition, her memory gone. They adopt her and she grew up with them.

A Mexican foreman working for Lee made violent love to her. Virgie resented it and he followed her often, pleading his lost cause. Then Dick called at the ranch and learned for the first time what had become of his wife and of her sad plight. She did not recognize her husband until after a violent encounter of Dick with the Mexican, during which she received a blow on the head, the shock of which brought back her reason.

The timely interference of Lee saved Dick and caused the banishment of the Mexican. Dick and Virgie then take up life where a seemingly unkind fate broke the thread.

THE SILVERPLATED GUN (Jan. 23).—Avenged, the outlaw took his way into the mountains. The sheriff followed. Hour after hour the hunt went on, from hill to valley, from the open to the woods. Both struggled against exhaustion, leaned frequently against some boulder to regain their breath and wits. Slipping from one rock to the other, the bandit ever eluded search and ever the sheriff followed. When human strength could stand no longer, the bandit sank down, his silverplated gun glistening in the sun. And then the miracle happened. The reflection of the sun on the silverplated gun shone straight into the tired eyes of the sheriff. He looked up, followed the glistening light, and, with gun in hand, bagged his exhausted fugitive. With gun before him the sheriff followed the bandit into town.

LUBIN

THE OLD OAKEN BUCKET (Jan. 23).—The "Old Oaken Bucket" hangs in the famous well on the Woodworth farm at Scituate, Mass. Ellen, "the Pride of the Valley," brings a letter for Samuel Woodworth. It calls him away to fame and fortune—within the heart of the great city. Sam rejoices; Ellen weeps. In Boston, Sam drifts downward with fast companions, and takes to imbibing liquor that never saw the stone walls of a well. He neglects to write to his home and mother. A year elapses. Ellen goes to the city in search of her absent lover. She is present, unknown to the participants, at a game of cards and sees Sam gambling with Big Bill and "Dandy" Dick. Much liquor is indulged in. Sam becomes intoxicated. He accuses Bill of cheating. Sam, then under the influence of liquor, draws a pistol. Bill gets possession of the weapon. Dick interferes to protect the life of his friend Sam and is shot dead by the now infuriated Bill. When the big gambler realizes what he has done, he boldly calls in witnesses and places all blame upon the drunken shoulders of the almost insensible Sam. In court Sam is convicted of the crime, but Ellen timely comes to the rescue, reveals what she saw unknown to the others, and saves her lover from the gallows and disgrace. They return to the old farm and the neglected mother, and Sam ance more drinks from "The Old Oaken Bucket."

CINES—GEORGE KLEINE

SHE SHALL NOT KNOW (Jan. 21).—Soon after the death of her father, Amy is informed by the family lawyer that no money will remain when the estate is settled. This news fills the home with gloom and apprehension, intensified by the fact that the prostrated mother cannot possibly endure the shock that certainly would follow cognizance of the true state of affairs.

That misfortunes usually come when least prepared for proves true in this instance. Even before the mother is completely recovered, Fred Hampton asks for her consent to his marriage with Amy. In the presence of her lover Amy is informed by her mother that the amount of the dowry has been arranged. Momentarily she muses. Then her countenance becomes flushed with embarrassment, and, bursting into tears, she rushes from the room, to the great surprise of her mother and her sweetheart.

In her breast rages a battle between love and duty. She loves Fred with all sincerity, but her mother must not know that there is no money with which to make up the dowry. Only one thing remains to be done: she resolves to sacrifice her own happiness for the sake of her mother. She painfully writes Fred a letter explaining that she can never love him, and that their marriage is impossible.

Her mother shall never know!

URBAN ECLIPSE—GEORGE KLEINE

JUST MISSED HIM (Jan. 22).—Sam Slick is an extremely slippery fellow, and leads his pursuers a long and arduous chase. They first stealthily attempt to surprise him in his room, but just when they are most certain of capturing him, he manages to wriggle out from their grasp. The minions of the law are persistent, and at last their efforts meet with success. Wishing to take no chances, they carefully place him in a cell and fasten the bars, but later the sly fellow even makes his escape from there in a most extraordinary manner.

On the same reel:

THE MANCHESTER SHIP CANAL (ENGLAND).—We are taken upon an interesting trip along this busy ship canal from Eastham to Manchester, during which we are shown many flourishing towns along the way and several marvelous feats of engineering.

FRONTIER

THE WILD FLOWER OF PINO MOUNTAIN (Jan. 29).—There are many men in this world of splendid ability and strength of character who have succeeded in amassing fortunes, and while success is theirs they are strong and steady, but when reverses come they can stoop to a cowardly act much more quickly than the mediocre or common man, as is the case in our little story.

James Anthony had amassed a fortune, then came reverses, and the loss of his splendid wife, who was his real mainstay, and we find in our opening scene a man crushed beyond apparent redemption, and in a moment of frenzy he takes a revolver from the drawer, is about to end his life, when his baby girl toucbes him and says, "Papa, please kiss baby." The shock brings him to his senses. The gun is thrown far from him. He folds the baby to his breast, caresses and fondles it, while the tears roll down his cheeks. The baby has saved the father, but he decides that he cannot stay amid scenes that are constantly bringing up recollection of happier days. He decides to take his baby and leave the community, never to return.

One year passes by. We next see him living with bis baby girl in a cave in the Pino Mountain. Years pass. John Baker and Leon Noble, two young, healthy, happy backswoodsmen, go out for their day's work of woodchopping, and are busily employed when they are interrupted by a young woman running toward them. She explains that her father is dying, and asks them to come with her, which tbey immediately do. The scene shifts to the cave in the mountains wbere, twelve years ago, James Anthony had made a rough home to escape civilization. We find Anthony dying, the mere shadow of his former self, worn away by the memories of happier and prosperous days that had continued always to haunt his every thought. Before dying, he begs the woodchoppers to care for his little daughter and see that she was taken back to civilization and properly cared for, and then his tired spirit passes to that great beyond, from which no traveler ever returns.

The young girl is taken to their cabin and is given every care and attention. Days pass by, and both men find that they have learned to love the little orpban, whom they nicknamed "Wild Flower," and while they feel they should obey the father's request, they find it hard to part from her, and she lingers there until one day John Baker, finding her sitting alone in front of their little cabin, tells her of his great love for her, and asks her if she will marry him. She tells him she cannot marry him because she does not love him, nor does she love anyone; that she cares just as much for Leon as she does for him, and that the thought of marriage never entered her mind. John leaves her, thinking that later on she will repent, but when only a few days later he finds Leon asking her the same question, he decides that but one of tbem can be successful. The next morning they start out for their work. John asks Leon if he loves Wild Flower. Leon answers yes, and they decide that tbey will fight for her love. They prepare for the struggle. The scene shifts to Wild Flower. She has a presentiment that something is wrong, gets hurriedly up, and goes out of the picture in the direction taken by the men. We go back to the men, and they are fighting with the strength grown of frenzy. Wild Flower comes into view, sees the men fighting, rushes up and in between them. A rosary worn by John has been torn from his neck in the scuffle and lies upon the rocks at their feet. Wild Flower picks it up and holds it before her, and to their view, and demands that they cease their quarreling, that she cannot love either of them, and that she is going back to civilization—back to the holy sisters that her dead father had told her about so many times, who will care for her—that she must go out of their lives, and then they can be good friends as they were before she came. She turns and vanishes. They both watch her out of sight, humbled and repentant, with all the anger gone from their hearts. The scene now shifts to a convent. Wild Flower comes up to the gate, a sister bids her enter. She steps through the gateway into the fold.

CRYSTAL

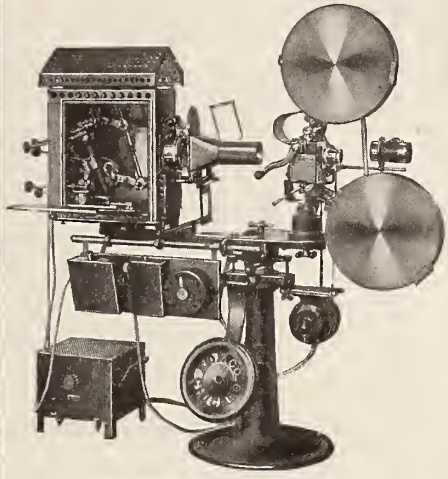
WITH HER RIVAL'S HELP (Feb. 2).—Nellie, the country girl, is very much in love with Chester. He seems to like her until Nellie Thomas is employed by the other Nellie's people as housemaid. He transfers his affections, and when Nellie's father catches him kissing Miss Thomas he orders him from the place. Chester then writes a letter to Miss Thomas asking her to meet him at the minister's and they will be married. He gives the letter to "Stupid" Sam to deliver and "Stupid" gives it to the wrong Nellie. She reads it and in her haste to make the minister's home on time drops it. The real Nellie whom the letter was intended for, finds it, and decides to go and meet Chester herself. She goes on horseback and the other Nellie goes in the family runabout. Nellie's horse goes lame and, meeting the other Nellie on the road, is invited by her to attend her wedding and invites Nellie to ride in the runabout. This she does, and they both meet Chester. He quickly shows where his love lies, and the hired girl is married to him while her namesake and rival goes home in chagrin.

On the same reel:

BOX AND COX.—Box is a printer. He works all night. Cox is a hatter. He works all day. Box rents a room from Mrs. Bouncer, a lodging house keeper, telling her he will only use it in the daytime. Cox visits Mrs. Bouncer and asks for a room, telling her he will use it only at night. She rents the same room to the both of them. Then starts a strange series of situations. Mrs. B. must get Cox out of bed before Box comes home, and Box out of bed before Cox comes home. She uses all sorts of subterfuges to keep Box downstairs in the dining-room while Tillie, the housemaid, chases Cox out of the house and then straightens up the room. This works for a while until one day Cox oversleeps and Mrs. B., thinking he has gone, allows Box to go upstairs. He tumbles into bed and is surprised to find it occupied. A fight follows and Box kicks Cox downstairs. He complains to Mrs. B. and, going upstairs with Cox, confesses that she had rented the room to the both of them. Box, who up to this moment had not noticed Cox, recognizes in him an old acquaintance and, renewing all old ties, they agree to share the room together.

THE HIT OF THE SEASON

THE PROOF—WE CANNOT EXCEED DEMAND



1913 Motor-Drive Motiograph

Every factory begins its year by estimating its output and hopes to exceed the estimate. Few do.

Every manufacturer endeavors to get ahead a few machines—We cannot—The orders come in so fast we can just "break even"—Orders vs. shipments.

Our orders have exceeded our estimate 20%.

Our force has worked overtime for three months to enable us to "hold our own".

YES—AS USUAL—WE ORIGINATED THE MACHINE SWITCH-BOARD.

YES—IT IS BEING COPIED—WITH MODIFICATIONS—BUT ON A MUCH CHEAPER SCALE.

OUR QUALITY IS NEVER COPIED—WHY?

Because if *you* are satisfied with something cheaper at the same price "Who should worry?".

The complete 1913 catalog now ready.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

And the Following Jobbers:

Williams, Brown & Earle, Philadelphia.
Mutual Film Corporation, Dallas.
Calehuff Supply Company, Philadelphia.
R. D. Marson M. P. Co., Boston.
J. H. Hallberg, New York.
Feature Film & Cal. Light Co., Pittsburg.
E. E. Fulton & Kleine Optical Co., Chicago.

And All Branches of the General Film Company.

POWERS

HOW HE WON HER (Jan. 29).—Jake and Sue are very much in love, but old Silas, Sue's father, is a grouchy old curmudgeon, and objects to Jake as he would object to anything or anybody of a pleasant nature. He spends quite a lot of energy in chasing Jake off the lot.

"One Round" Casey arrives in town. Casey is always spoiling for a scrap. The very person for a nice, disagreeable son-in-law, says Silas. Sue is pretty and Casey is willing. Jake objects, and gets his eye variegated. Jake puts up a good, stiff fight, but is eventually unable to respond to the call of time. Backed up by Silas, Casey promises Jake a licking every time he calls, so Jake does not call, but he broods and awaits his chance to get even. The chance comes by one of nature's freaks.

Jake makes a last appeal and Silas, thinking it a good joke, tells Jake that for every foot he can make Casey run, he may spend an evening in the parlor with Sue.

On a lovely night, when the moon is softly shining, Casey persuades the lovely Sue to take a drive. Jake retires early, and the worrying brings on an old habit—he walks in his sleep, gracefully attired in a plain but serviceable nightie.

Casey and Sue pass the cemetery when a white figure appears in the moonlight. The horse stops dead, Casey gives a look and one jump, and leaves Sue transfixed with terror as the ghost comes nearer and nearer, until it bumps into the horse and wakes up—it is Jake! Sue throws down a carriage rug to him, and together they drive to a friendly minister, who lends Jake some clothes and marries them. Jake figures it out that he saw Casey two miles away, and for every foot he ran he was entitled to an evening in the parlor with Sue, and as the allotted evenings were many, why not spend them in their own parlor?

The following morning Casey appears, having covered nine miles. He describes the terrible fight he had with the ghost, but Sue put the old man wise, and Casey is banished and Jake forgiven.

REX

THE LABYRINTH (Feb. 2).—Polowsky, a Pole of the intellectual class, arrives in America, together with his wife and Rachel, his little girl. He finds it hard to get work and the little family are getting to the hungry stage when Polowsky gets employment as a railroad laborer, but they are all grieved when they learn that Polowsky must leave them.

Polowsky endeavors to get an advance of wages to send his wife, but the boss will not hear of it. The wife and child are turned out by the landlord, and Mrs. Polowsky, fainting in the street, is picked up by Mr. and Mrs. Weston, who takes her to the hospital. She dies, and the Westons adopt Rachel. Polowsky returns, and has a fruitless search for his child.

Years pass. Polowsky becomes a peddler. He calls at the house of George Scott, the Forest Ranger, and whilst showing his goods Rachel comes up with Cartwright, who is paying his attentions to Rachel, and the Westons, in an auto. Polowsky sees Rachel make a familiar motion with her hand to her hair. He recognizes the gesture, and asks Scott where the girl lives. Scott gives him the direction, and he arrives at the Weston mansion. He shows his wares, and is ridiculed by Cartwright and the ladies. He is about to go, when Rachel comes from the house and pities him. She runs after him to offer him some money, when an auto speeds around the curve and, in saving the girl, Polowsky is struck and injured. They carry him into the house. He convalesces, and, in a series of conversations he has with Rachel, knows her to be his daughter.

A hunting trip is arranged and all the guests attend it. The party divides up, and Cartwright unintentionally shoots Rachel. Scott is horrified. They pick the girl up and carry her home. The sight is too much for Polowsky, who tells them he is her father. When she recovers, Polowsky has the pleasure of seeing her united to George Scott.

NESTOR

THE FOOTPATH TO HAPPINESS (Jan. 27).—A comedy in feet—and not many feet at that. A dainty pair of tootsies are in the park. They are tripping, twinkling feet. Therefore, the owner of them is young and happy.

A pair of well shod feet follow after. The steps are firm and springy—some nice young fellow, without a doubt.

The two pairs of feet meet, a handkerchief drops, a man's hand reaches down. We see it all! A designing young person and a boy—he'll win hands down.

This scene looks suspiciously like an ice cream parlor. The pedal extremities meet, they part and depart. Steps of stone (not flesh). The feminine booties ascend, the masculine ones have a regretful appearance—one foot sounds taps!

Ha! An altar, dainty white satin shoes, and patent leathers. We thought this would come. Another pair of feet this time, square with a clerical gown skirting them.

And last of all, but the beginning of all, eight legs, four of them belonging to a new table, two of them in sweet little slippers, and two in "go-to-the-office" shoes, very nicely polished. We wish them luck.

THE DAWN OF A NEW ERA
BEHOLD! the radiant days are here.
The waning "altogether colorless" nights have melted into glorious day and KINEMACOLOR awakes the World.
This sudden transition from dull grey to rosy light may appear a dream to those *still* sleeping—but the wide-a-wake exhibitor *profitably* knows that KINEMACOLOR has come into its own, bringing with it *$UCCE$$.*
KINEMACOLOR'S "BIG BEN" bids you AWAKE!
KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

AMMEX

THE BOSS OF THE RANCH (Jan. 30).—Rancher Price having been killed by falling from his horse, his daughter Nora assumes charge of the ranch. Her foreman, Ben Lane, would like to boss the ranch as well as win Nora's heart, but Nora decides she will run the ranch herself.

Steve Gibbs, the son of one of her father's friends, comes to the ranch and is given a position, much to the distress of Ben, who sees in him a rival. Now, on the side, Ben is the leader of a band of cattle rustlers and steals cattle from Nora's ranch. Steve, being a newcomer, is accused of the crime, but Nora protects him from the wrath of the punchers.

Indignant at being accused, Steve leaves the ranch and accidentally stumbles on the rustlers' camp. By a clever trick he is able to round up the whole band, and for his cleverness is appointed the boss of the ranch.

MEMORIES (Feb. 6).—An old lady, left at home alone, dozes off by the fireplace, and in her dreams recalls all the scenes of her life. Her girlhood home and young lover; their wooing and elopement; their crossing the prairie to establish a home in the West; building the little cabin; the birth of their only son; the death of the father in an Indian raid; the growth of the boy and subsequent wedding to his employer's daughter, whereby he gains an interest in the business; the son's success in making the old mother comfortable; then her awakening from the reverie by the return of the son and his wife from a picture show.

IMP

GOLD IS NOT ALL, by Wilfred Lucas (2-reel) (Jan, 30).—The great opera singer, against the advice of her physician, insists on singing one more performance, to earn enough to complete the trust fund she is desirous of setting aside for her child. The effort is too much, and she dies upon the stage. Her brother, who has been left guardian of the child, is crazed by the, to him, immense sum of money in his hands, and hides himself with the child and the money in a tenement, where the child is kept a virtual prisoner. The miser spends his days in gloating over the stolen money. After twelve years, three Bohemian friends rent the studio immediately above, and the imprisoned heiress, through the ministrations of the tenement slavey, meets Karl, the pianist. The miser about this time falls asleep after counting his treasure, and leaves a lighted candle, which sets fire to the room. Trying to reach the concealed fortune, he is burned to death. Karl, seeing the smoke, gallantly rescues the girl, who, alone in the world, by the death of her uncle, is adopted by the three friends.

Later, Karl discovers the girl has a wonderful voice, and sets himself to develop it, his influence gaining the hearing of a rich man, who in turn brings the great impresario, who personally coaches her until she is ready for her debut.

The evening of her first appearance she insists on making the supper for the boys, and in an alcohol lamp explosion Karl, rescuing her from danger, burns his hand so badly that he can never play the piano again. After her triumph, at a studio gathering, the rich man, intoxicated, forces his attentions on the girl, and she running to her own room for safety, is followed by Karl, who saves her once more, and in the struggle the hidden treasure is brought to light.

The rich man is paid back for his expenditures, and Karl and the girl are placed beyond the reach of want.

PUNCH

THEIR FIRST BABY (Jan. 30).—May and Dick, a young couple, have a baby whom they think a wonder. They decide to relieve the maid for once and take their child out for the first time. Dick puts it into its pram and off they start. Along the avenue they regard everyone to see if the baby is receiving proper admiration. And when they meet a friend, Dick's pride in his son knows no bounds. They stop before a shop—May has some things to buy. Will hubby watch baby for a while? Certainly, hubby will be glad to do so. So, May goes into the shop. Left alone with Dad, the child commences to weep. Dick looks into the window—but May is still at the glove counter and he can catch no glimpse of her. The baby's roars increase. Dick is in despair. He goes to the door of the shop, but returns at an extra loud roar from baby. Afraid lest the baby die on his hands, he grabs him out of the carriage and starts on a run to the doctor. An interfering gossip sees this—and thinks Dick is a kidnapper. The follows and informs a boob cop, who has nothing else to do, and he is put under arrest. Despite his protests Dick is dragged to the station house. Meantime May has come out of the store to find baby and husband missing. She nearly faints. Is attended by some ladies. She calls up the station and is told her baby

is safe, but the bold bad kidnapper is secure in a cell. Followed by the ladies, May hurries to the station, where the baby is placed in her arms. The ladies demand to see the kidnapper. Poor Dick is dragged out of his cell and at once all the ladies angrily fall upon him tooth and nail. May, happening to look up a second from the haby, sees who it is, and rushes to his defence. This is my husband. Dick is released and the pair start off with their baby, while the captain rates the boop cop, and the ladies look at one another in disgust because there was no scandal in town after all.

On the same reel.

THAT CATCHY RAGTIME DANCE.—Jim brings a piece of popular ragtime music down home to the village, and while walking afong the street with his sweetheart Sue, he teaches her the song, witb the result that both are soon swaying to the syncopated melody. A group of old maids see them and recognize the much talked of "turkey trot." They rush to tbe sheriff and have the young pair arrested for dancing on the street.

The case comes up for trial and Jim's lawyer, who has sent to the city for numerous copies of the song, distribute them to the judge and jury. Then he calls in a band of colored banjo players and they strum the popular melody so feelingly that judge, jury and spectators are all soon dancing to the strains. The jury "turkey trots" out and returns very soon in like fashion to render a verdict of "not guilty," and this verdict is echoed by all in the courtroom.

MAJESTIC

HARRY'S LESSON (Jan. 19).—Harry, a lazy, good-looking chap, is the idol of his mother's heart. She pets and pampers him until his father is disgusted. Harry works in his dad's office, that is to say, he spends a few hours there every day. When the girls are all wild about Harry and when a crowd of them arrive for tea, they insist that mother call up the office and have Harry sent home. Father is furious, but obeying the habit of years, he sends the boy home to be adored and fussed over by the ladies. And the greatest adorer of all is Harry's mother. Then, one day, Isabel comes to pay them a visit. She is full of life and energy, and Harry's languid ways amuses her. When he tries to flirt with her she chases him upstairs for her gloves and puts him very properly in his place.

Finding her a great novelty, as she refuses to adore him, he falls in love with her and proposes. Realizing she can make something out of the insolent boy, she accepts him, providing that he earn a living for them both and remain no longer dependent upon his father. Harry promises and they are married. Then all is very different. Harry rises at seven and prepares the breakfast coffee for Isab.el. After breakfast he goes to the office in the cars, for taxis are now a thing unknown. At the office he works as hard as any clerk to please his father and to please Isabel. He cooks the meals and does all the work, but through it all he is happier than ever before. His mother moans a bit over her boy's fate, but is forced to see the improvement in him. After a talk with father, Isabel hires a maid. Then, for the first time, she attends a bit to her husband's comfort. For she knows he has learned his lesson and that things will all run smoothly.

THE CABBY AND THE DEMON (Jan. 21).—Jack and his sweetheart Mabel receive invitations to a masque ball. Mabel decides to dress in Pierrott's costume. Jack, to surprise Mabel, decides upon a novel and unusual make-up—getting his idea from a hansom cabby whom he hails to take him home. The night of the ball Mabel is escorted by a friend masqued as Mephisto, for Jack has been detained at the office. Jack arrives made up exactly as the cabby, who arrives later with another Mephisto, who having imbibed freely, refuses to pay cabby his fare. Cabby follows the Mephisto into the ballroom, and various complications occur because of the fact that two cabbies and two Mephistos are present at the festivities.

RELIANCE

THE OPEN ROAD (Jan. 22).—Tom, the son of a millionaire, marries Gladys de Vere, a chorus girl. His father hearing of this, disowns the boy. Learning that her husband will be penniless, Gladys soon leaves him. Tom, cast off by father and wife, has nowhere to go and listens to the lure of the open road. Answering its call he becomes a tramp. Before long the constant walking in the bracing air makes a new man out of the dissipated youth. He gets a new lease on life and finds the open road productive of much that is good. He meets a traveling "Uncle Tom" show and they give him a job pasting billboards. He falls in love with Linette, a pretty actress, thereby incurring the enmity of Joe Briggs, an actor. Joe and Tom come to blows, and in this fight Tom discovers the good that the open road worked in his heretofore feeble muscles, but he knocks the actor out with no difficulty at all, thus winning the right to pay court to Linette. But as Tom looks into the trusting face of the girl whom he knows returns his love, he remembers the other woman to whom he gave his name, and he knows he has no right to make love to this girl.

A detective, hired by Tom's father, follows the show and tells the boy that his father wants him back. When Tom asks for Gladys he hears that sbe was never really his wife as she had a husband living when she married him. Tom, in delight at his freedom, rushes to Linette and wins her consent to their immediate marriage. But when his father learns that his son has again married an actress, he refuses to receive him. Tom and Linette come to the city hoping to get work, and while there, read in the papers that the old man is very ill and that only the transfusion of blood from some healthy man can save him. Tom volunteers and readily passes the doctor's examination. His father is saved, and when Tom is wheeled in and the old man hears the truth, he becomes reconciled to his son and to Linette.

THE MASQUERADERS (Jan. 25).—Harry Parson, temporarily embarrassed by some bad stock speculations, loves rich Dolly Gray, and hates the sheriff and a bunch of subpœna servers who are on his trail. Dolly is made miserable by an impetuous French fortune hunter, Count Briebert, whose suit is favored by Dolly's mother. Mrs. Gray, to clinch the title, invites him to a dance that night, to which Harry is invited by Dolly's brother Dan. Harry is almost captured by the creditors and the sheriff, who surround the house where the party is given. To escape arrest, he conceives the idea of masquerading in some of Dolly's clothes. Dan, her brother, thinks it is a great lark, and helps him dress. Dolly, so annoyed by the attentions of the Count Briebert, asks her brother Dan for advice. He has just finished with Harry's toilet, and he suggests that the girl dress up in some clothes, which he can produce, as a boy, attend the dance at the Country Club that night, and play a trick on the count. Dolly agrees without telling Harry of the stunt. Dan takes his friend's dress suit and slips it to his sister. When they all leave the house for the dance that night, Mrs. Gray misses Dolly, but Dan tells her he will bring her. Dan takes Harry, dressed in girl's clothes, to the dance, where he is introduced as a visitor, and makes an immense impression with the other fellows. Dan returns for his sister and, as he is taking her down to the taxicab, she is arrested by the sheriff for debt, etc. Her pockets are searched and show the card case and some letters of Harry Parson's, and the sheriff thinks his proof is perfect. Before he can search further, Dan manages to get him into the auto, ties his hands, and they steal the sheriff, hurry to the dance and get on the inside. The sheriff is seen later working his way loose (in flash) and escaping from the stable where he has been imprisoned. He sneaks out for assistance. At the dance the pretended boy has great fun with the count, insults him, challenges him and fights a duel, proving that the count is a coward and a sneak. Meanwhile Harry is raising old nick with his pretended femininity and shocks the girls by dancing turkey trots and smoking cigarettes as he waltzes. The count tries to make love to him and he is "walloped" by Harry just as Dolly comes in and recognizes the supposed girl, and then tells about the adventure with the sheriff. While the dance is going on, and complications setting in, Harry's lawyer follows to the Country Club to bring him the settlement due him, to square his finances. He is happy now, but in order to have some fun, proposes that they elope then and there and surprise the old folks. Dolly agrees, and they climb into a racing car, whiz to the minister and are married in their costumes, to the minister's bewilderment. There they change clothes in a comic situation. Hurrying back to the dance they are surrounded by the sheriff and his men. Walking out on the dance floor, where the sheriff and a posse are holding every one up at the pistol point, Harry pays his debts, proves his identity, and tells the joke; the sheriff calls off his posse and everyone is happy except the count, when the marriage is announced.

GREAT NORTHERN

JOHN STEALS A FURLOUGH.—John is an enlisted soldier and is such in name only. The dull routine of life in the barracks gets on his nerves and his thoughts revert to the old home life and the sweetheart tbat he had left behind when he was obliged to enter the service of his country. While he is brooding over his sad fate he receives a note from his lady love informing him that she has arrived in town and will meet him in a music hall and summer garden close to the harracks. John is elated to such an extent that he fails to communicate with the lieutenant, who is his immediate superior, and he proceeds to leave the barracks through a window after the other soldiers have retired to slumber. The lieutenant, however, is also an admirer of John's sweetheart and follows him to the place of meeting. The dear girl and John are having a most enjoyable time over tbeir steins when the lieutenant is espied in the offing. John makes a hasty disappearance under the table at which he has been seated, and the lieutenant takes the chair that he had been occupying a few moments before. John is obliged to be an unwilling listener to the love-making of the lieutenant, and finally, in desperation, he decides to go back to the barracks. The lieutenant again trails him and places him under arrest on a charge of desertion. John is placed in a cell and is having visions of life imprisonment when his sweetheart enters the office of the lieutenant and demands that John be released, otherwise she will inform the colonel of the former's visit to the summer garden. The latter is obliged, for self-protection, to release the valiant John, and the latter is granted a furlough for a few hours, instead of being obliged to steal it.

PATHE'S WEEKLY, No. 4

SAN FRANCISCO, CAL.—Mayor Rolph, accompanied hy his wife and the supervisors of San Francisco, rides the length of the line on the first municipal trolley operated in this city.

NEW YORK, N. Y.—The body of the late Ambassador Reid is brought to America on H. M. S. Natal of the British Navy, and is buried from the Cathedral of St. John the Dvine.

STOCKHOLM, SWEDEN.—The King and Queen attend the unveiling of the statue raised to the memory of Queen Christiania's bravery in the siege of Stockholm in 1520.

HUNTINGTON, W. VA.—A. C. & O. freight plunges into the river, carrying away a span of the Wyandotte bridge and killing seven men.

SAN FRANCISCO, CAL.—The Rosarians, a society of rose culturists, plant the rose bushes which are destined to bloom during the exposition.

GEORGETOWN, D. C.—A shameful act! The home of Francis Scott Key, the author of the "Star Spangled Banner," is being destroyed because there was not sufficient public interest manifested to raise enough money to save it as a memorial.

BEAUFORT, N. C.—The steamship Alcazar, from Trinidad, is driven aground in a ninety mile gale off Point Lookout Lighthouse.

PASADENA, CAL.—The Rose festival is more elaborate this year than ever and thousands visit the city to witness the fête.

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

GAUMONT WEEKLY, No. 45

(Released through Film Supply Co)

PARIS AUTOMOBILE SHOW.—French exhibition greatest ever held.

A CAVE-IN IN MISSOURI.—Earth takes big drop near Joplin.

WINTER IN MERRIE ENGLANDE.—Bobsledding at sixty miles an hour.

THE GARMENT MAKERS' STRIKE.—Two hundred thousand New York workers demand more pay.

THE FASHIONS.—The latest correct styles in hats.

TOURNAMENT OF ROSES.—Pasadena, Cal., scene of magnificent pageant.

WILHELM AT A WEDDING.—German emperor attends royal ceremony in Germany.

AERO-AUTO RACING.—Exciting contest between land and air craft, San Francisco.

WHAT A FALL! OH, MY COUNTRYMEN!—A motion picture cartoon.

ANIMATED WEEKLY No. 45

Released by Universal Film Mfg. Co.

WHITELAW REID'S FUNERAL.—The late Ambassador to England is buried with impressive ceremonies.

CHARIOT RACE.—An exciting chariot race is run during gala week at Pasadena, Cal.

MISTLETOE MARKET.—At Covent Garden, London, England.

THE WHEELS OF COMMERCE SLOPE MINING.—A new method of mining coal near Carbondale, Pa.

A DESTRUCTIVE FIRE.—Part of the business district destroyed at Cambridge, Mass.

FASHIONS.—Latest importations from the Masters of Modes. (By courtesy of Greenhut-Siegel Cooper Co., Paris, New York.)

GROTESQUE PARADE.—The Mummers strive for honors at the annual parade at Philadelphia, Pa.

A HURTFUL HURRICANE.—Disastrous effects of an eighty-seven mile an hour wind in and around New York City.

AMERICAN OSTRICH FARM.—A magnificent enterprise near Los Angeles, Cal.

CONGRESSIONAL PARTY AT SEA.—Thirty members of Congress depart for the Panama Canal zone.

FLOWER CARNIVAL.—A riot of roses and beautiful floats in Southern California.

AT THE SULPHUR POOL.—Many notable swimmers compete at Tampa, Fla.

ROALD AMUNDSEN.—The discoverer of the South Pole.

WHO'S WHO IN STAGELAND.—Laurette Taylor and J. Hartley Manners pose for the Animated Weekly.

LUX

THE MAGIC CARPET (Jan. 24).—James is shaking the drawing-room carpet upon the heads of the passersby, who make a violent objection to this treatment. Seizing the carpet they pull James, carpet and all, out of the window. Upon touching the ground, the carpet becomes bewitched, and James is borne upon it, to the consternation of all beholders, who proceed to follow the carpet. A very mad chase is the result.

On the same reel.—**DETECTIVE KNOW-ALL ON THE TRAIL.**

FAINT HEART NEVER WON FAIR LADY (Jan. 31).—A young man about town decides that a fond wife would be a great acquisition, but the point that troubles him is whom to marry. Finding himself face to face with this matrimonial proposition, he is quite at a loss to think of one lady who has attracted his attention sufficiently. However, he does not go far before he falls violently in love with a portrait which is displayed in a photographer's showcase. He then travels in search of the original of the photograph, to meet with many alarming adventures by the way. This is a good rough and tumble comic, and teems with laughable accidents.

ARABELLA AS A CHIMNEY SWEEP.—Arabella, following the upward footsteps of her progressive sex, decides to embrace the profession of chimney sweeping. Her ignorance of the job causes much soot to fly the wrong way. In sweeping the chimney of one household she succeeds in disturbing six or seven households at the same time.

ESSANAY

THE LAIRD OF M'GILLICUDDY (Jan. 23).—Ruth, a charming young coed, breaks her engagement with William Mason. She tells him she wants a titled husband with a fortune. Mason, with a gloomy countenance, returns to his room at the frat house. There gathered are his chums, "Cal" Robbins, Wash Bryant and Sid Rathbun. Noticing the look of discontentment on the face of Mason, they ask the reason for it. Mason tells them. "Cal" looking out of the window sees the milkman and motions for him to come up. Mason leaves the room. The milkman is persuaded and bribed to go to the ball that evening, as the Laird of McGillicudy. The editor of the college paper is given the information that the Laird of McGillicudy would be present at the ball. Ruth, with a number of her girl friends, read the paper and prepare for the big festivities. That evening "Skinny" the milkman, in the costume of a Scotch Highland nobleman, is presented to the ladies at the ball. He dances with Ruth, tears her dress, and disgraces himself generally. Mason, discovering his sweetheart's dress torn, pins it up for her. Admiring his gallant procedure, she smiles at him. Finally, when the clock strikes twelve, the Laird of McGillicuddy, transforming himself into "Skinny" the milkman, by pulling his false beard from his face, tells the group about him that it is about time he was starting on his milk route. Being thoroughly disgusted with royalty, pretty Ruth consents to be the charming bride of Mason.

ECLAIR

AFTER THE SHIPWRECK (Jan. 25).—George Martin, a wealthy yachtsman, puts in at a small port to have his yacht repaired.

It is at the ship-carpenter's home that he first sees Marie, the carpenter's daughter. She is pretty enough to attract him and he is so wonderful to her that any request of his amounts to a command, which she feels she must obey. He takes her on many little strolls and excursions, protesting his love and pleading with her to come with him when his yacht puts off. She consents at last and steals away from home. But where to—and what for?

He soon tires of her simple beauty and cruelly abandons her. Like the true, good girl she is at heart, she returns home—a prodigal, but with the courage to confess her mistake and plead for a chance to atone for her innocent sin. And the large-hearted father forgives.

But the girl can find no rest. Torn between her shame and the love she still bears the man who was the cause of her sorrow, she grieves day after day and declines to almost nothing. Her strength and spirit seem to be at their lowest ebb on the night of a terrific storm at sea.

The storm subsides somewhat and the carpenter and his older daughter go out to see the effects. The girl, peering out over the waters, perceives a human form being tossed about on the waves. Being a hardy swimmer, she jumps into the water, strikes out with a long, steady stroke and rescues the victim of the wreck.

She brings the man ashore and he proves to be none other than Martin—her sister's betrayer. But the old carpenter has gone on ahead to prepare a bed and stimulants for the victim. Martin is carried to the house and placed in the room where Marie is lying in a half-delirious sleep. Martin is revived and recognizes her first—the girl, too, becomes conscious of his presence and recognizes him. The old father realizes the truth and rises in a rage.

Marie notices it and where she at first hesitates to give way to her impulse of love and immediate forgiveness, she now decides instantly, for she knows her father's furious anger would mean disaster for the man she loves. She throws herself between them, pleading with her father to forgive as she forgave—and the tender-hearted old carpenter stays his hands and grants her plea.

And Martin, shamed into a full realization of what had gone before and with his eyes open to a finer humanity than he had ever met fell on his knees to the girl. He kissed the hem of her skirts, her hands, and then her lips as she bent down to meet his. For where love is, sorrow must fly.

THE ONE WHO HAD TO PAY (Jan. 29).—"Why, old man, won't you sit down and have a game with us?"

"No, thank you," answered young Childs, but the expression on his face showed clearly that if he would not play, it was simply because he had no money.

The butler of the gambling house entered.

"A letter for you, Mr. Archie."

The letter was from his father, a well-to-do farmer and a very prominent man in a little town up State. It contained a check for $1,000—"the last," the old man wrote, "he would send."

At four o'clock in the morning the money was gone, and Archie, in despair at his loss, agreed to become the head of a fake mining company—in other words, to sell to a gang of the lowest kind of brokers the name made honorable by his father's career.

And the plan worked. Proud to see his son at the head of what he believed to be a big financial enterprise, the old farmer invests all his money in the company. The friends who have known him for such a long time, follow his example, and the money which soon flows into the brokers' hands is squandered by them and young Childs on wine, women and gambling.

The climax came one night during a supper the promoters were giving in a private dining-room of one of the biggest hotels. It was a feast of pleasure and the guests were those of the prettiest of the "Great White Way." In the midst of their revelry one of their friend's attendants rushes in shouting, "the police have raided the office and are coming here!" The warning is sufficient to those who knew, and young Archibald W. Childs learns for the first time that he has been a party to a swindle and that he must either fly with the rest or submit to arrest.

They escape from the office and into a taxi, where Archie's chorus-girl friend persuades him to assume a disguise and leave the country. The plan works and they are soon on their way to Europe.

It is the father of young Childs who now has to pay. Ruined, he finds himself repulsed and insulted by his friends, who have all lost heavily in the fake company. And alone in his empty and desolate house, he would be about to pay with his life for his son's folly, if the charity of one of his wealthy neighbors had not saved him.

Aboard the big liner, young Childs feels safe, but he had not reckoned with modern inventions. Every day on the boat a newspaper is printed containing the news secured by wireless. The big swindle being the sensation of the day, the ship's daily paper printed full details.

Here the young scapegrace finds an article telling of his father's desperate condition, and he is greatly affected by the shock of realization that his poor old father has been "The One Who Had to Pay." The ship detectives had been watching the strange young man, and taking the tip from his emotion on reading of the elder Child's condition, the young fugitive is arrested.

The story rings true in every scene, and the details are made prominent by such an artistic handling that the smoothness of the development of the story gives it added strength.

LITTLE MOTHER OF THE BLACK PINE TRAIL (Jan. 30).—In the newest of the Eclair's now famous series of the frozen Yukon region, we find several additions to the striking gallery of unfamiliar types inaugurated by "Silent Jim," all moving through one of the prettiest and most stirring dramas of the season.

The "Little Mother"—otherwise called Babbie—is a young widow, who bravely struggles to maintain herself and her six-year-old daughter, Marie, in the harsh, inhospitable northland, whither fate has cast her adrift. Just outside Babbie's cabin, leaning at a dangerous angle, stands a venerable black pine tree, which, since men first came to the North, has ever seemed on the point of falling. When Jim Stone begs Babbie to marry him, she laughingly dismisses him with a promise that she will be his wife "when the black pine falls."

One day Jim's younger brother, George, comes to the "Little Mother's" cabin to persecute her with his ignoble protestations. He is followed thither by his discarded love, Julia, a woman notorious in the camps. The latter arrives just in time to hear George's passionate declaration to Babbie. His words lash her primitive soul into a frenzy of jeal-

ousy. As Babbie raises a gun to ward off the insulter, the enraged Julia steals up behind her, and blindfolding her, pulls the trigger. Stone falls dead and Julia flees. Babbie is immediately apprehended, and although Jim tries to shield her in every way, she is taken off to prison. She begs Jim to stay in her cabin and be a father to little Marie, for ere the black pine falls, she tells him, she will return.

Christmas comes. The Storm King rages. The black pine, loaded with its weight of snow and ice, totters and trembles under each renewed blast of the wind.

Julia, tortured by remorse, comes to the cabin in Jim's absence to kiss the child. Jim returns unexpectedly and the woman is forced to conceal herself in the loft. From her biding place she witnesses a pathetic scene which makes her resolve to bring the "Little Mother" back to baby Marie before that Christmas Day is over.

How she accomplished this—how the black pine comes crashing down under its burden of years and ice—how Babbie and Jim are united—and how Julia expiates her sin—are all too good in the unfolding in the picture to be spoiled by anticipating them here.

KINEMACOLOR

THE CALL OF THE BLOOD.—This is a story of two white children whose parents die on the frontier. The boy is adopted by an army officer and in time becomes a Lieutenant. The girl is brought up by Indians and promised in marriage to the son of a chief.

The Lieutenant and the girl meet and, not knowing of the relationship existing between them, fall in love. The Indian brave discovers his betrothed in the arms of the white man and a quarrel ensues. The girl protects her white lover, but is finally led away. In the fight the locket she wears containing her mother's picture falls unnoticed. The brave carries her to camp, where the chiefs sit in council. The Lieutenant finds the locket and sees the portrait of his mother. Surprised, then horrified, he hurries to camp. Standing between her lover and her brother, the girl is allowed to choose her future path. It is "The Call of the Blood" and sorrowfully she departs with her brother. There is a beautiful finish to this picture. Heartbroken, cheated of his love by the laws of the civilized, the Indian brave throws aside his buckskins and, once again a savage in breechclout, stands silhouetted against the sky, hands upraised, praying to his gods.

NOTES

The Hochstetter Utility Company's Production of "The Life of John Bunyan" and "Pilgrim's Progress," which has been eliciting so much admiration throughout the country, was exhibited at Greenwich, Conn., on Tuesday night, January 14th, with tremendous success.

* * * *

Park Theatre, at Fifty-ninth street and Columbus Circle, New York, has been leased by Walter Rosenberg. The theatre opened under its new management on Sunday, January 12th, with moving pictures.

* * * *

R. O. Bartholomew, Cleveland's first dance hall inspector, has been elected moving picture censor for that city, at a salary paid by moving picture men of $51 weekly

* * * *

The following interesting item is from the Erie, Pa., Times of December 31st:

"Confident that moving pictures help to relieve cases of insanity by diverting the mind of the patient from his affliction, Supt. H C. Eyman, of the Massillon State Hospital, has made arrangements to take moving pictures to the bedside of every bedridden patient in the institution.

"The able-bodied patients will attend the moving picture shows which are given every week in McKinley hall.

"Superintendent Eyman has secured a baby kinetoscope which weighs only sixteen pounds and which can be attached to an electric light socket. The machine was purchased by voluntary contributions from the employees of the institution.

"'Moving pictures undoubtedly are of great benefit to insane patients', said Superintendent Eyman to-day."

* * * *

The recently incorporated New Era Amusement Company, of Indianapolis, Ind., are reported as commencing work shortly on a $40,000 hippodrome and amusement house in Indianapolis.

* * * *

Mrs Sydney Ascher is suffering from an attack of appendicitis.

* * * *

A. F. Beck, general manager of the Universal Film and Supply Company of St. Louis, spent last week in New York. He was accompanied by O. E. Goebel, president of the Frontier Film Company, also of St. Louis.

* * * *

F. W. Hochstetter, president of the Hochstetter Utility Company, will leave on his Western tour on February 1st over the Great Northern route.

* * * *

R. H Cochrane, late of the Cochrane Advertising Agency, Chicago, has joined the forces of the Universal Film Manufacturing Company as general manager of the sales and advertising departments.

* * * *

Albert E. Smith, of the Vitagraph Company of America, was married on Tuesday, January 7th, to Hazel Neason, a moving picture actress. The ceremony was performed at the church of St Gregory the Great in West Eighty-ninth street, New York City.

* * * *

Report has it that Gene Gauntier, who in private life is Miss Genevieve Liggett, of Kansas City, is now leading her own company, and is producing motion picture plays in Florida at the rate of one each month.

* * * *

Exclusive rights to fifteen of the best and most famous melodramas written by Lincoln J. Carter, the novelist, have been purchased by the Universal Film Manufacturing Company, and will be produced in motion pictures. The productions will be under the direct supervision of Mr. Carter, who not only will write the scenarios for the various plays, but will also direct the several companies producing them.

* * * *

Rex de Rosselli, of the Selig Colorado Studios, recently underwent an operation for the removal of a piece of fractured bone from his hip. Mr. Rosselli is now recovering rapidly.

* * * *

Wallace Reid, director of one of the "Flying A" companies, sustained severe injuries to his left leg when on horseback. He was giving chase to a runaway on the boulevard recently. His horse fell with rider underneath.

Mr. Reid's left leg was pinned beneath his mount, and at first it was feared a bone had been broken. He suffered, however, a severe sprain of the left ankle which rapidly swelled. He is now on the road to recovery.

KINEMACOLOR ANIMATED MAP OF THE BALKANS

A most interesting and instructive map has been arranged by the Kinemacolor method which is at once a lesson in history and geography. This map shows by color waves the political history of the Balkan States and of Turkey in Europe from 1360 to 1913. On it the spectator sees each advance and retreat of the Ottoman power and each uprising of the subject Christian population vividly illustrated. Something unique in trick photography.

THE OPEN ROAD
Reliance release January 22d.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....
Jan. 4—The Black Veil (2 reel Dr.).....
Jan. 11—A Romance of a Heart (2 reels)...
Jan. 18—Between Life and Death (2 reels).
Jan. 25—What the Unknown Conceals (2-reel Dr.) .....

AMERICAN

Jan. 23—Women Left Alone (Dr.).....1000
Jan. 25—The Rose of Mexico (Dr.).....1000
Jan. 27—The Latent Spark (Dr.).....1000
Jan. 30—Building the Great Los Angeles Aqueduct (Ed.).....
Feb. 1—Women Left Alone (Dr.).....1000
Feb. 3—Andrew Jackson (2 reels) (Hist. Dr.) 2000
Feb. 6—His Sacrifice (Dr.).....1000
Feb. 8—Calamity Anne's Vanity (Farce Dr.) 1000
Feb. 10—The Fugitive (Dr.).....1000
Feb. 13—Pecos Pete in Search of a Wife (Com.) 1000
Feb. 15—The Romance (Dr.).....1000

AMMEX

Jan. 23—Love and Circumstances (Dr.)....1000
Jan. 30—Boss of the Ranch (Dr.).....1000
Feb 6—Memories (Dr.).....1000
Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 17—The Coward (Dr.).....1000
Feb. 20—The Quality of Mercy (Dr.).....1000

BISON (UNIVERSAL)

Jan. 4—Regimental Pals (one reel).....
Jan. 7—A Romance of the Utah Pioneers (2 reels) .....
Jan. 11—An Apache Father's Vengeance (W. Dr.) .....
Jan. 14—A Frontier Providence (2 reel Dr.)
Jan. 18—Regimental Pals (1 reel).....
Jan. 21—The Genius of Fort Lapawai (2-reel Dr.) .....
Jan. 25—A Gambler's Last Trick (1-reel Dr.)
Jan. 28—Sheridan's Ride (3 reel Mil. Dr.)..
Feb. 1—Cowboy Sports and Pastimes.....

BRONCHO

Dec. 18—His Sense of Duty (Dr.).....
Dec. 25—The Prospector's Daughter (Dr.)...
Jan. 1—The Burning Brand (2-reel Dr.)..
Jan. 8—In the Ranks (2-reel Dr.).....
Jan. 15—A Blue Grass Romance (2-reel Dr.)
Jan. 22—A Shadow of the Past (2 reel Dr.).
Jan. 29—The Struggle (2 reel Dr.).....

CHAMPION

Dec. 16—Right Shall Prevail.....
Dec. 23—The Chaperons (Com.).....
Dec. 30—The City Boarder.....
Dec. 30—White Heron .....
Jan. 6—Heart of Love.....
Jan. 13—Sins of the Father (Dr.).....
Jan. 20—The Death Trail (Dr.).....
Jan. 27—The Marked Card.....

COMET

Jan. 4—The Penalty .....
Jan. 6—Strangers Not Allowed.....
Jan. 11—The Faithless Nurse (Dr.).....1000
Jan. 13—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—A Very Busy Man (Com.).....1000
Jan. 20—The Bridegroom's Offense (Dr.)...1000

CRYSTAL

Jan. 5—Jones Resurrected .....
Jan. 12—Heroic Harold (Com).....
Jan. 12—A Night at the Club (Com.).....
Jan. 19—A Dip Into Society (Com.).....
Jan. 19—The Fake Gas Man (Com.).....
Jan. 26—Pearl's Admirers .....
Jan. 26—The False Alarm.....
Feb. 2—With Her Rival's Help (Com.)....
Feb. 2—Box and Cox (Com.).....

ECLAIR

Dec. 29—Insect Hunting .....
Dec. 29—Contran's Kidnapper .....
Dec. 31—The Wager (Com. Dr.).....
Jan. 2—A Tammany Boarder (Com.).....
Jan. 5—Crawfish .....
Jan. 5—Willy, King of the Janitors.....
Jan. 7—An Accidental Servant.....
Jan. 9—The return of Lady Linda (2 parts Dr.) .....
Jan. 12—The Cobbler and the Financier (Com. Dr.) .....
Jan. 14—The Detective Santa Claus (Com.
Jan. 17—The Hypocrite (Com.).....
Jan. 16—Nobody's Love Story (Dr.).....
Jan. 19—Funnicus Marries a Hunchback....

Feet

Jan. 19—Life in India.....
Jan. 21—The Gallop of Death (Dr.).....1000
Jan. 23—The Spectre Bridegroom (Com. Dr.).2000
Jan. 26—After the Shipwreck (Dr.).....1000
Jan. 28—The One Who Had to Pay (Dr.)...1000
Jan. 30—The Little Mother of Black Pine Trail (Dr.).....1000
Feb. 2—The American Niece.....
Feb. 2—Bathers in Ceylon.....

FRONTIER

Jan. 8—The Stranger at the Mountain Range (Dr.) .....
Jan. 15—The Last Run of the Santa Fe Coach (Dr.) .....
Jan. 22—The Surveyor and the Pony Express (Dr.) .....
Jan. 29—The Wild Flower of Pino Mountain (Dr.) .....

GAUMONT

Jan. 9—The Destructive Duelists.....
Jan. 9—To HellandBack.....
Jan. 14—The Dungeon of Despair.....
Jan. 16—All Came Out in the Wash.....
Jan. 16—The Beauties of Brittany.....
Jan. 11—Balkan War and Glove Indutsry...
Jan. 18—Topical .....
Jan. 21—Hop O' My Thumb .....
Jan. 23—A Regretted Resignation and the Pearl of the Adriatic.....
Jan. 25—Topical .....
Jan. 28—Life or Death.....
Jan. 30—A Modern Cinderella and Fresh Water Fish .....
Feb. 2—Topical .....

GEM

Dec. 17—One Day (Dr.).....
Dec. 24—The Amulet (Dr.).....
Dec. 31—Dorothy's Birthday (Dr.).....
Jan. 7—Absinthe (Dr.) .....
Jan. 14—The Ninth Commandment (Dr.)....
Jan. 21—The Scapegoat (Com.).....
Jan. 28—A Northwoods Romance (Dr.).....

GREAT NORTHERN

Dec. 7—Jack the Window Cleaner Com.).... 318
Dec. 14—His First Patient (Com.).....
Dec. 21—The Christmas Gift (Com.)..... 768
Dec. 21—Danish Hussars (Sc.)..... 250
Dec. 28—The Emergency Waiter (Com.).... 636
Dec. 28—From the Balkan War (Sc.)..... 372
Jan. 4—Outwitting a Rival (Com)..... 941
Jan. 11—James, the Hungry One—(Com)... 537
Jan. 11—The New Boot Cleaner (Com.).... 410
Jan. 18—The Test (Com. Dr.)..... 984

IMP

Jan. 18—The Boob's Inheritance.....
Jan. 18—The Phosphate Industry.....
Jan. 20—Love's Lottery Ticket (Com.).....
Jan. 23—Rags and Riches (Dr.).....
Jan. 25—The Hero of the Hour.....
Jan. 25—Fixing the Flirts.....
Jan. 27—A Double Deception (Com.).....
Jan. 30—Gold Is Not All (2 reel Dr.).....
Feb. 1—A Winning Ruse (Com.).....
Feb. 1—Professor Bunion (Com.).....

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Jan. 10—The Paymaster's Son (2-reel Dr.)..
Jan. 17—The Little Turncoat (2 reel Dr.)...
Jan. 24—The Mosaic Law (2-reel Dr.).....
Jan. 29—The Struggle (2-reel Dr.).....

KEYSTONE

Jan. 13—The Cure That Failed (Com.)....
Jan. 13—How Hiram Won Out (Com.).....
Jan. 20—Sir Thomas Lipton.....
Jan. 20—For Lizzie's Sake (Com.).....
Jan. 27—The Mistaken Masher (Com.).....
Jan. 27—The Deacon Outwitted (Com.).....

LUX

By Prieur.

Dec. 27—A New Use for a Bike (Com.)..... 468
Jan. 3—Pursued by a Lioness (Dr.)..... 951
Jan. 10—The Matrimonial Fever (Com.)... 731
Jan. 10—Don't Tease the Dogs (Com.)..... 252
Jan. 17—Face to Face with a Lcopard (Dr.).. 863
Jan. 24—The Magic Carpet (Com.)..... 301
Jan. 24—Detective Knowall on the Trail (Com.) 678
Jan. 31—Faint Heart Never Won Fair Lady (Com.) 413
Jan. 31—Arabella as a Chimney Sweep (Com.) 449

MAJESTIC

Feet

Dec. 24—All Account of a Banana.....
Dec. 29—Love and the Telephone.....
Dec. 31—Jim's College Days.....
Jan. 5—The Little Enchantress.....
Jan. 7—The Hundred Dollar Bill.....
Jan. 12—Just Hard Luck.....
Jan. 14—Child Labor (Dr.).....1000
Jan. 19—Harry's Lesson (Com.).....1000
Jan. 21—Cabby and the Demon (Com.).....

MECCA

Feb. 1—A Man's Woman (Dr.).....

MILANO

Dec. 14—The Apache Vow (two-reel Dr.)...
Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Jan. 13—Cupid Finds a Way (W. Com.).....
Jan. 15—The Quickest Way (W. Com.).....
Jan. 17—A Waif of the Desert (Dr.).....
Jan. 20—The Taxidermist (Com.).....
Jan. 20—In Peaceful Hollows (Com.).....
Jan. 22—The Riot (Dr.).....
Jan. 24—His Brother's Keeper (Dr.).....
Jan. 27—A Dinnerbell Romance (Com.).....
Jan. 27—The Footpath to Happiness (Com.).
Jan. 29—White Man's Firewater (Dr.).....
Jan. 31—The Higrader (Dr.).....

POWERS' PICTURE PLAYS

Jan. 8—Akron, Ohio .....
Jan. 10—Baxter's Busy Day (Com.).....
Jan. 15—Mammy's Chile (Com.).....
Jan. 17—The Tramp Reporter (2 reel Dr.)..
Jan. 22—A Bitter Dose (Com.).....
Jan. 24—On Burning Sands (2-reel Dr.)....
Jan. 29—How He Won Her (Com.).....
Jan. 31—The Rugged Coast (Dr.).....

PUNCH

Jan. 2—A Near Tragedy (Com.)..... 500
Jan. 2—Her Mischievous Brother (Com.)... 500
Jan. 9—The Poor Boob.....
Jan. 9—The Mix-Up .....
Jan. 16—Finny's Luck .....
Jan. 16—Saw Wood .....
Jan. 23—Tom, Dick and Harry (Com.)..... 500
Jan. 23—That Catchy Ragtime Dance (Com.) 500
Jan. 30—Their First Baby (Com.)..... 500
Jan. 30—The Would-be Romeo (Com.)..... 500

RELIANCE

Dec. 25—Fooling the Specialist.....
Dec. 28—Trying to Keep Bedelia.....
Jan. 1—Duty and the Man (2 reels).....
Jan. 4—A Jolly Good Fellow (Com.).....1000
Jan. 8—The Girl and the Inventor (Dr.)...1000
Jan. 11—A Night of Terror (Com.).....1000
Jan. 15—The Wheel of Fate (Dr.).....1000
Jan. 18—The Strength of the Weak (Dr.)....1000
Jan. 22—The Open Road (Dr.) (2 reels)...
Jan. 25—The Masqueraders (Dr.).....

REX

Jan. 9—The Actress (Dr.).....
Jan. 12—Bygone Days (Dr.).....
Jan. 16—The Flower Girl (Dr.).....
Jan. 19—He Never Knew (Dr.).....
Jan. 23—The Symphony (Dr.) .....
Jan. 26—Becky, Becky (Com.).....
Jan. 30—The Angelus (Dr.).....
Feb. 2—The Labyrinth (Dr.).....

SOLAX

Jan. 1—Cousins of Sherlocko .....
Jan. 3—Canine Rivals .....
Jan. 8—A Million Dollars .....
Jan. 10—The Mutiny of Mr. Henpeck.....
Jan. 15—Mother and Daughter.....
Jan. 17—The Quarrelers .....
Jan. 22—The Coming of Sunbeam.....
Jan. 24—The Roads That Lead Home.....

THANHOUSER COMPANY.

Jan. 10—The Evidence of the Film.....
Jan. 12—The City Mouse.....
Jan. 14—A Mystery of Wall Street.....
Jan. 17—The Pretty Girl in Lower 5.....
Jan. 19—The Commuter's Cat.....
Jan. 21—The Girl Detective's Ruse.....
Jan. 24—Her Fireman .....
Jan. 26—His Uncle's Wives and Scenic.....
Jan. 28—The Dove in the Eagle's Nest (2 reels) .....
Jan. 31—Psychology of Fear.....

VICTOR

Dec. 27—The Professor's Dilemma.....
Jan. 3—The Grouch (Com.).....
Jan. 10—The Lie (Dr.) .....
Jan. 24—Sunny Smith (Com.).....
Jan. 31—The Trifler (Dr.).....

IN A DEN OF LIONS

OR

Life in a Circus

50

SPECTACULAR—MASSIVE—SENSATIONAL

Scenes Filled With Genuine Thrills of the Sawdust Arena.

Trained Lions in Action

Escape of Giant Snake

Expert Gymnasts in Midair

WIRE WALKER'S PERILOUS FALL

Follow the Band Wagon

Write or Wire Us Concerning Territorial Rights and List of Authorized Exchanges.
1, 3, 6 and 9 Sheet Posters and Attractive Lobby Displays.

GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 East 14th St., New York City

AMMEX

Absolutely
More
Money
Every
Xhibition

Ammex Film Co.
145 W. 45th St.
New York

Shipped Through Film Supply Co. of America

AMMEX

LICENSEES OF PATENTS CO.

BIOGRAPHY

Dec. 16—The Burglar's Dilemma (Dr.).....
Dec. 19—The Divorcee (Com.).....
Dec. 19—Papering the Den (Com.).....
Dec. 23—A Cry for Help.....
Dec. 26—The God Within.....
Dec. 30—Bill Boggs's Windfall (Com.).....
Dec. 30—A Day's Outing (Com.).....
Jan. 2—Three Friends .....
Jan. 6—The Telephone Girl and the Lady (Dr.) .....
Jan. 9—The Best Man Wins (Com.).....
Jan. 9—The Bite of a Snake (Com.).....
Jan. 13—Pirate Gold .....
Jan. 16—An Adventure in the Autumn Woods

CINES
George Kleine

Dec. 24—A Ladies' Man (Com.)..... 300
Dec. 24—Picturesque Sorrento, Italy (Sc.).. 325
Dec. 24—His "Spring" Overcoat (Com.).... 375
Dec. 28—Balkan War Scenes.....1000
Dec. 31—Among the Abruzzi Mountains (Central Italy) (Travel)..... 350
Dec. 31—Amy's Choice (Com. Dr.)..... 750
Jan. 4—A Sister's Heart (Dr.).....1000
Jan. 7—A Maid's Devotion (Dr.).....1000
Jan. 11—The Woes of a Peacemaker (Com. Dr.) 1000
Jan. 14—The Velino River and Falls, Italy (Sc.) 100
Jan. 14—A Fishermaiden's Heart (Dr.)..... 900
Jan. 18—An Absent-minded Lover (Com.)... 500
Jan. 18—Taming the "Spooks" (Com.)..... 500
Jan. 21—She Shall Not Know (Dr.).....1000
Jan. 25—Plot and Counterplot (Dr.).....1000
Jan. 28—A Lesson from the Past (Dr.).....1000
Feb. 1—The Beautiful Falls of Marmore, Velino River, Central Italy (Sc.) 200
Feb. 1—The Doctor's Love Affair (Dr.)... 800
Feb. 5—Curing a Temper (Dr.).....1000

EDISON

Dec. 14—A Christmas Accident (Dr.).....1000
Dec. 17—Lady Clare (Dr.).....1000
Dec. 18—An Old Appointment (Dr.)..... 500
Dec. 18—When Joey Was On Time (Com.).. 500
Dec. 20—The First Settler's Story (Dr.)....1000
Dec. 21—A Proposal Under Difficulties (Com.) 990
Dec. 23—An Old-Fashioned Elopement (Com.) 1000
Dec. 24—What Katie Did (Dr.).....1000
Dec. 25—Love Among the Geysers (Com.)...1000
Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Dr.) 1000
Dec. 28—He Swore Off Smoking (Com.).... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Com.) 475
Jan. 1—Yosemite National Park and the Big Trees of California (Sc.).... 375
Jan. 1—How They Got the Vote (Com.)... 625
Jan. 3—The Running Away of Doris (Dr.).1000
Jan. 4—The Redman's Burden (Dr.).....1000
Jan. 6—The New Day's Dawn (Dr.).....1000
Jan. 7—An Unsullied Shield (Dr.).....1000
Jan. 8—Interrupted Wedding Bells (Com.).1000
Jan. 10—The Eldorado Lode (Dr.).....1000
Jan. 11—The Maid of Honor (Dr.).....1000
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Des.) 400
Jan. 13—The Office Boy's Birthday (Com.). 600
Jan. 14—At Bear Track Gulch (Dr.).....1000
Jan. 15—The Title Cure (Com.).....1000
Jan. 17—Leonie (Dr.) 1000
Jan. 18—The Mountaineers (Dr.).....1000
Jan. 20—The Man He Might Have Been (Dr.) 1000
Jan. 21—The Ambassador's Daughter (Dr.)..1000
Jan. 22—The Power of Sleep (Com.).....1000
Jan. 24—False to Their Trust (seventh story of "What Happened to Mary" Dr.) 1000
Jan. 26—The Lorelei (Dr.).....1000
Jan. 27—The Dancer (Dr.) 1000
Jan. 28—A Day that Is Dead (Dr.).....1000
Jan. 29—A Serenade by Proxy (Com.).....1000
Jan. 31—A Perilous Cargo (Dr.).....1000

ESSANAY FILM CO.

Dec. 17—The Virtue of Rags (Dr.).....1000
Dec. 18—His Birthday Jacket (Com.).....1000
Dec. 19—The Sheriff's Luck (Dr.).....1000
Dec. 20—Guiseppe's Good Fortune (Com.)..1000
Dec. 21—Broncho Billy's Promise (Dr.).....1000
Dec. 24—The Sheriff's Inheritance (Com. Dr.) 1000
Dec. 25—The Cat's Paw (Dr.).....1000
Dec. 26—Bill Mixes with Relations (Com.)..1000
Dec. 27—Love Through a Lens (Com.).....1000
Dec. 28—The Reward for Broncho Billy (Dr.) 1000
Dec. 31—Requitted Love (Dr.) 1000
Jan. 1—Seeing Is Believing (Com.).....1000
Jan. 2—The Miner's Request (Dr.).....1000
Jan. 3—When Soul Meets Soul (Dr.).....1000

Feet
Jan. 4—Broncho Billy and the Maid (Dr.).1000
Jan. 7—The Heiress (Com.).....1000
Jan. 8—Here's Your Hat (Com.).....1000
Jan. 9—Alkali Ike in Jayville (Com.).....1000
Jan. 10—Jimmy (Com. Dr.).....1000
Jan. 11—Broncho Billy and the Outlaw's Mother (Dr.) 1000
Jan. 14—China and the Chinese (Edu.).....1000
Jan. 15—The Girl at the Brook (Dr.).....1000
Jan. 16—The Closed Door (Dr.).....1000
Jan. 17—What George Did (Com.).....1000
Jan. 18—Broncho Billy's Brother (Dr.).....1000
Jan. 21—The Thirteenth Man (Dr.).....
Jan. 22—The Sheriff's Child .....
Jan. 23—The Laird of McGillicuddy (Com.).

KALEM CO

Feet
Jan. 4—The Flag of Freedom (Dr.).....1000
Jan. 6—The Usurer (Dr.).....1000
Jan. 8—The Manicurist and the Mutt (Com.)
Jan. 8—Johnny Goes Ducking (Com.).....
Jan. 10—The Wives of Jamestown (2 reel Dr.) 2000
Jan. 10—Grandfather (Dr.) 1000
Jan. 11—Sawmill Hazard (Dr.).....1000
Jan. 13—A Dangerous Wager (Dr.).....1000
Jan. 15—Red Sweeney's Mistake (Com.)....1000
Jan. 17—A Hero's Reward (Com.).....
Jan. 17—King Cotton (Ind.).....
Jan. 18—A Desperate Chance (Dr.).....1000
Jan. 20—The Nurse at Mulberry Bend (Dr.).1000
Jan. 22—The Boomerang (Dr.).....1000
Jan. 24—One on Willie (Com.).....
Jan. 24—The 'Possum Hunt (Sporting).....
Jan. 25—The Cub Reporter's Temptation (Dr.) 1000

LUBIN

Dec. 30—The Power of Silence.....
Dec. 31—The Bravery of Dora (Dr.).....
Jan. 2—John Arthur's Trust .....
Jan. 3—A Guilty Conscience.....
Jan. 6—Courageous Blood (Dr.).....
Jan. 7—The Village Blacksmith (Dr.).....
Jan. 9—Twilight of Her Life (Dr.).....
Jan. 10—Stage Struck Sallie (Com.).....
Jan. 10—An Accidental Dentist (Com.).....
Jan. 11—San Xavier Mission, Tucson, Arizona (Ind.) .....
Jan. 11—The Artists' Romance (Com.)....
Jan. 13—A Timely Rescue .....
Jan. 14—Peter's Pledge .....
Jan. 16—It Might Have Been.....
Jan. 17—Quarantined .....
Jan. 17—Fooling Their Wives.....
Jan. 17—The Mexican Spy (2 reels).....
Jan. 18—The Girl and the Gambler.....
Jan. 20—Literature and Love.....
Jan. 21—Who Is the Savage?.....
Jan. 23—The Old Oaken Bucket.....
Jan. 24—Making a Baseball Bug.....
Jan. 24—Pizen Pete .....
Jan. 25—The Insurance Agent.....
Jan. 27—The Guiding Light (2 reel Dr.)....
Jan. 27—The Girl of Sunset Pass (Dr.).....
Jan. 28—On the Threshold (Dr.).....
Jan. 30—What's in a Name (Com.).....
Jan. 30—She Must Elope (Com.).....
Jan. 31—The House in the Woods (Dr.).....

G. MELIES

Nov. 21—The Governor's Clemency (Dr.)....1000
Nov. 28—Linked by Fate (Dr.) 1000
Dec. 5—The Sheriff's Pro-Tem (Dr.).....1000
Dec. 12—The Castaway (Dr.).....1000
Dec. 19—A Woodland Christmas in California (Dr.) 1000
Dec. 26—Jack's Burglar (Com.).....1000
Jan. 2—Tempest Tossed (Dr.).....1000
Jan. 9—Her Great Chance (Dr.).....1000
Jan. 16—The Kiss of Salvation (Dr.).....1000
Jan. 30—The Gypsy's Warning (Dr.).....1000
Jan. 23—A Ballad of the South Seas.....1000
Feb. 13—Unmasked by a Kanaka.....1000

PATHE FRERES

Dec. 20—The Past Performance (Dr.).....
Dec. 21—A Simple Maid (Dr.).....
Dec. 23—Pathe's Weekly No. 52.....
Dec. 24—The Christmas Miracle (Dr. Com.)
Dec. 25—Dynamited Love (Com.).....
Dec. 26—The Beach Combers (Dr.).....
Dec. 27—French Naval Manœuvres in the English Channel (Sc.).....
Dec. 27—The Chaffinch and Her Family (Edu.) .....
Dec. 28—The Bear Trap (Dr.).....
Dec. 30—Pathe's Weekly No. 53.....
Dec. 31—The Caprice of the King (Dr.).....
Jan. 1—The Cowboy and Baby (W. Com.).
Jan. 2—The Frame Up (W. Dr.).....
Jan. 3—Between Two Girls (Com.).....
Jan. 3—Sand Hoppers .....
Jan. 3—Romeo and Juliet (Dr.).....
Jan. 4—The Doctor's Blind Child (Dr.)....
Jan. 6—Pathe's Weekly No. 2.....
Jan. 7—Love Unconquerable .....
Jan. 8—Peggy and the Old Scout.....
Jan. 9—The Hollow Tree (Dr.).....
Jan. 10—Radiography in Practice.....
Jan. 10—The Life of Ants.....
Jan. 11—Starting Something (Com.).....
Jan. 13—Pathe's Weekly No. 3.....
Jan. 14—The Jelly Fish and the Plankton....
Jan. 14—The Palace of Fontainebleau (Travel) .....
Jan. 15—Her Faithful Yuma Servant (Dr.)..
Jan. 16—Mixed Colors (Com.).....
Jan. 17—Our Enemy, the Wasp (Science)..
Jan. 17—Along the Riviera (Travel).....
Jan. 18—The Family Jar (Com.).....
Jan. 20—Pathe's Weekly, No. 4.....
Jan. 20—The Ways of Destiny (Dr.).....
Jan. 21—The Birth of a Dragon Fly (Science)
Jan. 21—The Making of a Book (Ind.).....
Jan. 22—The Unfulfilled Oath (Dr.).....
Jan. 23—The Halfbreed (W. Dr.).....
Jan. 24—The Part Played by Air in Respiration (Science) .....
Jan. 24—The Genet (Edu.) .....
Jan. 25—The Elusive Kiss (Com.).....

SELIG

Dec. 30—Our Lady of the Pearls (Dr.).....1000
Dec. 31—A Rough Ride with Nitroglycerine (W. Dr.) 1000
Jan. 1—A Loyal Deserter (Dr.) 1000
Jan. 2—Greater Wealth (Dr.).....1000
Jan. 3—Steak and Onions (Com.).....
Jan. 3—The Curious Family (Com.).....
Jan. 6—Prompted by Jealousy (Dr.).....1000
Jan. 7—The Gunfighter's Son (Western)....1000
Jan. 8—The Man Who Might Have Been (Dr.) 1000
Jan. 9—The False Order (Dr.).....1000
Jan. 10—The Cowboy Editor (Com.).....
Jan. 10—Whose Wife Is This (Com.).....
Jan. 13—The Clue (Dr.).....1000
Jan. 14—Bud's Heiress (W. Com.).....1000
Jan. 15—A Plain Girl's Love (Dr.).....
Jan. 16—A Revolutionary Romance (War Dr.) 1000
Jan. 17—Poison Fuz .....
Jan. 17—The Clay Industry.....
Jan. 20—The Lipton Cup (Dr.).....1000
Jan. 21—A Matrimonial Deluge (W. Com.)..1000
Jan. 22—A Black Hand Elopement (Com.)...1000
Jan. 23—A Little Child Shall Lead Them (Dr.) 1000
Jan. 24—The Ainos of Japan (Edu.).....1000
Jan. 24—The Suragette (Com.).....1000

URBAN ECLIPSE
George Kleine

Dec. 18—Three Rogues Outwitted (Com.)... 550
Dec. 25—Beauty Spots in South Wales (Travel) 250
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.)..... 450
Jan. 1—Laughing Billy (Com.)..... 400
Jan. 1—A Four-footed Cupid (Com.)..... 600
Jan. 8—Along the Coast of Dalmatia, Austria (Travel) 200
Jan. 8—Kidnapping the Fiddler (Com.).... 800
Jan. 15—Two Men and a Girl (Dr.).....
Jan. 22—Balkan War Territory (Sc.).....1005
Jan. 29—Hubby Does the Cooking (Com.).. 400
Jan. 29—The Bulgarian Army in the Balkans (Top.) 600
Feb. 4—A Strenuous Courtship (Com.).... 450
Feb. 4—An Invincible Sleuth (Com.)..... 550
Feb. 8—A Deal in Stocks (Dr.).....1000

VITAGRAPH

Jan. 4—A Bit of Blue Ribbon (Dr.) 1000
Jan. 6—Angel of the Desert (Dr.).....1000
Jan. 7—The Wings of a Moth (Dr.).....1000
Jan. 8—The Delayed Letter (Dr.).....1000
Jan. 9—Two of a Kind (Com.).....
Jan. 9—Betty's Baby (Com.).....
Jan. 10—The Ambassador's Disappearance (Dr.) 1000
Jan. 11—O'Hara Helps Cupid (Com.).....1000
Jan. 13—The Three Black Bags (Com.).....1000
Jan. 13—The Little Minister (Special 3 reels Dr.) 3000
Jan. 14—The Winning Hand (Western).....1000
Jan. 15—Off the Road (Dr.).....1000
Jan. 16—The Bringing Out of Papa (Com.)..1000
Jan. 17—His Wife's Relatives (Com.).....
Jan. 17—The Interrupted Honeymoon (Com.)
Jan. 18—Thou Shalt Not Kill (Dr.).....1000
Jan. 20—What a Change of Clothes Did (Com. Dr.) 1000
Jan. 21—Ma's Apron Strings (Com.).....1000
Jan. 22—The Joke on Howling Wolf (West.).1000
Jan. 23—The Volunteer Strike-breakers (Com.) 1000
Jan. 24—Montgomery Falls (Sc.)..... 250
Jan. 24—The Vengeance of Durand (3 reel Special Dr.).....3000
Jan. 24—The Widow's Mite (Com.) 1000
Jan. 25—Everybody's Doing It (Com.).....
Jan. 25—When Bobby Forgot (Com.).....
Jan. 27—Two Sets of Furs (Com.).....
Jan. 27—The Coke Industry (Edu.).....
Jan. 28—When Mary Grew Up (Com.).....1000
Jan. 29—And His Wife Came Back (Com.).1000
Jan. 30—The Snake from Lone Bill's Cabin (Dr.) 1000
Jan. 31—How Fatty Made Good (Com.)....1000

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

MIATT PROCURES PATENTS

1868-1912

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN

BERLIN SW 68 Fruchstr. Berlin O. 17.

Annual subscription abroad 12 sh. Write for specimen copy.

The Bioscope

THE MOVING PICTURE PAPER IN GT. BRITAIN AND THE BEST ADVERTISING MEDIUM BAR NONE

SUBSCRIPTION, $3.50 A YEAR.
SINGLE COPIES, 10 CENTS, POST FREE.

85, Shaftesbury Avenue :: London, W., England

"Agfa"

Celluloid Positive Celluloid Negative

AND

NON-FLAM POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.

15 E. 26th St. NEW YORK

Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

EXHIBITORS!

See the wonderful Clock Premium we offer with a year's subscription to the

Moving Picture News

(page 4 for particulars)

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.,
New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.

715-721 Sycamore St.,
Cincinnati, O.

ITALA COMEDIES

-TWO ON EVERY REEL-

EVERY MONDAY

NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)

ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PARCELS POST HAND BOOK

With large map, rules and regulations for finding rates from your town to any point in the United States. Simple, comprehensive and invaluable. Mailed, postage prepaid, upon receipt of 50c. Special prices to agents.

CHARLES A. GUNBY,
199 Third Ave., N. Y. City.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY

No. 1, The Drive, Fulham, London S. W., England

PUNCH

PRETTY GIRLS GALORE

IN

"THE WOULD-BE ROMEO"

AN EXQUISITE "PUNCH" COMEDY SENSATION

RELEASED THURSDAY, JANUARY 30th

ON THE SAME REEL WITH

"THEIR FIRST BABY"

PRESENTING LITTLE HERBERT RICE IN A SCREAMINGLY FUNNY FARCE

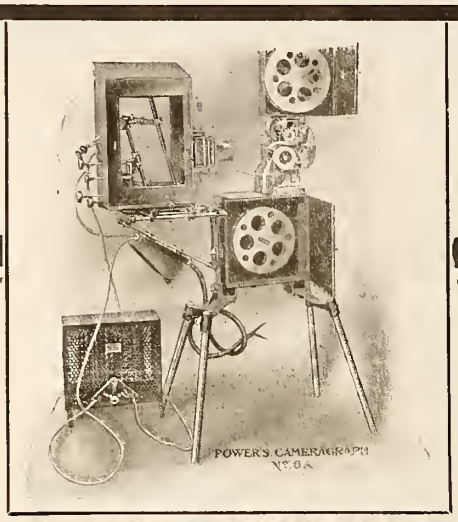
THURSDAY, JANUARY 23rd

"TOM, DICK and HARRY" and
"THAT CATCHY RAGTIME DANCE"

A CLEVER COMEDY SPLIT REEL EVERY THURSDAY
(MUTUAL PROGRAM)

IT HEADS THE LIST

POWER'S CAMERAGRAPH No. 6A



In fact, it is so far ahead that, like a famous race of old, "There is no second." It wins on its merits of

PERFECT PROJECTION
PERFECT CONSTRUCTION

It is the perfect moving picture machine

THAT IS WHY

POWER'S CAMERAGRAPH SALES EXCEED THOSE OF ALL OTHER MOVING PICTURE MACHINES COMBINED.

It is the machine used by the general trade. Why not by You?

A POWER'S CAMERAGRAPH MEANS S. R. O. ALL THE TIME.

Our new catalogue D is now out, containing complete details.

Nicholas Power Company

90 Gold Street :: New York

THE LEADING MAKERS OF MOTION PICTURE MACHINES

FEB 10 1913

MOVING PICTURE NEWS

VOLUME VII
No. 4

JANUARY 25
1913

LIBRARY OF CONGRESS
PERIOD
FEB
10
1913

PRICE
TEN
CENTS

MISS BARBARA TENNANT
The Charming Heroine In
THE LOVE CHASE
Eclair Feature Two Reel
Regular Release Feb. 6.

Ambrosio

OUR NEXT BIG FEATURE

The Knights of Rhodes

IN THREE REELS

A big spectacular historical subject, introducing the capture of the famous island of Rhodes by the Sultan Soliman's army.

READY FOR SHIPMENT ABOUT FEBRUARY 8th

WIRE AT ONCE FOR

SATAN

Passed by the National Board of Censorship. Not much territory left.

OUR NEXT REGULAR RELEASES ARE

FEBRUARY 1st

"BETWEEN LIFE AND DEATH"

(In two reels)

The title is bound to pull the crowd. The picture will certainly hold them.

FEBRUARY 8th

"WHAT THE UNKNOWN CONCEALS"

(In two reels)

Another winner perfect in every way. Make it your business to book it.

Try these two dramas on our recommendation and remember that your interest is ours.

EXCHANGEMEN and EXHIBITORS!

Send your name for our mailing list. We have good news for you all!

All Posters Supplied Direct by

MORGAN LITHOGRAPH CO.

Cleveland, Ohio.

Photos for Lobby Display and Lantern Slides Supplied by

A. J. CLAPHAM

130 West 37th Street, New York

Some more big novelties coming, so keep in touch with us.

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

RELIANCE.

"SAVED BY AIRSHIP"

THE GREAT SENSATIONAL "RELIANCE" RELEASE OF

WEDNESDAY, JAN. 29th

STAGED IN AEROPLANES BY

HUSTACE HALE BALL

IN

ONE REEL

PRESENTING

RODMAN LAW

IN HIS

DARE DEVIL DIVE
From an AEROPLANE
INTO THE OCEAN!

THRILLING FLIGHTS

By HARRY BINGHAM BROWN, LEO STEVENS and the "RELIANCE" PLAYERS!

ROSANNA FORBES'

SPECTACULAR LEAP FROM AN EXPLODING LAUNCH AND HER RESCUE BY AEROPLANE!

THE FIRST DRAMA ACTUALLY ACTED IN THE AIR

(THE MUTUAL PROGRAM)

RELIANCE.

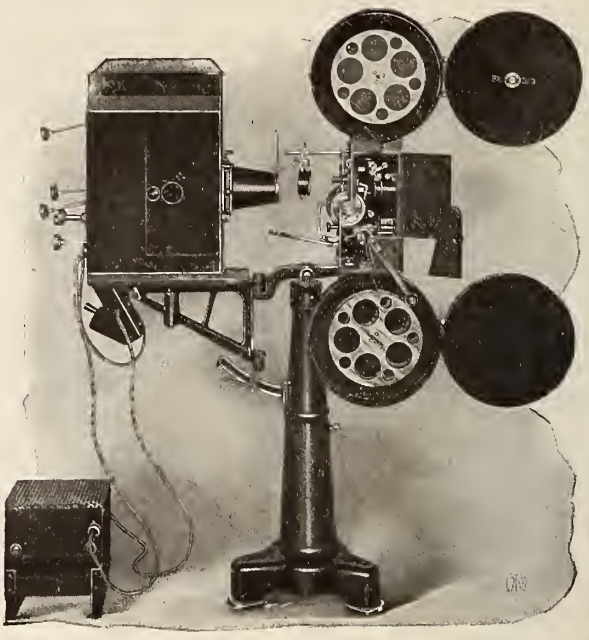
CONVINCING PROOF

OF

Simplex

quality will be found in the fact that Simplex Projectors are used in the studios of the manufacturers of the following well-known brands of photo-plays:

BIOGRAPH	NATIONAL
ESSANAY	COMET
SOLAX	CRYSTAL
IMP	ECLAIR
POWERS	THANHOUSER
REX	SHAMROCK
GEM	BISON
FAMOUS PLAYERS	KINOGRAPH
RELIANCE.	



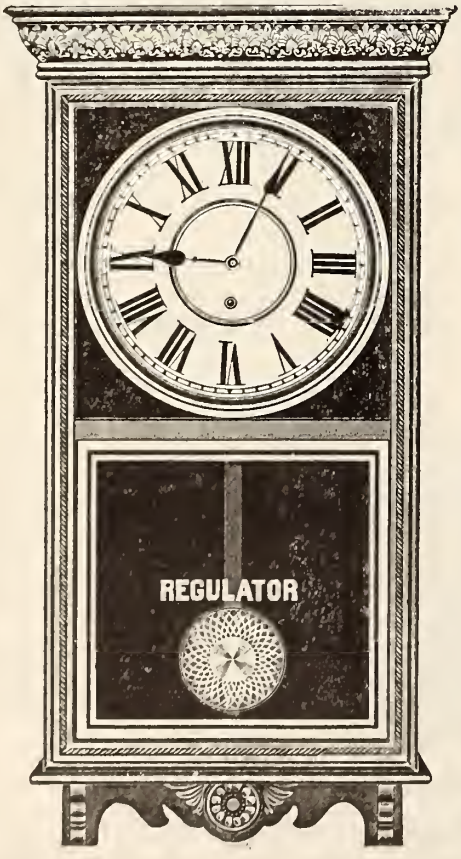
Last wee kwe gave you the names of a few high-class theatres in Greater New York where the Simplex is installed. Write to any of them for an opinion of the merits of this

PEER OF ALL PROJECTORS

MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET WRITE TODAY FOR CATALOGUE B. **NEW YORK**



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

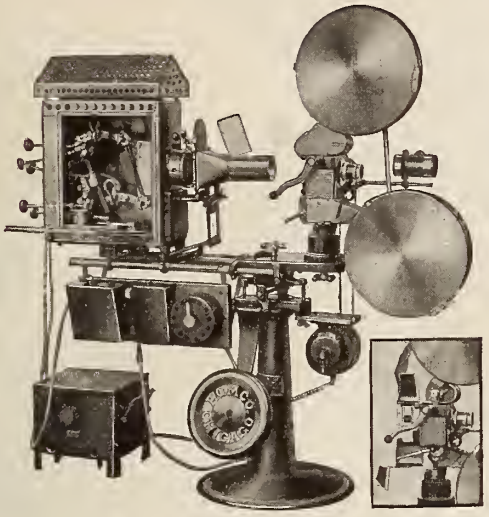
NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

Don't Be Misled



THE MOTOR DRIVEN MOTIOGRAPH EQUIPMENT No. 1002-M

APPROVED BY NATIONAL BOARD OF FIRE UNDERWRITERS

IS THE BEST PROJECTION MACHINE ON EARTH

We invite comparison with the heaviest advertised machine. You will find that liberality is a better salesman than paid space in journals.

You get more real and actual value in one $250.00 MOTIOGRAPH than in two machines of that price of another make.

Our quality is not to be compared with those cheap, heavily advertised, "assembled" machines you have wasted good money on.

The most successful watch factory.

The most successful automobile factory.

The most successful Motion Picture Machine factory is that one which still does, and always did, make every part and screw in one factory and under the personal management of its own officers.

Beware of any "assembled" machine—Buy the machine that invites mechanical comparison, and yet, projects the most perfect picture there is—that "painted on the wall" kind.

MANUFACTURED BY

THE ENTERPRISE OPTICAL MANUFACTURING CO.

MAIN OFFICE AND FACTORY

568 WEST RANDOLPH STREET, CHICAGO, ILL.

Eastern Office—30 East 23rd Street, New York City. Western Office—833 Market Street, San Francisco.

AND THE FOLLOWING JOBBERS

Williams, Brown & Earle, Philadelphia
Mutual Film Corporation, Dallas
Calehuff Supply Company, Philadelphia
Mr. J. H. Hallberg, New York
Feature Film & Cal. Light Co., Pittsburgh
Mr. E. E. Fulton, & Kleine Optical Co., Chicago
R. D. Marson M. P. Co., Boston.

AND ALL BRANCHES OF THE GENERAL FILM COMPANY.

PILOT FILMS

WILL BEGIN RELEASING EARLY IN FEBRUARY

EXACT DATE NEXT ISSUE

STARTING WITH

"THE BLACKSMITH'S STORY"

Suggested by the poem of FRANK OLIVE and followed by

"THE TWO GLASSES"

Being taken from a poem by **ELLA WHEELER WILCOX** by Special Permission

---

We take a great deal of pride in presenting these films to the public. Our long experience in the picture business, money and time expended is a guaranty of the high quality of our product, and we trust that the public will appreciate the efforts we have made.

WE WANT GOOD SCENARIOS

PILOT FILMS CORPORATION
120 SCHOOL ST., YONKERS, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (20 *years Expert in Cinematography*).

This newspaper is owned and published hy the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII **January 25, 1913** **Number 4**

OLLA PODRIDA

TWO or three things on my mind this week may well be called "Olla Podrida." First, I want to get after some of the directors. Some of these men seem altogether too big for their boots, and their hats are a little too small for them. They presume too much, and assume a great deal more than they know. I have been watching some so-called expert directors' work on the screen recently, and for lack of artistic ability and being unable to grasp the idea of the scenario, the result shows plainly. The scenario writer knows what he is writing about. The scenario editor selects the scenario, hands it to the director, who perhaps has preconceived ideas of his own, and he forthwith takes liberties with the ideas of the scenario writer, and also of the editor, or selector. The result is a lack in the grasping of both the artistic and the dramatic elements in the scenario, and shows very bad taste in the placing of certain characters in the scenes. It looks very much as though certain actors and actresses are the whole picture, and so the true atmosphere of the scenario becomes lost by the individuality of the actors. Of course, I am aware the leading lady should lead, but not become too prominent; the same with the leading man.

Again, some directors lack taste in the selection of costumes, or is this the property man? It may be the latter's fault, but the lynx eye of the director ought to see such incongruities as an Egyptian princess wearing number four shoes with high heels, which almost pitch her onto her nose, and corsets that certainly are anything but graceful. In my opinion, the director is the secondary, or tertiary, man If a director in the legitimate theatre dared to alter the lines of the playwright, and put people into false positions on the stage, what would happen? The same applies to the scenario. The director is there to interpret the ideas of the scenario writer and the selector of the scenario, and he should make himself conversant in every degree with the idea of the writer before he attempts to stage the plot, then carry out the letter of the scenario.

It is not my province to mention names or select out individuals, but I saw a picture from the hands of a director who claims he is head and shoulders above everybody else in the profession which any stage carpenter could have put on better than he did. Verb. sap.

* * * *

MY articles on education are certainly bearing fruit. A short while ago I took extracts from one school where a class in English gave their ideas on the Cinematograph art. This week I have pleasure in presenting my readers with a Term Essay, written by a high school girl of sixteen, and for perspicuity and clearness of reasoning this miss certainly knows her subject well, and much real good by all in the industry can be obtained through a perusal of the essay.

A principal of one of the prominent colleges wrote me a few days ago to the effect that if the manufacturers would only carry out the instructions given to them by the Censorship Board, the public would benefit by them, and further, that if they would make true historical subjects, more teachers would take their classes to the theatre, whereby they might learn many things to their advantage. He further said that the absurdity of the Board of Education acting as a censor board was comical in the extreme. He would sooner hand the censorship to his washerwoman, who would no doubt give a better opinion of the value of the films from the people's standpoint than would that suggested from the Board of Education.

* * * *

THIS brings me to another point on the Censorship Board. The New York State Exhibitors' League is going on the right track by appointing from themselves a committee to censor the pictures, and if they do accomplish this that they have set out to do, I am quite sure that much better results will show, because a committee of exhibitors would know better what would suit them than does the present method of censoring the films in any city so far which has appointed censor boards. The censor boards as at present constituted are easy-get-at-ables. For instance, a Western film was brought before a censor board one week and condemned *in toto*. What was the astonishment of the members of the board

some three or four weeks later to see this same American film brought before them again, exactly as it was three weeks previously, and then they were ordered to pass the film, which they did after much protest and the elimination of a few scenes. Of course, the secretaries would lose their jobs and would have to seek other employment if they did not do as they were told; therefore, as I have argued in these columns before, that the National Exhibitors' League appoint a committee which shall be absolutely unbiased is the best way out of the difficulty.

Alfred H. Saunders.

TERM ESSAY

"The following essay, written by Alice Friedman, a sixteen-year-old miss and student of Erasmus Hall High School, of Brooklyn, N. Y., is her subject for a term essay, which is required as part of the curriculum of the school.

"In writing term essays, the pupils are given their own choice of the topic they desire to discuss. Miss Friedman undertook to treat upon the present agitation by so-called reformers against motion pictures, and proves (though she is not by any means a so-called 'picture fan'; she only visits the 'movies' occasionally, due to the fact that her time is occupied in other channels, mainly school studies) that this uncalled-for antagonism is entirely out of place and wrong in every sense of the word.

"She further proves by her short but to the point article that the art of cinematography is not destined to a mission of corruption, but is an excellent agency for the uplift of mankind and will in time be an authoritative agency for the curing of the many social and physical ills that beset society in general."

Resolved, That Moving Pictures Should Not Be Abolished

This subject is of great interest, for it is being discussed wherever moving pictures appear. The reason for its importance is that the overthrow of moving pictures would concern all those earning a livelihood by it. There are very many people to whom this subject is of great interest, the first of whom, as I have before stated, being the owners and employees of moving picture theatres; secondly, the owners of theatres where only plays are shown, for surely it would be to their advantage if moving picture theatres were abolished, for they claim that these have taken away many people from the theatres; thus they are speaking simply for their own greed and profit.

Another class of people interested in this subject are the ministers of the churches, who say that moving pictures are keeping away the people from attending church, which statement, of course, must sound ludicrous to any intelligent ear, for if a man be bad, there are many other wicked places besides moving pictures where he could spend the Sabbath, if he were unwilling to go to church.

Lastly, the Board of Education is very interested in this question, for it is being discussed whether moving pictures shall be introduced in the public schools, so that studies such as history, geography, chemistry, botany, etc. may be made more explicit and incite greater interest in the pupils.

The origin of this question dates back only in recent years. For some time people thought, and some still think, that moving pictures are corrupt, and the fact that moving pictures have spread so widely and become such a power gave rise to the present interest in the question.

I intend to support the fact that moving pictures should not be abolished. I presume that almost everyone knows what moving pictures are and that an explanation is needless. Abolished means that moving pictures be wiped out of existence. With the terms of my statement clear, I shall proceed with my argument proper.

My first issue deals with the fact of the injustice done to employees of moving picture theatres, if these were abolished. It is known that thousands of people are employed in these theatres, many of whom have families to support. Do those people who have such rigid ideas and who are fighting so strenuously against moving pictures ever realize what it would mean to these men to be thrust out of work, with nothing left to them most probably but to starve or become a burden on the government, which body, by the way, takes very little pains to supply the unemployed with decent jobs and living wages, so that they would not need to depend on the so-called charitable institutions?

My next issue, which I consider one of the most important, is the educational value of moving pictures. This topic in itself might serve as a lengthy exposition, but since I have but a limited amount of words, I must express my points as briefly as possible.

The poorer classes—yes, even the middle classes—might never in their lives have the opportunity of seeing the wonderful sights of foreign lands which are depicted in the scenic films, also the pictures which show the life, customs, industries and religion of the peoples in various parts of the earth. Then, too, the great medical experiments which are often seen, showing the latest inventions in the medical field, and the process of grafting flesh and limbs from one being to another, also the pictures which show the dangers of bacteria, first its growth, development and finally the disastrous results. There are hundreds of mothers who, after seeing the disgusting developments of flies, have become very interested in the new movement, "fly-swatting," and also in keeping their entire houses in a cleaner, healthier condition.

There are also certain weekly pictures which show the important current events of the day and thus keep the people in touch with events happening almost in all parts of the globe, and this is far better information than the newspapers would ever give, for, first of all, it is more vivid, and besides, excepting only a few, the newspapers are mostly all sensational and full of exaggeration. Besides, there are many poor people who cannot read, and they derive much pleasure and knowledge from such interesting, educational films.

The next issue is the good influence of moving pictures on the morals of the people. When people see such a picture as "Drink" and others like it, which depict the terrible misery and ending of a drunkard, surely there must be many men, horrified and disgusted, decide to wipe out the curse of drink. Then, too, the pictures which tell of the temptations and pitfalls which await young girls in large cities warn many girls, and perhaps have saved some from taking a step too far. I heard one of our friends who is deeply interested in social affairs relate how, when he had chanced to visit one of the moving picture theatres in the slums, he heard one girl, who was rather pretty but very pale and tired-looking (one of the specimens of unclean factories) say to another, with tears in her eyes, after witnessing a very sad tragedy of the fall of a girl, "My, but I'm glad I seen that picture. Guess it'll help keep me on the straight and narrow path and never let me be tempted by fine clothes or some wicked dandy." Here we have a case true to life. Perhaps these things do not occur in our sphere of life; therefore we go on blindly, never believing that such things exist and that hundreds of ill-fed working girls are daily led into temptation, who, if guided correctly, or warned, might not succumb to wrongdoing; and it is the moving pictures which are bringing these things to light, thus helping other girls.

Another fact which has always seemed absurd to me is that some people say children become "bad" from moving pictures, especially cowboy pictures. Everyone knows that as playing house and loving dolls is inherent with most little girls, so the cowboy craze is with most little boys. Even if boys never saw cowboy pictures, it is their natural instinct to love adventure, horses and military paraphernalia, and every boy is bound to play with and enjoy these things sooner or later. But it is very seldom that there are any serious results, for they soon get over this stage and disregard most of their play toys and gradually become more sensible.

Besides, there is a rule which is being enforced more

strictly now that ever, that children under sixteen are positively not admitted to moving picture theatres unless accompanied by parent or guardian, therefore the responsibility lies with the parent entirely whether a child under age shall go to the pictures or not. And girls or boys sixteen or above ought not to be restrained from going to moving pictures, provided they have been properly trained by their parents how to behave and take care of themselves in public. Surely, a parent cannot and ought not make his child a hothouse flower, never allowing a rough wind to touch it, for some day the girl or boy must enter the business world, and it is far better for them if they have a good, clear understanding of things, so that they may know how to meet the difficulties which confront them in life.

Last but not least, each and every person has the right, by law of nature, to enjoy life as well as the next, and it is the small charge of admission to moving picture theatres which enables the poorer classes to have some enjoyment and understand the problems of life better. Therefore, it is not just for those who can afford to go to better places to scornfully snub the moving picture theatres and the people who visit them, for perhaps there is more good to be obtained from moving pictures than from many a Broadway show.

Since it is the people's right to have some enjoyment and since the small charge of admission to moving picture theatres enables them to have it, and since I have shown the various and numerous benefits derived from moving pictures, I still maintain that moving pictures should not be abolished.

PILOT FILMS CORPORATION

The Pilot plant at Yonkers is at last completed, and already has six good "one-reel" negatives to its credit, with a large stock company working every day turning out more. We expect to devote some space to a writeup of this most modern of moving picture plants in a later issue.

In conversation with the general manager, Mr. George A. Magie, we find that the policy of this company is to specialize on very clever, well-directed dramas and fine comedies. For the present the plant will only release one a week, commencing the early part of February, following soon after with two a week.

The policy of the company will be to turn out pictures of a classic nature and avoid anything of a revolting character, such as murder, crime, etc. A step in the right direction. As an illustration of this, we notice their first two releases will be one taken from a poem by Ella Wheeler Wilcox, called "The Two Glasses," and the other suggested by a poem by Frank Olive, called "The Blacksmith's Story." Both these pictures are quite out of the ordinary and will appeal to all kinds of audiences, not only by the character of the story, but by the clever way in which the pictures have been put on.

It must be remembered that while the Pilot Films Corporation is a new company, the people connected with it are not in any sense foreign to the business. The general manager of the company, Mr. George A. Magie, who has been associated with the Solax Company from its inception, has been for the last three months completing the Pilot plant, and gradually completing an organization, with some of the best people in the business. This will assure for the new company good, high-class quality of film, without first overcoming the difficulties experienced by the novice We understand Mr. Magie is leaving in a few days for an extended trip to the different exchanges to show them the advance copies. Much attention and money has been spent on the flexible lighting system, from which the concentration of the light, not only on any set put upon the floor, but any part of the set, carrying out this idea that the company has engaged an expert at a large salary, who will devote his time entirely to the light and shade effects, the camera man being simply an assistant to him. The management has gone to tremendous expense to complete the mechanical efficiency of the picture by correct and proper settings, rugs, draperies, etc.

MISS SADIE WESTON
Leading Lady Ryno Film Co.

On Tuesday, January 14th, Justice Amend signed a Supreme Court order restraining the Selig Polyscope Company of Chicago from producing "The Count of Monte Cristo." It is understood that James O'Neill, who appears in a production of the same for the Famous Players Film Company, owns the copyright. The suit was brought by the latter company, of which Daniel Frohman is managing director.

KING FERDINAND, OF BULGARIA,

Having the Kinemacolor process of natural color motion photography explained to him by Frederick Villiers, the noted war correspondent, who is now in the Balkan War field, at the head of five expert Kinemacolor camera men. As shown at the Carnegie Lyceum twice daily, including Sunday. Reproduced from photograph on film, size 3" x 1".

MOVING PICTURE DAY AT NEW YORK THEATRE CLUB

By M. I. MacDonald

The meeting of the New York Theatre Club, of which Mrs. Belle de Rivera is president, and which was held at the Hotel Astor on the afternoon of Tuesday, January 21, was one of special interest to the readers of this magazine in that it was given up almost entirely to discoursing on the subject of moving pictures.

The gathering was indeed a brilliant affair, and in view of the sloth from which the moving picture is only now emerging, this event spoke perhaps more emphatically than any occurrence up to date, of the place which the moving picture must occupy in the future of the nation.

These were refined, intelligent people who gazed with much earnestness at the faces of the speakers who strove to throw some light on the subject of the abused "movie"; they were not just happenings Some of them had attended out of curiosity, some out of courtesy to the chairman of the day, Mrs. Frank A. Abrahall, but I am glad to be able to say that many were there who were beforehand possessed of a healthy interest in the matter.

The following is the program as presented:

Greetings from the President.
SPEAKER
Mr. John Halliday
"An Actor's Point of View of Moving Pictures."
PIANO SOLO
Anne Woods McLeary.
a. Nocturne D. flat.....Chopin
b. Polonaise .....MacDowell
SPEAKER
Mr Charles M. Seay
Producing Director of Moving Pictures
SPEAKER
Mrs. Frank Lawrence Stratton
"Principles of Censorship."
SONGS
Miss Gladys Rise
Miss McLeary at the Piano
a. Good-bye .....Tosti
b. Jewel Song—Faust.....Gounod
SPEAKER
Mr. Daniel Frohman
SPEAKER
Mr. Hal Reid
"A Dramatist Point of View of Moving Pictures."
SPEAKER
Miss Mildred Holland
"Moving Pictures from an Actress' Viewpoint."
CHILD IMPERSONATOR
Marie Baer
SPEAKER
Mr. Henry Moskowitz
SPEAKER
Mr. Adolph Zukor

Introduction of Guests of Honor

What was perhaps the most interesting address of the afternoon was that given by Henry Moskowitz. Mr. Moskowitz was in a position to handle his subject in an intelligent manner, having made a study of the matter from more than one viewpoint, and having given it a tremendous amount of thought, which was very evident from the lucid and interesting calibre of his remarks.

One or two of the more important points dwelt upon by Mr. Moskowitz in his address, must serve in the limited space allotted me, to give the general flavor of his remarks with regard to the cheap theatre. "The working girl," says Mr. Moskowitz, "has no emotional connection with her work. She is thinking, most probably, of the ball at Coney Island, or some other affair of the kind. The moving picture theatre, therefore, supplies for her a much-needed change and an outlet to her natural emotional bent." And of the child question, Mr. Moskowitz spoke in a most common sense and sympathetic manner. Said he: "The child lives in the house of dreams; what he sees grips his soul. The mayor was right when he answered those who would deprive the children of the pleasure of viewing the moving pictures. "If you take this away what have you to offer in its place?" The child has natural dramatic instincts which have to be met in some way, and the moving picture fills a heretofore unfilled vacuum in the child's life."

Mr. Moskowitz concluded his remarks by advocating the co-operation of the intelligent public, such as was represented there that afternoon, with manufacturers, exhibitors and all interested, in placing the moving picture on a proper basis, and improving and purifying the product.

A great deal of credit is due Mrs. Abrahall for her excellent judgment in selecting the program, and the fact that the spacious Auditorium was not of sufficient size to accommodate the vast assemblage that crowded beyond the doors, was no doubt largely complimentary to the enthusiasm incited through her untiring efforts in preparing the splendid intellectual treat which delighted the guests.

The guests of honor on this occasion were as follows: Mr. Daniel Frohman, Miss Laurette Taylor, Mrs. Winifred Harper Corley, Mr. Adolph Zukor, Mr. Charles M. Seay, Mrs. Lillian Russell Moore, Mr. Hartley Manners, Mr. John Cort, Mr. Henry Moskowitz, Mrs. John Cort, Mrs. William Tod Helmuth.

MOVING PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK

Gentlemen: The following is a synopsis of the proceedings of the State board of directors' meeting which was held at the Yates Hotel, in Utica, on Thursday, January 16.

There was present at this meeting the following State officers: Samuel H. Trigger, president of the State; Harold W. Rosenthal, State secretary, New York; B. E. Cornell, State vice-president, Syracuse; R. M. Davidson, State vice-president, Binghamton; John C. Davis, State treasurer, Saugerties; George Wright, president of Albany local; L. C. Smith, vice-president, Schenectady; William A. Douque, president, Utica; Harry Lux, Jr., treasurer, Utica; George H. Morgan, president, Syracuse; A. N. Wolff, president, Rochester; Harry Marsey, vice-president, Buffalo; Jos. Freidman, treasurer, Buffalo; M. D. Gibson, president, Elmira.

The censorship matter was taken up and thoroughly threshed out, suggestions were made that the exhibitors appoint a committee to censor the pictures, and if necessary, get a bill passed through the Legislature covering State censorship. It was also suggested that no member should display a feature or other film which had not been approved of by the censorship board, and notification to this effect be sent to all members of the State.

Matters pertaining to theatres in different locals and the number of reels run was thoroughly discussed, and in Syracuse at the present time all theatres are only showing four reels of pictures and no vaudeville or singing. In Utica they have agreed to run three reels of films. Mr. Wolff, president of the Rochester local, stated that they were going to dispense with vaudeville in all picture theatres in Rochester, and Mr. Smith, of Albany, stated that only one member of the Albany local was running vaudeville. Mr. Friedman, of the Buffalo local, made the same statement regarding all their places. Mr. Davidson, of Binghamton, stated that the Binghamton local consisted of every motion picture exhibitor within five miles of Binghamton, and the work of organizing, although somewhat hard, had proved of great benefit to its members. who were greatly at variance until recently.

Motion made by Mr. Douque and seconded by Mr. Davis that the State board of directors meet every three months in a different city, and that the next meeting be held in Buffalo on the first Tuesday in April. Carried.

Motion made to hold the next annual convention of the State at New York City, on Monday, July 7, 1913, at 9 a. m. Carried.

Mr. Harold W. Rosenthal, chairman of the law and legislative committee, reported the work done thus far to secure the passage of the Griffin bill amending the penal code so that minors may be admitted to moving picture theatres during certain hours and under certain conditions, unaccompanied by parents or guardians, and explained the great amount of work that was necessary for the passage of this bill.

A FEW WORDS ABOUT FILM MERITS

Majestic

"The Cabby and the Demon" is quite acceptable, and contains many laughable situations. It could, however, be curtailed with good effect. A distinct drag and a tacking on of superfluous scenes is felt toward the close of the picture.

Thanhouser

"Her Fireman," with Marguerite Snow in the lead, is a careful bit of work. Pathos and human interest of a decided character is rife throughout.

Punch

"Their First Baby" does not please us specially. We do not favor the part of a baby being played by an adult. The flavor is unwholesome, and the exaggeration is somewhat repulsive.

Gaumont

"In the Claws of the Leopard," a Gaumont two-reel release is a tale of Southern Rhodesia. Portions of this picture are exceptionally good. There are, however, some studio scenes in which the leopard appears that might have been done with better effect out in the open. The production is weak in spots, and lacks the usual Gaumont smoothness. The repeated re-flashing, for instance, of the struggle of the woman with the leopard reduces the realism of this portion of the picture.

"French Alpine Manoeuvers" is a very splendid scenic, showing at the same time the method of training the French soldiers in the severest sort of manoeuvering.

"Life or Death" is a thrilling drama of a very acceptable sort. We fancy, however, that a microscope might have been made good use of in distinguishing the serum for use in the cerebro spinal meningitis case from that containing the fever germs. However, this is only a suggestion which may prove to have origin in our ignorance of things medical.

Solax

"The Coming of Sunbeam" is something of a triumph for Solax. It is exceptionally good. The story of the little child left in a hamper at the door of old Major Neal, his spurning of the baby girl, his gradually yielding to the magnetism of the child, and the final reconciliation between father and daughter—the mother of the child—are well represented. This picture is to be recommended for all occasions.

"Mother and Daughter," on the contrary, is founded on a theme which is most repellent. In the first place, the mother and daughter in the picture have not more than three years' difference in their ages; and secondly, no one wants to know of a mother and daughter being in love with the same man. There is no excuse for the filming of this story.

Crystal

"Box and Cox" is a very excellent little comedy bit. The comedy is gotten out of the fact that Mrs. Bouncer, in order to strengthen the family exchequer, rents the same room to Box, who works all night, and Cox, who works all day The plan works O. K. for a time, but the crisis comes when Box accidentally finds Cox in his bed asleep. A stirring time ensues.

"With Her Rival's Help," on the same reel, is also an excellent sample of comedy. Both of the above comedies are suitable for any occasion.

Eclair

"Little Mother of the Black Pine Trail" is a picture whose merit, so far as production goes, has its answer in the fact that the attention and interest of the spectator is held from first to last The story is laid in Canada in the Winter season. The general atmosphere of the picture and the seriousness of the players in portraying the characters allotted them lend a magnetism that is irresistible. Only one or two bad spots mar the smoothness of this production, one of which is the falling of the black pine, which is clearly a pasteboard tree. This might have been avoided.

Gem

"A North Woods Romance," also a Canadian story, has a number of inconsistencies which might have been avoided A good story has been more or less spoiled by the carelessness of the director.

Frontier

"The Wild Flower of Pino Mountain" is a film of fair merit. It is too bad, however, that the two young backwoodsmen in the story are sent to comfort the deathbed of a dying man with pistols in their hands.

Powers

"The Rugged Coast" is very excellent indeed. It has the advantage of splendid seacoast scenes. This picture is thoroughly picturesque in production, as well as interesting in plot.

"How He Won Her" is a comedy which will always get a laugh. The manner in which "One Round" Casey is done out of the girl in Jake's sleep-walking ruse is a scream.

Kinemacolor

"Romance of Princess Romana" is a gorgeously costumed drama. In production it is not all that we could wish. The wonderful method of Kinemacolor, however, does its part superbly.

"The House That Jack Built" has a fair sprinkling of comedy. If suggestions are the order of the day we might say that a spectacular drama with the Ibsen sentiment might be based on the house-building idea.

A splendid scenic was also exhibited at the projection room of Kinemacolor this week, entitled "A Visit to the Jungfrau" (one of the most magnificent of the Swiss mountains).

Essanay

"What George Did" is good comedy. The complications which arose from the many jokes of the conscienceless George, the office boy, will keep any audience in roars of laughter from first to last of the film.

Edison

"The Mountaineers" is not Edison's best by any means. The action of the piece is not at all times smooth. It is a story of moonshiners, such as has been done repeatedly, but carries in it at the same time a good deal that is interesting.

Biograph

"Thou Shalt Not Kill" is repellent in theme. The testifying of the little girl against her mother, which testimony brought the innocent mother under sentence of death, is neither pleasant to contemplate nor natural in instinct. Otherwise the production is fairly acceptable.

Nestor

"His Brother's Keeper" is one of the best Nestor productions we have seen for some time. The work of the actors is more than ordinarily finished, and it is a decided advance on former Nestor work.

THEIR FIRST BABY
Punch release January 30.

For Those Who Worry O'er Plots and Plays

Ideas—and Then Some

THE machine-built script does not appeal to us—by the machine-made script we mean the made-to-order story much favored by the hack writer. We read a cleverly put argument the other day in which the scribe was urged to build his story by chalk-line and spirit-level. There are far too many machine-manufactured stories being released as it is. Some of these solid, every-day stories will undoubtedly get past the editor—unless the unusual story dealing with the same plot happens to come along in the same mail. Then the every-day story will be returned to the every-day writer. You cannot write the original and unusual script by sitting down to the typewriter and "just thinking up the usual something" and building around it. The unusual story must contain the unusual idea or situation. Get the unusual idea and then your development is bound to prove more or less original. Inspiration is a mighty good qualification for the picture playwright. Inspiration is two-thirds labor and enthusiasm, with a dash of observation and originality. Stevenson said genius was just hard work. Genius is a negligible quantity without inspiration. There are unusual ideas all around you. See them. Get your idea and you should have your inspiration. Ideas are not so scarce as some people would have you believe. Ideas for scripts can be gleaned everywhere. In your home, among your acquaintances, on the street, in your place of business, in church and, well, everywhere. Trained habits of observation, a notebook and a pencil are necessary equipments. When you have your idea, you have the foundation for your picture play. Not so long since, a Philadelphia publication boasting of great circulation, published a newspaper story called "The Fortunes of the Sun." That story caused great attention. Why? Simply because it dealt with a question that has been known to exist in almost every newspaper office in the land.

Trained newspaper men have known of the open secret but not one thought of putting the facts into an article. The man out West did. He got big pay from the magazine and will get more in royalties when Cohan & Harris make a play of the sketches. The Daily Sun a newspaper, started with the policy of printing ALL the news without fear or favor. The newspaper didn't last long. Newspapers do not print ALL the news without fear or favor. Advertisers have something to say anent the policy of almost every newspaper. This writer thought it would make a good story. He had an idea. It was such an established condition that no other newspaperman thought of it. The idea was rather new to many outside the fraternity and it was a winner. The above is given as an example of how the unusual idea is staring the average scribe in the face continuously. You do not have to sit down once or twice weekly and put out the machine-made ideas. If you are any good at all, you will soon learn to sit down with an original idea, an unusual idea, and the rest will come more easily.

Sargent Directing 'Em

Epes Winthrop Sargent, picture play author, has become a director and is putting on original split-reel comedies for the new Ramo concern, Film Supply Company. They do say his pictures are corkers. All writers will hope for his unbounded success.

Death of Will Carleton

Will Carleton, the poet and successful picture playwright, died recently at his home in Brooklyn, N. Y. Carleton was numbered among our personal friends, was a reader of this department, and often encouraged us by words of commendation. His death takes from this world, a gentleman and a scholar, and a man who did honor to the ranks of picture play writers. His name will live forever in the history of the world's best literature.

Mutual Benefit Societies

Get together, ye picture playwrights, for mutual benefit. Where there are two or more writers in a community why not arrange for joint conferences for the purpose of exchanging experiences? Two heads are better than one, and such meetings are sure to be instructive. We know of several "partnerships" that have been formed from such gatherings and these writing "partnerships" have proven remunerative.

Watch the Advertisements

Keep your eye on the advertising columns of the News. You are safe in submitting your scripts to the concerns found named in this publication. We do not accept shady or misleading advertisements, for the News is accepted and read by the highest classed people within and without the moving picture industry.

Personality Counts

Personality counts in the script as well as elsewhere. We got a letter from a well-known director the other day, in which he discussed the work of an unknown picture playwright, a "find" whom we recommended to his undivided attention. Among other things the intelligent director wrote:

> "There is an indescribable something in his scripts that appeals to both editor and director. He is never anything else but himself and he is certainly original. We read his ideas with personal pleasure even when some of them prove not entirely suited to our purposes."

This writer has little technique, as yet, but there is no machine work in his methods. He observes, ensnares a good idea, handles it originally, and develops it with concentration and enthusiasm. His action stands out, even in the script it "goes over." It impresses. Louis Reeves Harrison says: "Technique is, like health, a valuable thing to understand in order that we may know what to avoid, but health is spontaneous and so is good acting. Those who study the subject closely come to know in time that it is through the earnestness of a man and the depths of his sure convictions that we reach contact with his soul." Mr. Harrison's statement is also applicable to picture play writing. The unconscious appeals in some manuscripts are contagious. They affect the director sometimes, and spur him on to more artistic efforts, and thus the inspired author is responsible in no uncertain way for one of those occasional picture plays that "go over."

Exaggerated Scenes

Exaggerated scenes of any nature are being eliminated from picture plays and it is well for the script writer to remember this fact. Every action is promised by leading directors to perfect the detail of correctness. Rather than attempt to revise scripts containing exaggerated and unconvincing action, directors of the Universal have been advised to reject them entirely. There is a demand for pictures entirely at variance with previous productions, and writers should appreciate this new movement and get in on the ground floor. Write consistent, plausible, logical stories devoid of unnecessary or repulsive crime, and eliminate would-be "heroes" of the underworld. You will stand a much better chance for marketing.

Lo, the Poor Indian

Be careful about your Indian chieftain who waves a big knife and chases the lovely maiden around the frontier post. Our guess is, that within a few short months the Indian principals in Western playlets will be depicted in different characters than that of "revengeful villains." The friends of "Lo" are starting a crusade against making the "Noble Red Man" the goat, and many directors are now utilizing the Mexican for the "dirty work." Educated Indians say they do not object to the depiction of their tribes in true historical way, but they do object to having "White Eagle" pictured constantly as the worst ever. They assert that the Indian has a proud place in America's history. Maybe.

The Contract Writer

We do not think the contract writer is lessening the market for the free lance. The contract writer seems to be an object of universal attack by the rank and file, according to our correspondence. The man who writes on contract cannot keep up a high standard week in and week out. We know, because we have written on contract. Thirty-five dollars a week for two sure-fire scripts is not enough money, either. The Universal tried it unsuccessfully. As free lances the same writers could evolve two scripts weekly and sell them at twenty-five dollars

per script and get fifteen dollars more a week for the same work. Of course, there is the genius who, three years ago, dashed off scripts as a side-line and averaged fifty dollars weekly. However, nobody ever believed that statement, and one good script weekly at twenty-five, thirty-five and sometimes fifty dollars, is better than two scripts weekly with sometimes both below the standard. You have an equal opportunity with the contract writer if your scripts contain "the goods."

"By the Sweat of Your Brow"

"By the sweat of your brow shall ye eat bread," applies to script writing as well as any other line of endeavor. Work! Banish the imp of discouragement and work! When the ideas will not come and your mind works slowly, these things happen to any mental worker, just keep pegging away. Write something. If you cannot do anything else, try and rewrite picture plays you have seen on the screen the day previously. It is practice, and practice makes perfect. Of course, do not submit these revamped stories to editors, for you will get into their ill-graces if you do. But the practice will serve to keep your mental machinery oiled and "your hand in" until the right idea comes along.

The Synopsis Question

R. D. Armstrong, in the Photoplay Author, writing on the script synopsis says: "Put most of your thought and care into a clear, concise synopsis. Forget your audience in the theatre and endeavor to inspire the manuscript reader with the spirit of your idea. The first three stories I ever sold were not in picture play form." There is some meat in Mr. Armstrong's assertion anent the synopsis. Many months ago we urged the sharply drawn, brief, comprehensive synopsis. Condensation is an art, and a difficult one. The most difficult thing the majority of newspaper apprentices have to learn is the art of "boiling down." The same difficulty is experienced by short story and moving picture play writers. The art of saying just as well or better in fifty words what others use three hundred words to tell, is an art well worth cultivating. It is peculiarly essential in script writing. The writer should forget his "audience" whether writing synopsis or action, and should invariably endeavor to inspire the editor with the spirit of his idea. It is true that many directors work almost strictly from the synopsis, but it is also a fact that when the action is convincingly developed in scenes, the author will get more money for his work.

Countless Revisions

"Countless revisions make the acceptable picture play," asserts Mr. J. R. Clemens, in the Photoplay Author. This is true in the case of the beginner. What is worth doing is worth doing well. With added experience, less revision becomes necessary, but it is always well to go over one's work carefully and, where it seems necessary to revise, why revise, whether script has or has not been finally drafted. Mr. Clemens says that two winning scripts of his were first planned and submitted as short stories for magazines. Others have had like experience. "How can we be original," asks Mr. Clemens. "No two persons look at the same thing from the same point of view. Write down things as they strike you. That is being original. The idea may not appeal to the editor, but at least he sees its originality, and he will watch your future offerings with more interest than those of a man who sends in a composite idea squeezed from the points of view of many." In other words avoid the machine-made script, which we mention this week, and be individual.

Lists of Releases

Read the list of releases in the News each week. They indicate the kind of story each company is turning out. Do not submit a Western story to a company that is devoting particular attention to split-reel comedy, nor the comedy to a concern that is in the market for strictly high-class society drama. A study of the released stories every week will give you a line on the kind of scripts desired.

Unusual Experiences

The picture playwright who remains in the harness for a year or so will have many unusual experiences. Sometimes his scripts will be purchased and never produced. He will sometimes wait a year or more before seeing a story on the screen. Sometimes he will sell a script in ten days, and again three months will elapse before his pay comes. One conscientious writer asked us last week if he had not better return fifteen dollars to a certain company. He wrote that he had received pay for a script two years ago and it had never been filmed. We told him to keep his money. He took his goods to market, sold them, and it was up to the purchaser. A certain editor paid us $35 each for three scripts two years ago. They may be in his overcoat pocket yet. We had another director take our script to Europe and back, hold it six months, and finally return it in good shape. We tried every other concern with it, had it rejected, resubmitted again to the original company, which purchased it and produced it. We sold a historical play to a prominent concern and were paid for it within ten days. It was held a year. Then the script was returned to us with the compliments of the manufacturer, who stated that they were not then prepared to produce it and that we could keep the money because the script had been ordered, and that we could sell the script elsewhere if we wished. We were satisfied. We have seen our work credited to others; enjoyed the privilege once of dropping into a theatre and viewing the first script we ever sold, revamped under another title and shown for the edification of a large audience; have had our scripts mutilated, torn into two parts; used for memorandum pads, etc. However, happily, such practices are virtually a thing of the past. It's all in the game, and script writers must have their ups and downs as well as others.

WM. LORD WRIGHT.

MR. ARTHUR V. JOHNSON

Mr. Arthur V. Johnson's first experience on the stage was gained in the hard and trying school of melodrama.

Since then he has supported Robert Mantell and Marie Wainwright in Shakespearean productions.

He entered the moving picture field with the Biograph Co., remaining with them two years as leading man.

Since then he has worked for the Reliance, with whom he closed in order to join the Lubin Co. as leading man.

ADOLPH ZUKOR, THE BENEFACTOR OF POSTERITY!

His movement to immortalize the most notable characterizations of the famous plays of the day makes all futurity his debtor. The earnest labor he is conducting will establish a monument to the actor's art that will be a permanent memorial of his own efforts.

Among the interesting and important personalities in filmdom, the name of Adolph Zukor stands pre-eminent and prominent. His activities are watched with interest and expectancy, his plans are followed with religious regularity, and his movements and manœuvers are observed by every one in the industry with increasing curiosity and wonder. Within a comparatively short time, Mr. Zukor has attained a position with so much prestige that it seems incredible—yet wholly creditable. Virtually a newcomer in the field of film manufacturing, he has acquired so comprehensive a mastery of the manufacturing situation, and so authoritative a knowledge of the requirements and demands of the public, that many of the leading figures in the manufacturing centres older in years and experience, but lacking the native force of leadership

MR. ADOLPH ZUKOR

and the intuitive sense of perspective and proportion so distinctly evident in Mr. Zukor's composition, are content to sit at his feet and imbibe his wisdom, in the manner of the disciples of old

The enormous influence of Mr. Zukor's present position and the substantial promise of greater achievement in the future are founded on those qualities which are embodied in every unusual success. Mr. Zukor possesses prophetic instinct and visionary power, allied with an astute practical sense, a combination very rare but always creative and productive. A startling dream, a bold plan to immortalize the most noted characterizations of the famous players of the day, via the agency of motion pictures, and a vigorous display of energetic endeavor and enterprise to culminate the dream in an even more thrilling realization, and it might be said, a realization far in advance of the time set by, and far beyond the expectations of the practical idealist who originated the vast idea, is the story

of Mr. Zukor's success, and, incidentally, that of the Famous Players' Film Company.

After Mr. Zukor had originated his stupendous idea to produce the great plays of the day in motion pictures, he set about to form an organization, efficient in every department and capable of carrying on his vast plan to successful culmination. With that natural generalship which is displayed in all his activities, Mr. Zukor appreciated the necessity and advisability of connecting with one of the foremost legitimate producers. With this end in view, he approached Daniel Frohman, whose prestige and influence among the legitimate managers have been undisputed for a score of years and whose endeavors to uplift the stage have won world-wide recognition and endorsement. Mr. Frohman shared Mr. Zukor's hopes for better pictures for the present generation and the

erection of a lasting monument to the art of the famous actors of the day, whose genius had until now died with themselves and had left only the memory of their names. Imbued with Mr. Zukor's enthusiasm and encouraged by

the powerful incentive of a worthy work, Mr. Frohman became an active member of the Famous Players' Film Company, and in the capacity of managing director, has done much to bring about the astounding success of the company. After allying Mr. Frohman with his movements, Mr. Zukor interested Mr. Porter, of Rex fame, to join the company as technical director, and the working staff was complete.

The first production of the Famous Players' Film Com-

pany, "Queen Elizabeth," with Sarah Bernhardt, sprang into instant popularity, and is still the sensation of the country. "Queen Elizabeth" was produced in Paris, and while the subject was in the process of production, work was already started on the Famous Players' studio in this city, which is now fully equipped, and in which the "Prisoner of Zenda," the Famous Players' last production, was made. As regards the studio, it might be said that it is one of the largest in the world, and embodies many striking innovations and helpful adjuncts.

The plan of this company to bring the leading players of the day within physical and financial reach of all and

to perpetuate the greatest characterizations of the contemporary stage for the great benefit of posterity, have won universal interest and unanimous commendation. The educational value of the movement cannot be exaggerated or even estimated. Aside from its primary power to elevate the motion picture to a dignity and distinction hitherto unhoped for and a stage equal to the better element of the legitimate drama, the Famous Players' Film Company will exert a tremendous educational influence and will stimulate a wider general interest in classical literature and the organized drama. Such an educational stimulus, for instance, as is to be derived from a series of Shakespearean productions, in which the Famous Players' Company will star the eminent Shakespearean interpreters, Sothern and Marlowe, will bear a universal and permanent value, and through the visual illustration of the scenes in the plays, which even the stage is unable to produce, will serve to increase the interest in Shakespearean studies among all classes

One of the striking factors in the huge plans of the Famous Players' Film Company, is the determination to make every production surpass the one that preceded it, however difficult that may be. "The Prisoner of Zenda" is a convincing illustration of this principle. Massive and magnificent as was "Queen Elizabeth," the "Prisoner of Zenda" exceeds the artistic value of the first production, and is more stupendous in scenery, settings and general scope.

"The Prisoner of Zenda" was produced under the personal direction of Mr. Frohman, and a peculiar point of interest regarding the production is that the original play was Mr. Frohman's greatest dramatic success and his first experience as a director in motion pictures. The picture (famous) play, several scenes of which are herewith shown, is, of course, more comprehensive than the original play and more graphic than the original story. The tense situations and the thrilling and romantic incidents in the story are augmented with a background of appropriate scenery and luxurious settings that add a note of realism and actuality which Anthony Hope in his original story could convey only by his unusual gift of description, but which, nevertheless, is distinctly inferior to nature's varied language.

"The Prisoner of Zenda" is destined to live forever. It symbolizes the very motive for the organization of the Famous Players' Film Company. Future generations will witness James K. Hackett's vigorous dual characterization of the weak but lovable king, and the strong, earnest, forceful man who guarded and guided his welfare, long after their interpreter has passed into memory. The thrilling story of adventure and romance, the undercurrent of intrigue and malicious energy, dominated by a gentle, tender note of love and sacrifice, and the stern truth which the tale portrays, that even greater than love is duty, will live forever in reality, just as Hope's story will live forever in type.

The Famous Players' Film Company has hastened the eventual destiny of the motion picture. It has brought the future of the film to to-day. It has brought the to-morrow of film possibilities within the scope of to-day. Both to-day and to-morrow, and as long as the record of its work endures, which promises to be further into the future than the imagination can gauge, it will embody the spirit of the century and the dream of the ages—prophetic genius and the eternal energy that dares and does.

ECLAIR CO. GETS EXCLUSIVE RIGHTS TO O. HENRY STORIES

The Eclair Company has scored another winning point. Word comes to us this week from their busy offices that they have secured the exclusive rights to produce in pictures the best of the famous short stories written by O. Henry, who has written more universally popular little tales than any other American writer. His little gems appeal to every class.

When produced with the well-known Eclair quality of photography and direction, these little stories should prove to be one of the hits of the year.

Eclair has already produced in America a number of works by prominent writers, such as Edgar Allan Poe's "The Raven"; Longfellow's, "The Old Clock on the Stairs"; Washington Irving's, "The Spectre Bridegroom." The Eclair American Company has also a fine production of "Robin Hood."

POWER'S CAMERAGRAPH AT PLEIADES CLUB

At the Pleiades Club on Sunday, January 12th, the Winsor McCay pictures were clearly and noiselessly projected by a Power's No 6.

KINEMACOLOR ITEMS.

Mr. William Morris, who is known throughout the amusement world as one of the most progressive of the big vaudeville managers, has announced the details of his great amusement proposition, to be launched Saturday, January 25th, at the New York Theatre.

In connection with the novelty features to be shown on the roof, Mr. Morris has planned to open the New York Theatre with a big vaudeville show and is featuring as the special novelty of the entertainment the wonderful Kinemacolor natural color motion pictures.

The newest productions from the five Kinemacolor companies now producing films in California will be shown in Kinemacolor, and in connection with these startling dramas and amusing comedies will be shown some of the beautiful Kinemacolor tropical, scenic and educational subjects, prominent among which will be the celebrated Kinemacolor Weekly Fashions, a feature that will undoubtedly appeal strongly to the ladies.

Following out their recently announced policy, the Kinemacolor Company of America has opened a Boston office. This is the second of the branch offices of this company to be established, an office in Cincinnati having been opened several weeks ago. Other branch offices will be opened in the near future, the locations being chosen which will permit the Kinemacolor Company of America to most expeditiously and conveniently serve the rapidly growing number of houses which are contracting for the natural color motion pictures. The Boston office is in charge of W. E. Atkinson and is temporarily located at 162 Tremont street. This office will carry a duplicate stock of the entire output of the Kinemacolor Company of America, as well as all the features from the foreign Kinemacolor producing companies. This office will serve all of the New England territory.

E. S. MacDonald and E. R. Powell are two recent additions to the executive staff of the Kinemacolor Company of America. Mr. MacDonald, formerly credit man for Spencer Kellogg & Sons, is working out the details of certain improvements in the routine work of the Kinemacolor Company of America, especially in the shipping department, the great increase in the volume of business being done rendering this systematization necessary. Mr. Powell, who was formerly in the banking business in Buffalo, where he gained much reputation as a system man, will have charge of the film service department of the Kinemacolor Company of America.

It is expected that there will be introduced shortly into the new course in photography recently established at the Syracuse University a division of moving picture photography. A stage and dressing rooms large enough for practical instruction will be built.

On Saturday, January 18th, Marcus Loew's Avenue B Theatre was opened with great eclat. The structure is built on the very spot where Marcus Loew, some forty odd years ago, was born, and was erected at a cost of $100,000.

WHEN THE LAST LEAF FELL
Majestic release January 28th.

WASHINGTON, D. C.

Despite all the newspaper accounts and previous pictures of the Panama Canal, an interview with L. J. Simons, the camera man, of the Feature Film Manufacturing Company, of this city, who accompanied the President Taft party in the recent inspection of the Canal, sounds like a fairy tale of old. The bigness of the work, the luxuriant vegetation, the wonderful engineering, the beautiful tropical coloring, all accentuate the most gigantic undertaking of modern times.

"I was with President Taft at all times," said Mr. Simons, "and he was more like 'one of the boys,' than the head of the great American nation. 'Whenever you want me or the train to halt, just say so,' he was wont to remark. 'Remember this is to be a great message to the whole world, and I wish nothing left out.' After that," went on the cameraman, "I almost bossed the President, halting him at the most advantageous points. On one occasion I stood upon the top of one of the huge locks and secured a picture of President Taft at another lock some thirty feet away. This makes a pretty group of scenes.

"The fact that we went to the very bottom of the Canal, gives the views I brought back a uniqueness and close range that has scarcely been possible before. Since President Taft was interested and curious about all the little points, I invaded places that would not have appealed to the average motion picture man. For the benefit of the inspection party every device and machinery was put in action. It is wonderful to note those monster steam shovels consume earth, rocks and water.

"The view of the water gushing through the gates for the first time was a wonderful sight; the Pedro Miguel locks stand as an example of the highest type of cement work, and the hundreds of workmen look like pigmys from the higher elevations. It was especially interesting to examine the spongy earth at Culebra Point in a landslide; for this material is forever moving, filling up the cut at the base. It is proposed that the immense volume of water that will pass through this gap will become the force to hold back the earth. The festivities prepared for the President, the parades and native customs can only be appreciated from the natural views as caught by the camera. Nothing in the future will equal this first official inspection. President Taft, who permitted the first motion picture to pervade the sanctum of the White House, is much interested in this particular industry. He was especially anxious that the photo-reporter get a full story of the events. His frequent inquiry as to whether I was securing everything, and what I thought of this or that view, and how it would look on the screen was both encouraging to the industry and personally gratifying to me."

* * * *

The recent appearance of Mary Pickford in the production of "The Good Little Devil" on the legitimate stage brought an avalanche of admirers from the motion picture ranks to the National Theatre. After each performance the stage entrance was so crowded with those anxious to get a glimpse of the charming little actress and picture play queen that Miss Pickford could scarcely make her way to the curb. A goodly portion of these stage-door admirers were those to whom the five-cent show is the limit of their extravagance for amusement. They knew Little Mary from the screen, and they wanted to see her in real flesh and blood.

* * * *

J. Boyd Dexter has severed his connection with the Maryland Theatre as manager, and his place has been filled by Mr. Johnson, who is keeping up the same high standard of exhibitions that Mr. Dexter established. Several very lucrative propositions have been offered Mr. Dexter, but he has not determined exactly which he will accept. But be assured he will not leave the moving picture field.

* * * *

A new film exchange will soon make its appearance in the city under the name of the Pan-American Feature Film Company, which will handle the best of the American and European markets. It will be located in the Barrister Building, with a Chicago office on Indiana avenue in that city. The president is William Airey, who as manager of the Alhambra Theatre and originator and inventor of many devices and ideas for open-air exhibitions of spectacular films is very prominent in the motion picture arena. W. A. Dawson is vice-president; G. H. Payne, secretary, and L. G. Grossman, counsel.

W. H.

THE LOBBY

By S. J. Newman, Secretary and Treasurer of the Newman Manufacturing Company, Cincinnati and New York

My first article which appeared in the January 11-13 issue covered in a general way the absolute necessity of making neat and attractive lobby displays. I can not too strongly impress upon the minds of the exhibitors how vitally important the lobby is from a financial standpoint. To bear out my arguments I will relate an incident of a little more than a year ago which fits in very nicely in this article. Here goes:

One of our salesmen came to me one day and said that he had encountered the most conservative exhibitor in all his travels. This exhibitor had a very pretty theatre in an Ohio city—cost $22,000 to build—had marble front—twenty feet deep lobby—two outside flaming arcs—everything neat and attractive—except—and that's where he made his worst blunder—he would paste the posters against the marble walls. Of course, unmistakably, this spoiled the whole beauty of the lobby. In fact, it had the same effect as an onion in a violet patch. Try as our salesman might—bringing to bear every known persuasion at his command—he would not be induced to put in brass frames and easels. He would simply say in reply, "I am satisfied." "But we will improve the attendance," remonstrated the salesman, but to no avail. "This exhibitor was so obstinate—one of those unswervable kind—that I believe he would have turned me down cold if I would have offered to make him a present of the entire outfit," the salesman told me.

Thus was revealed a sad state of affairs—and an apparently impossible customer. "Look here, Davis," I said (that's the salesman's name) "you are a pretty clever sort of a chap"; (he is our best salesman) "you go right back and get that exhibitor's order." "Impossible," Davis replied, "I tried everything a man could only to get the cold shoulder every time I called, until once I became so d——d mad I was tempted to call him every name in the unprinted dictionary." "Davis, did you ever hear the story of the stubborn mule?" I asked, and upon being answered negatively I continued, "A mule pulling a dray balked in the road. The whip—even a dray stave—heavily applied by the aggrieved driver to the mule's hoary hide had as much effect as a flea biting an elephant. About this time a farmer driving his wagon happened along. Seeing the predicament of the driver and the utter contentment of the balky mule, he bethought himself a moment, then grabbed his pail, scooped down into an oats barrel, quickly carried it to within almost reaching distance of the mule's nose. The mule was smart enough to know that to eat the oats he had to reach it first, and this could only be accomplished by walking to it, and this mule kept on walking, too, because he could never quite reach that pail of oats, which was suspended on an improvised pole attached to the harness and hung immediately in front of the mule's watering, striving and hungry nostrils and mouth."

"Now, there's a weak point somewhere in that stubborn exhibitor, and the question is how to approach him," I said to Davis. "Has he the best theatre in the city?" I asked. "I think so," replied Davis, "although, quoting him, 'his attendance is equal to any two theatres combined.' There's a theatre in the next block," continued Davis, "which I believe is making rapid strides for the attendance honors. The location is not nearly so good, the theatre is not so new and has no marble lobby, but it is nevertheless neat looking. This exhibitor is very progressive, and at the time when I sold him brass frames and easels he bought them without any hesitancy, realizing the benefits he would derive out of them. He told me that last year he netted $4,600 clear profit." This information gave me an idea. "Davis," I said, "from what you tell me, I believe this progressive exhibitor does as much, if not more, business than the other fellow." "If you can prove that to be the case it will bring down the other fellow a peg and make him sit up and take notice with most startling rapidity."

To make a long story short, Davis left early the next morning, bought the first and last tickets of each of the two theatres, and by subtracting the number of the first ticket from the number of the last ticket, he was able to calculate to a nickel just how much business each exhibitor did for that day. To his amazement he found that the "little fellow" had the larger attendance to the extent of 286 tickets. Davis repeated the same method the next two days with the result that the "big fellow" was doing the least business of the two. When Davis confronted him with this evidence the exhibitor was dumbfounded and dismayed beyond all possibility of concealment. Well, Davis got his order, improved his attendance, and is to-day one of his best friends.

(To be Continued)

RELIANCE AVIATION PICTURE

A remarkable picture has been recently taken by the Reliance Company, of Rodman Law and Harry Brown, the aviator, rescuing Rosanna Forbes, the actress, who was precipitated to the water through a launch explosion.

There was a bit of comedy thrown in with the tragedy, which, by the way, failed to get into the 300 feet of moving picture film. When the excitement attendant on the explosion of the launch had subsided, the body of a man was discovered hanging head downward over the side of the tugboat. It was Eddie Wynard, whom some kind friend was supporting by the legs. Eddie, with the tripod of his camera under one arm, was still turning the crank.

It is said that a splendid, clear film was obtained on this occasion by Reliance, which will be released on January 29th, entitled "Saved by Airship."

MARION FEREL IN "SAVED BY AIRSHIP"
Miss Ferel took a trip among the clouds and is now an enthusiastic aviator.

RODMAN LAW AND ROSANNA FORBES
In Reliance release of January 29th, "Saved by Airship."

THE WILD FLOWER OF PINTO MOUNTAIN

By VIRGINIA WEST

(Adapted from Frontier Release)

THE valley was filled with fog, white and billowy, and the sun, just climbing from behind the mountain, turned it into a sea of drifted snow. Gradually the shadows were dispersed and the fog dissolved as if by magic.

As the sun crept down the mountain side, revealing one by one the treasures of beauty hiding in the nooks and corners made by tree and rock, he discovered the opening of a cave.

Outside was a rude bench, an overturned basket, and an ax. A short distance away a few charred sticks were scattered, showing where a fire had been.

A man came out of the cave and stood looking over the valley. His hair was grey and his face pale and much lined, yet one would know instantly upon looking at him that he was not older than fifty That years had not aged him was very apparent. His face was tanned a very dark brown and his clothes were rough, but there was about him an unmistakable air of culture.

The man stretched his arms a little uncertainly and walked slowly to the bench, where he sat down.

A young girl appeared at the entrance of the cave. She was about fifteen years old and fresh as the newly opened flowers on the mountain side, yet with an air of womanliness about her that almost belied her years.

"Oh, how beautiful the morning is!" she exclaimed, with youthful enthusiasm.

The man did not answer and the girl went quickly to his side.

"How are you feeling, father," she asked tenderly as she put her arm around his shoulder.

"I am all right, dear, except that I feel rather weak." He patted her hand and looked up into her face. Then taking her arm from around his neck, he drew her in front of him and continued to look at her.

"How fresh and happy you look. Are you happy, little girl?" he asked

"Yes, father; why shouldn't I be happy in such a beautiful world? Only I should like you stronger."

"Don't you ever feel that you would rather live somewhere else? Don't you sometimes feel that I have wronged you by bringing you to such a place?"

"Why, father, that was so long ago I have forgotten all about it. I love these mountains and I never feel any desire for any other life. You have taught me much and I have been free and happy."

"Thank God for that," murmured the man.

"Now I am going to straighten up a bit and then go for berries. I saw such a lot of them the other side of the trail yesterday. You sit here in the sun and I'll bring you a fine lot."

She kissed her father and went into the cave. He could hear her moving about and humming softly. "Thank God for that, anyway," he murmured again.

In a short while the girl returned with a basket.

"By-by; get your mouth all fixed for some luscious berries, for I'm surely going to bring them," she said as she gave her father another kiss.

When the girl was out of sight so that the man could no longer watch her lithe figure as it swung along the path, he stretched his legs along the bench and leaned back against the rocks. With half-closed eyes he sat watching a buzzard sailing and circling over the valley.

A sudden passing pain in the region of his heart made him straighten up quickly for a moment. A troubled look came into his eyes.

That pain had bothered him a good deal lately. In the winter he had had a very severe cold which settled on his chest and it had left him very weak. Lately the pain had come.

"Poor little girl. What is to become of her?" he thought sadly. "I must tell her more of her story and prepare her for what must come soon."

His mind began to wander back over the years, and scene after scene presented itself to him. He saw his home in the East with its rich and beautiful furnishings; his young wife who so well adorned it; his baby girl who came to them the second year of their marriage. They had been so happy, he and his wife. They had had all that could be wished for, it seemed, both of material things and of blessings that last.

Then his dear one had been taken sick and all the medical power obtainable was brought to her aid.

While she lay so ill things had gone wrong in a business way, and one day he had found himself with less than one-tenth of his fortune left.

Then, in spite of every effort and care, the wife died. This was the supreme test of James Antony, and under it he failed. Just as many another man, he thought that he was strong until the test came.

Nothing was left to him, he had thought, and so life was no longer of any value. Tears ran down the brown cheeks as the weak, sad man remembered the scene. He saw himself sitting in his library, a revolver in his hand, ready to do a terrible thing. Then he remembered what he had many times thanked God for, a lisping baby voice saying, "Baby lonely. Please, papa, kiss baby." He had caught the little one to his breast and had thrown the revolver far from him.

But James Antony had not had the courage to face the altered conditions in the familiar surroundings, so he had sold everything he had left and gone as deeply into seclusion as he could. Now the question faced him whether he had done right to his daughter in so doing.

Another pain seized him and he struggled to his feet, only to fall back again across the bench.

So the girl found him when she returned with her berries.

"Father, father!" she cried in distress. One glance at his face told her the truth. She remembered having heard someone pass along the trail while she was picking berries, so she ran swiftly in that direction.

After going some distance the girl came upon two woodsmen chopping wood near the trail.

"Oh, come with me, please," she gasped out. "I fear my father is dying. Please come."

The men went with her. They lifted the man and laid him upon some blankets the girl had brought.

Slowly Antony opened his eyes and looked vacantly around him for a moment. Then his eyes cleared and he said to the men, "Do you live near?"

"Yes," answered one, "we live together in a cabin about two miles over the mountain. My name is Baker, John Baker, and his name's Leon Noble. Can we do anything for you? Is there anything you would like to ——"

"Yes," interrupted Antony. "I know that I am dying and I want you to promise me that you will care for my little girl and see that she gets back to the East. I have told her where I came from. She will be known if she says she is James Antony's daughter."

"We will do what you ask," promised Baker, and Noble seconded the promise.

Antony lay back in his daughter's arms and closed his eyes. Without opening them again he said, "My little girl, forgive me for the wrong I did you in bringing you here."

"Oh, father," said the weeping girl, "you have done no wrong to me. I love it here. Can't you stay with me?"

"No, I must go. I am very tired. Good-bye."

He sighed, and the spirit so long troubled, was free.

The men stayed at the cave that night and the next day James Antony was placed in the bosom of the mountain which had befriended him for so many years.

The girl made no objection to going with the men. She knew that was the wisest thing to do. So she took up her abode in the little cabin and went about the household duties as she had been doing in her cave. She told the two men who had befriended her that she would go East, but she wanted to wait a little while. The summer was so beautiful there that she felt she could not go.

When the leaves fell and the flowers were gone it would not be so hard.

So the days passed and she lingered on. And the longer she stayed the more the two men felt that they could not let her go. They had nicknamed her Wild Flower, and it seemed to them that her going would mean for them the going of summer.

One day John Baker returned from work a little before his friend. Wild Flower was sitting in front of the little cabin. The man threw himself down on the ground near her. "You'll want to go soon, I reckon," he said.

"No, I won't want to go, but I feel I must since my father wished it. He must have known what was best for me."

"We'll, miss you a mighty lot," said the man in a low voice.

"I'll miss you and Leon, too," she answered, "and the mountains."

"I'll miss you more than I can say, Wild Flower."

The girl did not answer.

"Do you know why?"

"Why, I suppose because you like me. I'll miss you because I like you."

"Only like me?" he asked, rising and standing over her.

Again she said nothing.

"I love you, Wild Flower, love you more than I know how to tell you," said the man passionately. "I want you to marry me. Won't you?"

There was silence, but for the man's breathing. Then the girl arose and faced him.

"I don't know very much about love," she said, "but I know I don't love you the way you mean. I love Leon just as much."

"Perhaps after a while you might."

"No, I don't think so."

But Baker, as many men before him and many after him, believed that the girl would love him, that her answer could not be final. He was content to wait a while, until a few days later he came upon Leon and Wild Flower accidentally, and surprised them so that they could not conceal the situation. But he knew his rival was no more successful than he had been. However, this did not lessen his jealousy.

The next morning the two men started to their work as usual. When they were well out of sight of the cabin, Baker turned to Leon suddenly, almost fiercely.

"Do you love Wild Flower?" he asked.

"Yes, I do," was the reply. "I ask you the same question."

"I love her, and I must have her," answered Baker.

"We can't both have her."

"Then we must fight for her."

Leon did not answer, but at once laid down his axe and took off his coat. Baker did the same. In a moment they had gripped each other and the fight was begun.

With a woman's intuition the girl felt sure, when she saw the two men leave the cabin, that all was not well. Soon after they had left she started in the direction they had taken.

When she came upon them, for an instant her heart stood still. They were fighting with the strength of wild beasts, their friendship of years fast turning to hatred, as they fought.

Quickly the girl realized the situation. "Stop!" she cried, trying to force them apart.

Something dropped from John's neck to the ground. Wild Flower picked it up and examined it. It was a rosary which had been broken in the fight. The girl knew what it was, for her father had shown her one which he wore because it had belonged to her mother. She again went to the young men and held the beads up before them. "I command you to stop," she cried. "You will gain nothing. I do not love either of you and never will."

The men released their hold and fell apart. When their eyes met those of the girl they turned away in shame.

"You may well be ashamed," she said. "You fight over me as though I were a beast. Worse than that, you expect the winner to claim me as his just reward. Why, even the females of the woods have the right to choose their mates. I have watched them many times, and from the squirrels to the mountain lions, the female has the right to choose. Surely I should have the same right. I am an ignorant, uneducated girl in many respects, but I know that that is true." She paused and looked sadly at the men. "Now," she continued, "I want you both to stay here and not follow me. Before I came to live with you, you were good friends. I am going away and you can be good friends again."

"Wild Flower!" exclaimed both the men at once.

"Please do not try to stop me, I am going."

"But where?" asked Baker.

"I shall go to the convent in the town. The sisters will care for me until I can go East. I know about them. Father told me. Good-bye."

The girl turned and slowly went back along the trail to the cabin. The two men stood gazing after her as though turned to stone. After they had stood so for some minutes, even after she had gone from sight, Leon turned slowly and looked at Baker.

"John," he said, "I think we are two of the most contemptible cusses I know, to bring this into that little girl's life."

"You're right," answered John, "and the worst of it is that we can't help matters now."

"No, but we can do what she told us to and be friends again. Will you?"

John held out his hand and the two men turned to their neglected work.

So many letters have come to the News asking my criticism of enclosed scenarios, also requests to show how a scenario should be written; how to write the synopsis; how to put the scenes in form, etc. All this takes time—more than I have available. Complying with so many requests, in lieu of the story next week, Miss Virginia West will write a Model Scenario, for would-be writers. Extra copies will be printed and can be obtained for 10 cents each. Others will follow. So do not lose this opportunity. SUBSCRIBE NOW.—(Editor M. P. N.)

The Paducah, Ky., high school is using a moving picture machine bought by the history students of Miss Kate White's class.

A new and seemingly successful manner of fighting ignorance and disease is being practiced in England, where moving pictures are being presented in which leading actors impersonate different dread diseases.

HELENA, ARK.—F. C. Seford and Maxine Theatre and Idle Hous Theatre were sold to Joe Treumper, Jr.

NEW YORK CITY, N. Y.—Mlle. Dazie, the dancer, will open up a new theatre of her own, the Maison du Danse.

LASALLE, ILL.—A new moving picture theatre will be opened up on First street between Joliet and Marquette streets, Peter Mackiney and Thos. Whitfield, managers.

AN AWKWARD MIX-UP
Kinemacolor release.

MIATT-PATENTS DEPARTMENT

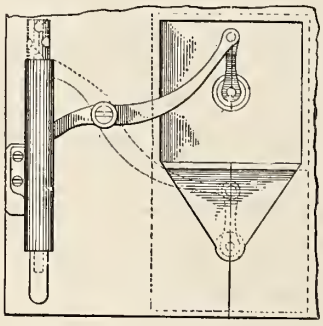
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc.., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In the Patent Office Commissioner Moore reports conditions as fairly good considering the great handicap represented by the insufficient force, and inadequate salaries, and the want of sufficient room and proper equipment. He bemoans the fact that Congress during the last year has failed to make any provision for increase in salaries of employees and force, and reiterates the recommendation contained in previous reports with reference to the necessity for a further recognition of the high-grade work done by the Examining Corps. He calls attention to the exceptional conditions that prevail in his office, not only by reason of the fact that the office is self-supporting, but chiefly because of the fact that the trained examiners are in great demand with prominent firms and business trusts, and that it is the rule, rather than the exception, that when a man is sufficiently experienced and trained to become of value to the Patent Office and inventors and patentees alike he receives an offer of higher compensation from the outside. This exodus of a trained class of men necessarily has a tendency to reduce the average efficiency of the corps, so that it is a difficult task to maintain a proper standard for the expeditious and successful conduct of public business. Obviously the moving picture art and trade has to suffer with other branches of industry, and it behooves the readers of the News to use their influence with their congressional representatives to the end that the Patent Office may receive fair consideration and relief, in the interests of all concerned.

Cinematograph is meeting with favor in the Philippines. The publicity committee of the Manila Merchants' Association has completed plans for a film of the city of Manila. The tobacco industry of the city will be one of the chief industries that will be shown in detail. A film of the mining industry of the Philippines will be taken later.

Patent No. 1,048,379, issued to Alva S. Warren of Batavia, N. Y., relates to devices involving reels or spools for receiving a strip bearing pictures that may be brought into view successively, and is designed to provide an improved and novel construction wherein a plurality of supporting and guiding devices are so arranged that a strip bearing pictures on opposite faces thereof may be so moved as to exhibit the pictures on either side of the strip or film. In carrying out the invention the supporting structure is adapted to be reversed by bodily inverting the same, according to whether the pictures on one side or the other of the film are to be viewed. Claim is made to a picture exhibiting device adapted to stand with either end uppermost, comprising two frames, unjointed links uniting the frames at each side and pivotally connected therewith, the said links ranging diagonally to the horizontal center of the frames, articulated links comprising shorter and longer members pivotally united with each other, and pivotally united with the frames at approximately the horizontal center of the latter, a spool near one end of one frame, a spool near the opposite end of the other frame, a guide roller on each frame at opposite ends, and a flexible exhibiting strip, the ends of which are secured to the spools, said strip passing from the spool of one frame over the guide on said frame diagonally to the guide on the opposite frame, and thence to the spool of said opposite frame, the said spools being mounted to turn in the frame and provided with means to turn said spools.

GOOD. "An English critic suggests that Mr. Carnegie establish a fund for the retirement of poor actors. That would leave us nothing but the movies to go to."—Detroit Free Press.



Patent No. 1,047,915 to David S. Cole, of Washington, Iowa, relates to photographic shutters of the pneumatically operated type, and is designed to afford a shutter mechanism which will be very light of movement, wherein friction will be greatly eliminated, and having means for stopping the shutter at each end of its stroke. The device consists of a front board comprising a pair of spaced members having opposed apertures, one of said apertures further having a downward triangular extension terminating in an arcuate corner, a shutter slidable between said members to cover said apertures, an air tube mounted upon said front board, and having its upper end slightly spaced therefrom, a stop beneath said air tube having an arcuate seat, a plunger slidable in said air tube, a link having its upper end pivoted to said plunger, and its lower end adapted to engage the seat of said stop, a second link having its lower end pivoted to said shutter and adapted to engage the arcuate lower corner when depressed, and an S-shaped lever having its ends pivoted respectively to said links and its center to said board.

Trouble in the Zoo.
Coon vs. Swan, 30 Vt. 6.

"Some there be that shadows kiss,
Such have but a shadow's BLISS."

Obviously superlative happiness is not merely a matter of name, as witness a decree of divorce granted in re. *Bliss* vs. *Bliss* (142 Southwestern Reporter 1081). Verily—

"Where ignorance is BLISS,
'Tis folly to be wise."

TRADE-MARKS are becoming an important factor in the motion picture art and industry, and picture-playgoers are learning to size up and classify the films by their distinctive symbols of production, a fact which we have noted on various occasions, especially in the higher class electric theatres. This is as it should be. Let the film trade-mark become a veritable symbol of "Good Will," a guarantee of moral faith on the part of the producer analogous to a guarantee under the Pure Food and Drug Law, so that the mere exhibitor and observer may be absolved from all blame, and the responsibility for inferior or questionable production rest where it properly belongs. This will not only protect the public but the producer as well, and render his mark a valuable asset. As a matter of fact certain well-known trade-marks have become so valuable as to entirely overshadow all other

business assets, it being estimated that the aggregate value of well-known American trade-marks must reach into hundreds of millions of dollars.

fact is well known that the ultra-violet rays of the spectrum are totally invisible to the human eye, although highly effective in photography. Nevertheless it has been found that the ultra-violet rays may be used to advantage to increase the resolving power of the microscope. Hence a kind of artificial eye has been devised for focusing and adjusting the image, consisting of an eye lens of crystal glass, and a retina of fluorescent glass. The image formed on this retina by the ultra-violet rays can be examined visually through an ordinary lens. The fluorescent light, however, is injurious to the natural eye, and this method of examination must be sparingly used.

Patent No. 1,049,182 issued to Robert L. Watkins, a resident of the Borough of Manhattan, City, County and State of New York relates to picture micrographic projecting apparatus, the main object of the invention being the provision of means for reflecting magnified images, the device being especially adapted to the use of physicians in the examination of blood, etc. Other objects of the invention are the reflection of the magnified image from the microscope in such manner that the observer can view the reflection while sitting upright, without bending over as is customary in microscopic work; the mounting of the apparatus upon and in connection with an enclosing desk having a movable top; the provision of special adjustments for the condensing lens and reflector used in projecting a beam of light through the microscope and into the camera; and last, but not least, the provision of apparatus of the type mentioned which may be used in taking enlargements of microscopic objects which are in motion, in a moving picture machine, so that the movements of microscopic animal organisms may be viewed on a vastly magnified scale by large audiences.

Judging from the title of the case, GOODRIGHT vs. NO-RIGHT (2 W. Bl. Eng. 746) there would seem to be little doubt as to who ought to win, yet

"Mortal vision is a grievous bar,
To weigh truth with."

Unkinked Obiter Dicta.

"What we cannot do in a straight line, as the bee flies, we ought not to do in a roundabout way, as the fox runs." Judge Lamm in 129 Southwestern Rep. 39.

From Brief of Patent Law Association re. Oldfield Bill H. R. 23. 417.

"It can be demonstrated that the patent system is the most important feature of our government."

"Many who have hitherto approved the objectionable bills or sections because of lack of information seem now to appreciate better the value of the patent system. These men admit, after strenuous argument, in some cases fairly, in some cases grudgingly, that nearly all the familiar facilities of daily life are the outcome of invention developing through patents. *Wherever invention has permeated an art the comfort of living has been amazingly advanced, the cost of living accordingly reduced. It has been shown, for example, that but for invention looking to the reward of patents, the whole world—every man, woman and child—would to-day be engrossed in a desperate struggle to secure even the bare necessities of life."*

Geo. Wm. Miatt

(Full copies of patents cited furnished to our readers for ten cents each. Order by number.)

OLD FORGE, PA.—A new theatre will be opened up. Cost $15,000. Gibbs & Co., managers.

OSHKOSH, WIS.—The Oshkosh Theatre Co., which will have charge of the Grand Opera House in this city, was organized. W. S. Butterfield, of Battle Creek, Mich., is president.

BROOKLYN, N. Y.—A contract has been let for the erection of a brick theatre building for the Wm. Fox Amusement Co. on Broadway and Ninety-seventh Street.

HALLBERG'S NEW TICKET COUNTING AND DISPENSING MACHINE

Every amusement place using roll tickets of any standard make, and especially those conducting motion picture theatres, where the standard roll of 2,000 tickets in varying prices is used, will be interested in the device illustrated herewith.

This illustration shows the Hallberg ticket counting and dispensing machine, within which may be placed a standard roll of tickets in a few seconds' time. After the roll has been put in, the device is closed to the operator by a lock, who which the manager or proprietor only carries the key. By the action of a single lever, operated with one hand by the ticket seller, the machine automatically takes one ticket from the roll, counts it on an automatic continuous register, just the same as a cash register would do. After the ticket has been counted, it is pushed through an opening in front of the dispenser, where it is discharged and picked up by the purchaser.

The use of this machine makes it unnecessary for the ticket seller to tear off or handle a single ticket. The

customer or purchaser soon becomes accustomed to receiving the tickets directly from the mouth of the machine, which absolutely prevents the reselling of tickets and keeps an accurate account under lock and key of every ticket sold.

The machine is heavily and simply constructed, is of artistic design and occupies very little room, requiring only a space 8¾ inches high, 14 inches long and 3 inches wide. Where tickets of more than one price are sold, two machines can be installed, one on either side of the window opening, and the speed at which the tickets can be delivered is many times the possibility of the seller making change; as a matter of fact, more than 150 tickets a minute have been dispensed on test. The design is perfect and attractive and the finish is high-class throughout. They are available at the present time in either oxidized copper or nickel finish, and we recommend that readers of the Moving Picture News communicate with Mr. J. H. Hallberg, 36 East Twenty-third street, New York, for the purchase of these machines

The picture business has proved a veritable bonanza to the Indians of the Western reservations.

The demand by Western film makers for real redskins has largely solved the problem of tobacco and firewater.

The foremost producers of Indian and Western dramas in the world, the Kay-Bee and Broncho companies, owned by Messrs. Kessel & Baumann, have a large number of Indians under service. Over one hundred Sioux Indians from the Pine Ridge Reservation are working for them, and with every five a chief is required. The Indians receive from $7 to $10 per week and their expenses, while the chiefs are responsible for their various bands and are paid from $10 to $12 per week.

THE MYSTERIES OF THE ROSARY

There is being made in America now one of the greatest features which has been seen in this country, covering the field which has been covered in the past by such pictures as "The Holy City" and "The Passion Play." This feature is being produced in three reels and will be released through the well-known concern, Union Features. The title is "The Mysteries of the Rosary." This will undoubtedly be one of the big successes of the year. Over 200 people were employed with the splendid cast of leading characters and gorgeous settings. The release date will be announced very shortly.

SPECIAL EVENT FILM MANUFACTURING COMPANY

Mr. Beck is now leaving for Elmira and Utica to take some pictures of the institutions' inmates and local views for his educational series. His little camera will soon be on the market, and you will be able to take the picture and print it with the same machine. Mr. Beck has covered over 10,000 miles since the first of January in search of interesting subjects for educational purposes. He is one of the most experienced traveling camera men in the United States, and while on his travels is always on the lookout for new subjects.

The Special Event Film Company has a new tripod, panorama and tilt which they are placing on the market at a very reasonable price.

"BUFFALO" JONES

Col. Charles J. Jones is making his last appearance on the lecture platform, before giving up his lecture work and retiring to a well earned rest. He will appear for three lectures at Carnegie Hall on Monday evening, January 27th, Wednesday afternoon and Wednesday evening January 29th, matinee 3:30 and evenings at 8:30, where he will deliver his lecture on the Most Daring Hunt Expedition the world has ever known. Lassoing Wild Animals in Africa. Those of our readers to whom Buffalo Jones is well known, and who would like to pay him a farewell visit, are advised to avail themselves of these last opportunities.

SCREEN CLUB BALL

The Screen Club ball will be held on Saturday evening, April 19th, at Terrace Garden, Fifty-eighth street and Lexington avenue.

In the place of the usual motion picture entertainment, the club will give a white face minstrel performance in which the leading stars and players of the picture play world will take part. Mr. William Robert Daly is in charge of this entertainment and is ready to receive suggestions from any and all members of the club.

The program is in charge of Mr. Charles Abrams, who has already contracted with many of the leading manufacturers who have taken space in the pages of the booklet.

Mr. Jules Bernstein has charge of the sale of the boxes, which are being sold at $50 each.

Tickets to the entertainment and ball will be sold at $2.00 each, admitting a gentleman and a lady, extra lady's tickets to cost $1.00 each, when the lady is accompanied by a gentleman or is one of a party.

The ball will undoubtedly be the most successful affair of its kind in the history of the motion picture world, and it is anticipated that several thousand dollars will be realized. This fund will lay the foundation for the building of a permanent clubhouse

Any communication regarding the ball may be addressed to the corresponding secretary, Mr. Calder Johnstone, and will receive immediate attention.

THE OPEN ROAD
(Reliance for January 22nd.)

The Reliance two-reel release for January 22nd, under review at the present writing, presents a drama which was written by Forrest Halsey. The story, although not in any way unusual, has been very nicely played by the Reliance players.

The centrepiece of the story is the son of a millionaire. This son of a millionaire falls in love with and marries a chorus girl, is disowned therefor by his father, and is deserted by his brilliant choice when she discovers that he is penniless. Having nothing to which he can turn his hand for a living, the young man falls in with a tramp and takes to the open road. Life in the open tends to make him strong and muscular in body; so much so that when he comes across a traveling company of "Uncle Tom's Cabin" players and falls in love with another pretty actress, he is able to knock his rival out in the first round.

The father of the young man sends a detective after him, who, upon meeting with him, gives him a bit of news that is welcome, namely, that the woman he had married had been already the wife of another man. He therefore immediately marries the little actress of the traveling company. His father, hearing this, although he has relentingly sent for his son, now refuses to receive him.

The old man, however, falls sick, and an item which catches the son's eye appears in the papers, stating the necessity of the transfusion of blood from some healthy man in order to save the life of the old millionaire. The son straightway steps in and, becoming the savior of the old man's life, is taken again to his father's heart, along with his pretty young wife.

INSTALLATIONS OF POWER'S CAMERAGRAPHS

Power's Cameragraphs have been installed by the Laemmle Film Service, of Minneapolis, in the State University of Minnesota and in the Cokata Opera House, at Cokato, Minn.

A WOULD-BE ROMEO
Punch release January 30th.

AN AVIATOR'S GENEROSITY
Great Northern release February 1st.

Manufacturers' Synopses of Films

VITAGRAPH

HOW FATTY MADE GOOD, by Ralph Ince (Jan. 31).—Hughie is one of those fat, good-natured country boys, in love with a girl. His rival is a thin, lanky youth by the name of Zeb. Hughie falls from the good graces of the girl when he falls out of the apple tree, trying to get an apple for the girl. Zeb happens along and, fortunately for him, happens to have an apple which he hands to the girl. They leave Hughie sitting on the ground, sore at himself and all the world.

A show hits town, starring one of those cheap Shakespearean ham actors. Zeb gets a couple of tickets and takes the girl, Lucy, to see the shoy. Lucy flirts with the leading actor. Lucy gets Zeb to take her to the back door after the show. The actor comes out, he recognizes Lucy and invites her to have an ice cream soda. She accepts. They both exit, leaving Zeb in the same frame of mind as they left Hughie. Lucy falls for the cheap flattery of the actor, who is swelled up over his success and inveigles Lucy to elope with him.

While all this is going on, Hughie, who has had it in for Zeb for stealing his girl, meets an old friend, a prizefighter, who is training for a bout. He receives boxing instructions from him and becomes quite handy in the art of self-defense. He goes looking for Zeb, but happens to come across the actor planning to elope with Lucy. He makes up his mind to throttle the scheme. He overhears the actor engage a cabby to meet him after the show and drive Lucy and him to the station. Hughie is there on time, and when the actor and the girl enter the carriage he quickly jumps on the seat, whips up the horse and drives off. Instead of driving them to the station, he drives them into the country to a lonely spot. He opens the carriage door. The actor indignantly demands an explanation and he gets it in the shape of a good licking from Hughie. Lucy, by this time, realizes her position. She gratefully thanks Hughie for rescuing her from an awful fate and becomes his only own.

LUBIN

THE HOUSE IN THE WOODS, by Eleanor Talbot Kinkead (Jan. 31).—Major Morris, a country gentleman, has an adopted daughter, Marian Lane, to whom he proposes to leave his fortune. His nephew, George Harris, is in love with Marian, but more particularly with her prospective wealth. Marian is beautiful. Wishing to obtain a portrait of her, Morris engages a young artist, Alfred Earle. The picture is painted in the style of a famous masterpiece. A speedy attachment springs up between Marian and Earle. George, jealous, comes upon Marian's picture one day, at its completion and, taking a knife, riddles it. He only precipitates matter. Earle declares his love, the major consents, and Earle and Marian are married. The major gives them a pretty bungalow on his estate called "The House in the Woods." They take possession, and for a time all goes well. Then George begins the machinations whereby he effects an estrangement between his uncle and Marian. A famous portrait in the major's library mysteriously disappears. George, who has himself stolen it, convinces his uncle that it was taken by Earle and sold for a large sum. Morris, indignant, accuses Earle. Earle, equally indignant, denies, and he and Marian, deeply wounded, leave "The House in the Woods." Five years later. Earle, unsuccessful, is living with his wife and child in a garret, but struggling heroically. George sends a false telegram to his uncle saying Marian is dead. The major turns to George for solace, and makes him his heir. George now enters upon a life of depravity which hurries him to an untimely end. Meanwhile, Marian seeing that Earle is breaking under the strain, decides to take their little boy and secretly return to "The House in the Woods" hoping for a reconciliation with Morris. One day, while Earle is working, unobserved she slips off with the child. She goes to "The House in the Woods." Rumors spread that the place is "haunted." Morris, seeking an explanation, offers Sam, his negro butler, ten dollars to spend the night there. The negro agrees, and, comfortably settled, is enjoying a supper when the door opens and a white robed figure stands on the threshold. Sam makes a dash for the window and disappears. Determined to solve the mystery, the next night Morris himself goes to the little house. As he reads he falls asleep. The door opens. A beautiful child enters, approaches and lays its hand on the major's knee. Startled, the major wakes. Again the door opens. Marian enters, she goes timidly toward him. Before he realizes that she is not a spirit, a carriage arrives, Earle springs out, enters, and rushes to his wife and child. He has sold his great picture and is rich and famous. He hands the major a letter. It is a dying confession of George's guilt and of Earle's innocence. Morris reads the letter and grasps the hand of Earle. He draws Marian to him, tenderly kisses her and, reaching down, lifts the child in his arms.

CRYSTAL

ACCIDENT INSURANCE (Feb. 9).—Pearl White opens an office in Red Dog, Nevada, as an agent of the Quick Pay Accident Insurance Company. She goes out for business. She makes herself known to all the miners in town and awaits their applications. The first to call is Chester. He gets insured and, a little later, accidentally shoots himself in the arm. He collects his insurance money and tells all the boys of his good fortune. Instantly there is a rush of business, and Pearl is swamped with applications. She issues policies to all. Then the men devise schemes to get hurt. One rolls down the mountain side; another shoots himself in the arm; still another trifles with a box of dynamite, and so on down the line, until there is not a man in town who cannot boast of some injury. They anxiously await the money from the main office, and are somewhat dismayed when Pearl receives a letter from the main office of the company that it has failed, and that they cannot collect. Pearl is in a fair way to being mobbed when Chester, who has taken quite a fancy to her, rescues her, and the men have naught to do but to congratulate the pair on their approaching wedding festival.

On the same reel:

HER LADY FRIEND.—Belmont pays attention to Miss Alden. When he calls she is entertaining her friend, Miss Pounds, a man-chasing old maid. She immediately claims Belmont as her own, and he cannot shake her. He hits upon a scheme to make his friend Slick, a promoter, the recipient of Miss Pounds' attentions, but Slick is all for Miss Allen. Miss Pounds is informed that her aunt has left her a fortune of $5,000, and Belmont apprises Slick of this fact, telling him that he can get her to invest it in his schemes. Slick, however, fools Belmont by writing a note to Miss Pounds, telling her that she has been left $50,000 instead of $5,000, and leaves the letter where Belmont can see it. Belmont immediately rushes to Miss Pounds' home, and, proposing to her, is accepted. Slick, meanwhile has proposed to Miss Alden, and when Belmont and Miss Pounds call on Miss Allen they find Slick there. They explain that they are engaged, so do Slick and Miss Alden, and Belmont cannot understand the hilarious laughter that greets his announcement of his engagement to Miss Pounds, due to Slick's little trick.

REX

HIS SISTER (Feb. 9).—George Halsey associates with evil companions, but manages to keep the knowledge of it from his sister, with whom he is living, both being orphans.

George commits a theft and is arrested and convicted. The sister, in order to get away from the disgrace, goes to a small country town and becomes a professional nurse.

She becomes acquainted with Phillips Moore, a minister, while nursing his sister through an illness. Their friendship ripens into love, and later, when Phillips proposes marriage, she accepts.

George, on being released from jail, takes up his old life. He comes to the same town where his sister is living, and makes an attempt at robbing the minister's house. He is surprised in his act, but manages to make his escape, but is shot. He evades his pursuers, but the loss of blood from his wound renders him unconscious. He is found by his sister. She takes him into her home. He stays there until he has recovered from his wounds, his presence being kept a secret.

Some gossiping neighbors find out that George is in the house, and the tongue of scandal starts wagging. The news reaches the minister's ears, and he goes to Lois' house to ascertain the truth. The sister, fearing that if her brother is recognized it would cause his arrest, denies his presence in the house. The minister, knowing that Lois is untruthful, misconstrues her motive. He leaves the house and decides to break off their engagement.

George realizes that his sister has lost the man she loves in order to protect him. His manhood asserts itself. He goes to the minister, makes a confession to him, explaining all to the minister's satisfaction. The minister and Lois are brought together again. The brother leaves them after vowing to lead a better life.

NESTOR

THE STRIKE-BREAKERS (Feb. 7).—Roy, an easy-going young man, is persuaded by Milly to wake up and show his mettle. He is made sheriff and Milly accepts him. Her father, Mr. Carston, is the manager of some profitable mines, and his foreman, Larsen, has hopes of marrying Milly. He starts to propose to her, but she shows him her ring and tells him she is engaged to Roy. Larsen is embittered and his sullen nature calls for vengeance upon the woman who threw him over.

His chance arrives when Mr. Carston goes to an adjoining town to get the money from the bank for the payroll. The weather has been bad, and the stream is swollen, and the bridge has been destroyed. Mr. Carston is obliged to fume and fuss.

The miners finish work for the day. They cross the small bridge which spans a chasm, and which leads from the mines to the miners' cabins and the paymaster's office, and go to get their money. They are informed that the payroll is delayed, Mr. Carston not having returned, and are asked to call back later.

Larsen seizes the opportunity to inflame the miners. He tells them that Carston is trying to beat them out of their wages, and incites them to demand their money at once. Milly overhears this and, sending a messenger to Roy, she rides off to see what has happened to the stage. She rides hard and comes to the opposite side of the stream. She explains the desperate situation, and Mr. Carston throws her the bag across the stream. She gets it and hurries off as the stage driver and passengers start to construct a temporary bridge across the stream.

In the meantime the men have gotten beyond control. They smash the paymaster's office and disarm and capture two deputies sent ahead by Roy. Roy arrives and warns the miners to hold off, but as they press forward, he spurs to the bridge, and setting his horse free, he draws his revolvers and tells the men that he will kill the first man who sets foot upon the bridge. He cowes the miners, but one throws a rock, badly injuring Roy, who staggers and supports himself by holding on to the bridge rail. The man follows it up and jumps on to the bridge, and Roy promptly kills him. The crowd surges back as Milly dashes up behind Roy, holding the black bag on high and crying she has the wages.

The miners are ashamed and vent their feelings upon Larsen, who is rescued by Roy, who will not give in until he has marched his man safely to jail. He then collapses. His reward is the adoration of Milly and the thanks of her parents.

FRONTIER

THE BRANDED SIX-SHOOTER (Feb. 5).—In the little town of Martinez, N. M., lived two brothers, Buck and Dave Conners, who were unfortunate enough to love the same girl, Ruby Howard, the daughter of a rich rancher, but Ruby shows her preference for

the elder brother, Buck, which causes jealousy to spring up in the heart of Dave. While in this mood he is accosted by a casual acquaintance, a low-browed Mexican vaquero, who, seeing the mood that Dave is in, takes advantage of it and takes him over to the village saloon, where they meet Jack Saunders, a man of bad repute, who has been mixed up in quite a number of flimsy deals. Through the influence of Saunders and Pedro, the Mexican, Dave agrees to carry out a little job. He agrees to meet them at a certain time at a spot known as the "hole in the rock." He leaves them and goes home. In the meantime Pedro has had a little trouble with an Indian. The Indian leaves him with revenge in his heart. Dave, very sulky over his experience at the post-office, where Ruby showed her preference for his brother, arrives home, and his dear old mother asks him to come in for supper, and he, in a nasty mood, refuses. Buck, his brother, who has arrived home previous to that, takes his mother into the house to partake of their supper. Left alone with his own thoughts, Dave discovers that his brother, Buck, has left his six-shooter and holster hanging on the wall. Dave, in his jealous anger, sees his chance to repay his brother for winning Ruby's affections. He steals his brother's gun, which is branded on the handle with his name. He goes to the appointed place to meet Pedro and Saunders, and while they are laying their plans they are overheard by the Indian, who rushes into the village and informs the sheriff of what they intend to do.

The afternoon stage of the Tijeras-Jemez line, which passes through a little town, Martinez, is on its down trip, and Dave, with his two evil companions, carry out their plans, Dave leaving his brother's gun purposely on the ground so that the blame will fall upon his brother. The stage arrives at the post-office and Ruby's father and mother, who have been up to Albuquerque on business, tell Ruby what has happened and inform her that her sweetheart, Buck Conners, is guilty of the crime because his gun was found by the horse's head. Ruby does not really believe this, although it stings her to the heart to think that her sweetheart may be guilty of such a thing. She leaves her father and mother and goes to Buck's home, calls his brother to the door, and tells him that Buck is arrested for the crime. While Dave is listening to her he accidentally gives himself away, and she flatly accuses him of doing the job and laying the blame on Buck. She begs and implores him to save his brother, and a good streak of manhood comes to Dave. He leaves Ruby and goes to the spot where the loot is hidden and decides to bring it back to the sheriff. While there, Pedro and Saunders come upon him. He holds them up at the point of the gun and forces them to carry the loot into the village, and turns them over to the sheriff, telling him that it was not his brother, Buck, who committed the crime, but him. Dave afterwards is released for turning state's evidence, and he goes to Ruby's house, where he finds his brother. He asks their forgiveness, gives them his blessing, and leaves them to enjoy their love and be happy.

POWERS

THEIR MUTUAL FRIEND (Feb. 7).—David Rush, a wealthy young clubman, has entrusted his funds to his bosom friend, Phil Stewart, a Wall Street operator. Suffering from ennui, David goes to the Stewarts' home for a change. He is warmly welcomed by Mrs. Stewart, with whom David is an old-time friend and favorite.

Stewart's great coup has proven to be a failure, and whilst he has saved his own neck to a large extent, he has sacrificed David's money and he is virtually ruined.

David's sister gets the news before he does and wires him. Appalled at the sudden disaster, David asks if the news is true, and Stewart admits it is so. The men quarrel and, goaded to madness, David attacks his erstwhile friend. They are separated and David threatens to kill Stewart.

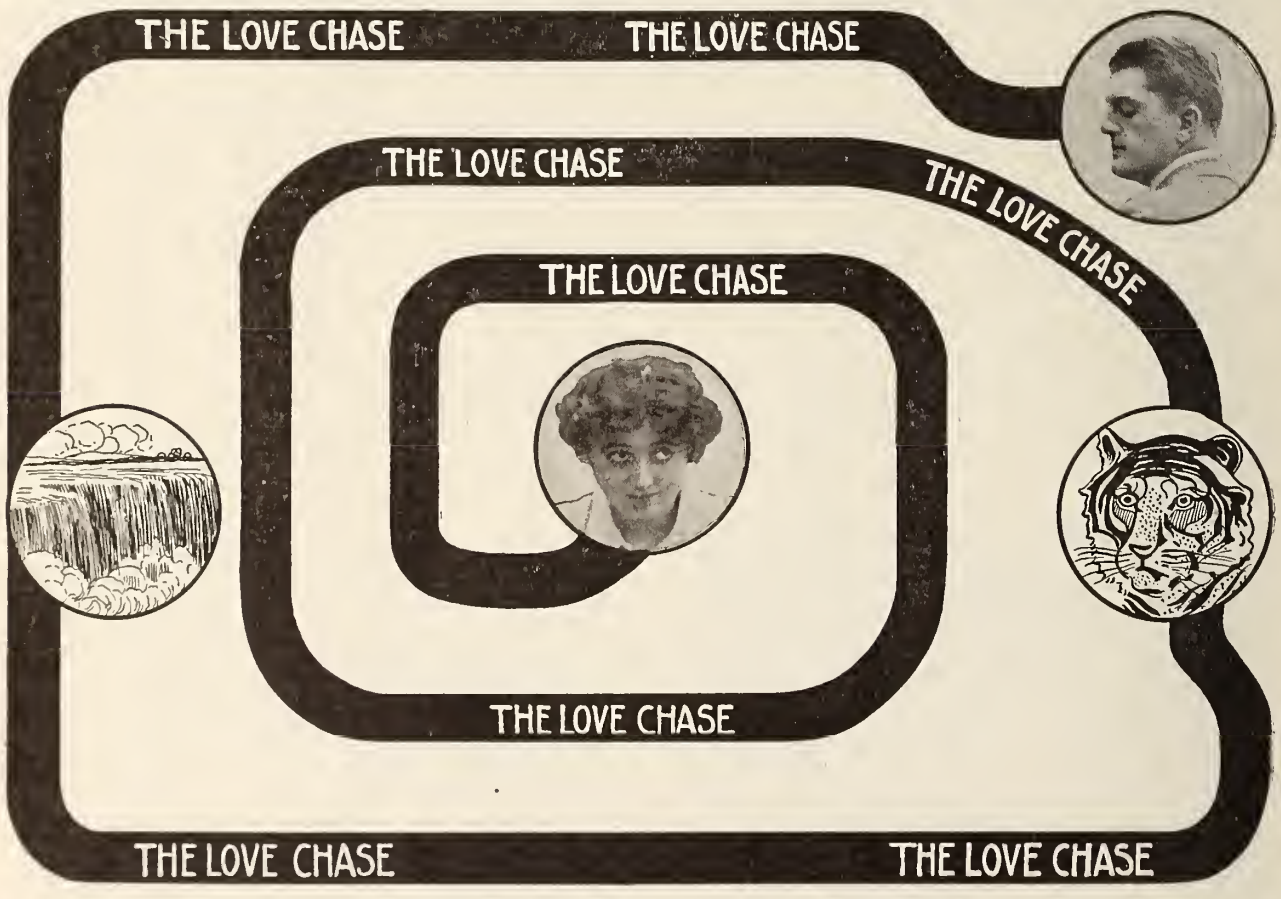
Another coup is successful and, at Mrs. Stewart's solicitation, Stewart recoups David's losses and he visits their family again. The hazardous life Stewart had led has told upon his nerves and when Mrs. Stewart gives him a list of her liabilities he flies into a terrible passion and strikes her. He hits her in a vulnerable place and she falls and he is unable to revive her. Shocked out of his reason, Stewart shoots himself.

David finds the bodies and, remembering his threat to kill Stewart and fearing he will be arrested, he leaves, but is seen by friends. The bodies are found, suspicion points to David, and he is arrested. He is submitted to the awful third degree—the only surviving atrocity of the Inquisition period. Unable to stand the strain of the brutal questioning, he succumbs and says he committed the awful deed. At the trial his senses are deadened and he scarcely listens to the damning evidence. Suddenly an invalid is wheeled into court. He insists upon a hearing. He tells how he sat at his window and saw the Stewart tragedy. He describes the incidents as they happened and explains how he sank back unconscious from the shock.

David is freed and returns to his world with his character unsmirched.

IMP

THE MARRIAGE LOTTERY (Feb. 8).—Mr. Jenkins is a miserly old crab, and decides that it will be cheaper for him to marry than to hire a servant to do the housework, so he goes to his neighbor Brown to ask his daughter's hand in marriage. On his arrival at Brown's he asks to see the daughter, and is asked to wait. The mother and father go to



ECLAIR TWO REEL FEATURE REGULAR RELEASE **FEB. 6th**

For remainder of program see the UNIVERSAL FILM CO. PROGRAM. Write us for photos of our American Stock Co. and our newsy "Bulletin." **225 WEST 42d STREET, NEW YORK CITY**

the daughter's room, and find her lying in hed reading, with a tray of food in her lap, while her parents have heen downstairs doing the washing. When she is told that the old miser, Jenkins, is downstairs, waiting to propose to her, she upsets everything grahs a lot of dirty clothes, and rushes into the kitchen and starts washing. Old Jenkins, on seeing what a worker she is, rubs his hands in glee, motions for the old folks to leave, and proposes to her, and rushes off for a minister. When the miser returns with the minister, the daughter is all dolled up, but still at the tubs washing. The marriage is performed, and the miser takes his bride to his home, shows her the kitchen, and piles of dirty dishes to he washed. She turns on him, refuses to clean them, knocks them out of his hands, and makes it rather warm for him. Then she goes into the sitting-room, and is disgusted with the tumhle-down lookin~ furniture, and goes to a large furniture store and orders a lot of swell furniture. The furniture men have just arrived with all the furniture as Jenkins is just returning from Brown's, where he has com--plained of the daughter's laziness. On seeing the furniture he throws a fit, makes the men take the furniture away, and kicks his wife into the house. She goes into the sitting-room, sits hy the window and, while there, sees the old miser at his treasure, which he has hidden in the garden. When he leaves she sneaks out and takes some of the money and goes to the furniture store, tells them to return the furniture, and this time, when the old miser sees the furniture, he suspects that his wife has discovered the treasure's hiding place, and rushes out. He discovers the loss and rushes hack to her to demand it hack. She hits him over the head with a picture, and kicks him out of the room.

Some days later she has given a dinner, and invited her folks, the furniture movers, etc., and compelled the old miser to wait on them. He had the nerve to serve the soup in a washbowl, which so angered his wife that she throws it all over him, the rest of the company driving him back into the kitchen with a shower of plates, which completely wrecks the place, upsetting cans of paint, dishes, and an enormous pumpkin on his head. He makes a hurried getaway, by dashing out the window with a chair and making a high dive out.

MECCA

A MAN'S WOMAN (Feb. 1).—Jeff Steele has for a partner a trapper named Mason, who is enamoured of Steele's wife, Julie. Mason and Steele return from a gamhling house, somewhat intoxicated, and Mason takes advantage of Steele's condition to make love to his wife, hut Julie is too wary for him and drives him from the cabin. In revenge Mason takes Steele back to the gambling hall and plies him with more liquor, until he hecomes stupefied. Then the two accompany "The Swede," who has just broke the hank, to his cahin, and Mason rohs the Swede, laying the crime on the stupefied Steele. Steele is arrested for the crime and is to he tried hy the vigilantes. Julie, who is positive of her hushand's innocence, helieves Mason guilty of the crime, and appeals to the sheriff and others for help, but the evidence seems so clear against Steele that they refuse to do anything. Then the brave little woman by a clever ruse—appearing to have forgotten her hushand and to have fallen in love. with Mason—secures the evidence with which to convict Mason and free her innocent hushand.

AMERICAN

THE LATENT SPARK (Jan. 27).—The last installment of the mortgage was due on James Crosby's place and he had not the funds to meet it. Crosby's daughter, Sallie, sacrificed all she had and still a $10 deficit remained. And then Ed Wilbur, ranchhand, came forth with his last penny and added to the little pile, making just enough to clear the mortgage. Sallie felt warmly toward him hut, a day later, looking into the yard, she saw Johnston, a hurly mountain renegade, knock Ed down, and when he rose Johnston knocked him down again. Johnston, sneering from the yard, called hack to her, pointing derisively at the prostrate Ed. Later the mountain renegade stole the mortgage funds. The family saw him do it and were powerless. Ed, coming up, saw, and Johnston, with a laugh, felled him, mounted his horse and was off. And then rose the latent spirit in Ed. Leaping to his own horse, he gave pursuit. He reached the fast-traveling thief, closed with him and the joy came at last to Ed. Furiously they struggled and the thief was hauled hodily from his saddle and the money taken from him and the former coward, now hero, rode hack in triumph to his sweetheart.

OPEN THINE EYES!

The flying of *absolute* darkness before the flooding of KINEMACOLOR LIGHT, is as a ghost pursued—

WISE (?) ones said "If they can, etc." and said it *so loud* and *so long* that they actually frightened some and believed that "IF" was part of our patents—IT'S NOT!

The exhibitor who has not found or cannot find time to acquaint himself with FACTS—is a BUSY OLD FOOL!

KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

URBAN-ECLIPSE

George Kleine

THE BULGARIAN ARMY IN THE BALKANS (Jan. 29).—Showing the Bulgarian army near the town of Jardzello, at the time of the beginning of hostilities with Turkey. The film depicts in order: "the forward movement of the infantry and cavalry," "dismounting for a short rest and mess," "another advance march," "mounted and dismounted target practice and gun drill," "a cavalry charge," "the 5th battery of artillery limbering up," "the regiment fording a river," "review of the troops by Tsar Ferdinand," and "the cavalry advancing to the frontier."

On the same reel:

HUBBY DOES THE COOKING.—Hubby becomes disgusted with the bill of fare at home and decides to fire the cook and prepare the meals himself. He sails in with great gusto, but after spoiling every dish he attempts, smashing a large quantity of crockery, and upsetting the contents of the frying pan upon himself, he is forced to call upon his wife for assistance. He has decided never to venture into the kitchen again.

CINES

George Kleine

THE DOCTOR'S LOVE AFFAIR (Feb. 1).—Dr. Pierre, who lives in a palatial home surrounded hy fragrant flowers and stately trees, has a great admiration for white geraniums. One day a new object of admiration comes into his life—a charming young woman, Louise, who is first seen hy him walking in the neighhor's garden. Love begins to burn in his heart. As a token of affection he sends her a large white geranium, which is received very coldly, much to his sorrow. Still hopeful, he persists in sending her flowers, each time failing to receive encouragement.

Louise is suddenly taken ill. Dr. Pierre is summoned at once and faithfully cares for her until recovery, after which his heart is greatly troubled over the continued attentions of another suitor. Finally, completely discouraged hy an unsuccessful proposal, the doctor sails to a distant country.

One day, soon after his arrival, he is very much surprised to find one of his favorite flowers upon a tahle in his new home, and is completely overcome with joy when the lady he loves enters the room exclaiming, "See where love has led me!"

On the same reel:

THE BEAUTIFUL FALLS OF MARMORE (Velonia River, Central Italy).—Soul-inspiring views of the tranquil Lake Piediluco and the exquisite beauty of the Falls of Marmore, with its foaming waters surging at the foot of the green canyon walls, are most vividly pictured.

EDISON

A SERENADE BY PROXY (Jan. 29).—Colonel Jackson, a well-to-do farmer, forbids young Thomas, a neighbor's son, to have any further communication with his daughter Muriel.

Considering her own romance shattered, Muriel lends herself to helping Zeb Hawkins, the chore boy, in winning the affections of Molly, the housemaid, whose head has been completely turned by constantly reading sensational novels. She refuses to consider Zeb as a suitor hecause he is not romantic enough.

Muriel advises Zeb to emulate Molly's idea of a lover by serenading her. Zeb is anything but musical, so he gets a phonograph, points the horn towards Molly's window that night and grinds out "Love Me and the World is Mine" to such purpose that her heart is melted. Unfortunately Molly does not possess a singing voice but she induces Muriel to do the singing for her while she, Molly, stands at the open window and makes appropriate gestures. Soon after Molly accepts Zeb as her future husband, hut not until he agrees to elope with her.

The night of the elopement Zeb comes cautiously down the ladder with Molly's telescope bag, and young Thomas, who happens along, mistakes him for a hurglar. Anxious to cover himself with glory in the eyes of Muriel's father he attacks the supposed hurglar in the dark and a rough and tumhle fight ensues in which Molly joins. Muriel, hearing the rumpus, hastens down the ladder just as Zeh and Molly streak it across the lawn.

Thomas and Muriel recognize each other at the foot of the ladder, and hy this time Colonel Jackson arrives on the scene. He accuses the young people of eloping, and in vain do they try to convince the irate father to the contrary. Under the stress of circumstances the spirit of Thomas awakens and he boldly tells the Colonel that he may as well have the game as the name and runs off with Muriel, pursued by her father. Joining Zeb and Molly they drive to the nearest clergyman, who has an unexpected douhle wedding on his hands.

VICTOR

PERCY H. BALDWIN—TRIFLER (Feb.—Little Elsie Norris was the pride of her older sister, Jane. After the death of their mother Jane had taken the household cares upon her and mothered her young sister. Elsie held a position as a cashier in a restaurant near by and was much admired by her patrons for her kind ways and willingness and cheerfulness at all times. One day a very handsome young man came into the restaurant. He met some friends of his in the restaurant and asked to he introduced to the little cashier. Of course Elsie was pleased to meet Dr. Baldwin, as she learned his name to be, and from the heginning of their acquaintance there was a mutual feeling of admiration.

Percy H. Baldwin, as he signed his name to

his famous paintings, as he was a successful artist, lived in luxurious bachelor apartments connected with his studio. He had a model who had suited him very well until he met Elsie, and then no one suited him. He dismissed his model one morning when she appeared at the regular time—he was uneasy, and then decided to go ask the girl at the restaurant to pose for him. At first she did not want to, but when he made things look bright for her—she consented. Thus many happy days were spent, and at the end of the picture she was paid for her services. Elsie felt that she was rich, and was happy when she went home to her father and sister with all the money. He felt sorry for the pretty iittle girl and bought her a pretty dress also, so that she might look like other girls. Alas, when she arrived home her father denounced her—his old-fashioned ideas were that it was not the proper employment and urged her to give up her position. She hated to do it and when she refused to, he ordered her to do so. Heartsick and discouraged over her failure Elsie went back to the artist and told him. He would not hear of it and it was then that he confessed his love for her and asked her to marry him. Finally she consented and after she had written a note telling her father that she would keep her position—they were married. On account of his folks his parents were not to be told and the marriage kept a secret. He furnished a beautiful little home for her and he retained his old apartments. Thus things went along happily for a long while.

In the meantime, Jane and her father hunted for Elsie—and at last the father died. One day Jane, all in mourning, ran against Elsie in the street. It was not until then that Elsie learned of her father's death and took Jane home with her.

When Percy came to visit his bride he was stunned by the beauty of the sister, Jane. Her beauty caused lots of unhappiness, for then and there he made love to Jane, and she, not knowing he was married, was horrified when Elsie walked into the room, saw them and denounced him. Elsie throws her beautiful jewels and all his presents in his face and, with Jane, she went back to her humble home. There her husband followed her—pleading with her to return to him but, although it almost broke her heart, she refused. There in bitterest sorrow he left her—not broken in spirit by her refusal, for out of doors he met an old sweetheart of his and off they went for a spin in his auto—for Percy H. Baldwin, a trifler, as he might be called, would soon find happiness in another's face.

KINEMACOLOR

THE HOUSE ON THE PLAINS.—A good-looking young miner, visiting his sweetheart in her home on the plains, is ordered out by the girl's father—both protest, but father is firm in his decision. The young girl slips her lover a note, stating she will fire two shots "when dad is gone." Several miners enter the store and leave their savings with the old man, who puts a bag of money in the safe. Two Mexicans sneak into the scene and watch as the miners leave. They determine to break the safe and secure the money.

When the coast is clear they enter the store and ask for merchandise. As the old man starts to get the goods they knock him insensible and prepare for their work.

The young girl in her room, at the rear of the store, is preparing to meet her sweetheart, and she hears her father fall to the floor. Cautiously she goes to the door and is horrified to see him bound and gagged.

She is quick-witted and jumps from the window to the ground below, goes to the corral, mounts her horse, and rides for assistance to her lover and friends. The Mexicans hear her ride off, rush out and fire two shots, both shots missing aim. The Mexicans return to the cabin, revive the old man and demand the combination of the safe. He refuses, and they determine to blow the safe up with dynamite. They start the fuse going, and are about to exit when they hear the sound of horses' hoofs.

In the meantime the girl intercepts her sweetheart, who has heard the report of the two shots, and, thinking it is "lover's signal," has started for the cabin. She tells him of the impending tragedy, he jumps up behind her, and together with the other cowboys, the mad chance to save the old man from a horrible death and the destruction of the House on the Plains begins. The racing is lifelike, thrilling and vivid. They reach the House on the Plains at the eleventh hour, rush in, snatching the burning fuse from the almost ignited dynamite, unbind the old man, who is dazed from exhaustion and fear. Explanations follow, and the old man happily gives his daughter to the brave youth. The other cowboys, in the meantime, have captured the Mexicans and hang them to a nearby tree.

WILD BIRDS OF ASIA.—This is a very charming presentation of bird life in a part of the world where feathered creatures exist in infinite variety.

TURNSTONE CURLEW.—A light brown bird with white markings. Its similarity in color to its surroundings is very striking. Most of the stones in its vicinity are brown, interspersed here and there with white ones, so that the bird matcbes them exactly.

YOUNG KESTRELS.—These are pretty little dabs of fluff, all clinging to a branch of a tree.

LAPWING.—A lively bird with a curious tuft of feathers erect at the back of its head.

ASIATIC SHORT-EARED OWL, and its prey. A sleepy looking creature which takes apparently little interest in the food it has secured.

YOUNG CUCKOO, with its foster-mother. The cuckoo's beak is wide open in expectation of food, and as its foster parent does not seem to have any for it, it attacks the long-suffering bird with considerable vigor.

EAGLE OWL AND ITS YOUNG.—The brilliant yellow eyes of the owl are shown with surprising realism. The markings of the feathers are also shown perfectly. A group of young eagle owls follows. The expressions on their faces in some cases are positively comical.

YOUNG LONG-EARED OWL.—Differences between this and the eagle owl just seen are clearly indicated by Kinemacolor. The eyes are of the same bright golden hue, but there is a greater variety in the markings of the head. The bird's aspect is ridiculously solemn.

CROW FEEDING ON WILD DUCK.—The sheen on the crow's black plumage is strikingly shown, and is another instance of the ability of the Kinemacolor to render blacks more faithfully than monotone photography.

ASIATIC EAGLE OWL devouring a bustard.

YOUNG MAGPIES IN NEST.—This is an exceedingly pretty picture; all the magpies have their beaks wide open, and they are evidently calling lustily for food.

PATHE

PATHE'S WEEKLY NO. 5 (Jan. 27).

MAX JOINS THE GIANTS (Jan. 28).—Our versatile friend, Max Linder, is an objectionable suitor because of his small stature. To remedy this defect of nature he tries walking on stilts and his maneuvers are extravagantly funny. Before he has perfected himself in this difficult art he reads of a new machine which will make people stouter or taller, as they prefer. Poor Max presses the wrong key, with a result that is entirely new in motion pictures.

HUBBY'S POLLY (Jan. 29).—Paul Barton and his bride are an ideal couple and he takes great care not to displease her. While out walking one day Barton admires a parrot, but his wife refuses to allow him to purchase it. Later in the day, while his wife is out, Barton sends the cook for the parrot. When she brings it home he loses his nerve, and, hiding the bird behind a screen, he goes out until the storm will have blown over, leaving a note in which he explains that the cook knows all about the object hidden behind the screen and asking forgiveness. While he is out the cook is asked by a neighbor to mind her baby. She agrees, but the task interferes with her work, so she places the baby in a basket behind another screen in the room with the parrot. Mrs. Barton returns home, finds the note, and, of course, looks behind the wrong screen. However, after a near tragedy, hubby explains the situation and Mrs. Barton's doubting heart is satisfied.

SAVED BY HIS HORSE (Jan. 30).—Bill Peters, after a long ride on his favorite mare Peggy, stops at dusk and is soon sound asleep. At the first gleam of daylight, Peggy is awake and wanders off, while Bill sleeps the sleep of the just. An Indian scout gets Peggy to his camp and hobbles her forefeet with a rope. With her teeth Peggy soon unties the rope and away she goes, with the Indians in pursuit. Peggy makes her way back to where Bill is sleeping and wakes him. Bill mounts her and flees. He meets a party of white settlers, with their families, moving across the plains. They decide to fight the Redmen off. Bill writes a note which Peggy takes in her teeth, and is off like the wind. In a short time the Indians are preparing for the final rush upon the whites, but in the meantime Peggy has delivered her message to the sheriff, and with his cowboy posse he arrives in time to rescue the settlers.

THE CHAMELEON (Jan. 31).—A film explaining the characteristics and nature of this well-known member of the lizard family which makes a prey of all insects, capturing them by means of a viscous tongue the length of its body. This is truly the reptile with the all-seeing eyes, for it can turn them in any direction. It is easily tamed and is a great pet in some countries.

On the same reel:

THE MAKING OF HATS.—Here we see the labor necessary and the art required in making some of the better quality straw hats. Everybody wears a hat, and for that reason everybody should be interested in the processes used in their manufacture.

THE GREAT PRAYER OF THE ARABS (Feb. 1).—Amongst the Mohammedans, after the Bairam, or feast which follows the fast of the Rhamadan, extraordinary public manifestations and long prayers are made. In this film the Arabs assemble in vast numbers for the great prayer, and the spectacle is impressive and unforgetable. The ceremony is held in the open and the thousand upon thousands of costumed Arabs, each with their little prayer mat, make an interesting study.

On the same reel:

ALONG THE COLUMBIA RIVER.—Scenes along the Gateway to the Northwest, including the most famous salmon fisheries in the world, and some prize specimens. Coming inland, immense agricultural projects are exposed to view, remarkable enough to hold the most elusive spectator.

RELIANCE

SAVED BY AIRSHIP (Jan. 29).—Charles Belmont, a quiet and industrious young man, works in the office of John Burton, a wealthy broker. A fellow clerk, Henry Holloway, does the same, and, like Charles, is enamored of his employer's pretty daughter, Bess. Henry is flashy in his dress and manner, a clever talker and a fine bluffer. And while their employer likes both young men very well, it is apparent that his daughter favors the suit of Henry. Old Burton invites both boys out to his suburban home on Staten Island. The young men arrive at the handsome residence of their host and enter for the dinner party, on Sunday. Henry is all smiles and tries to increase his popularity with the girl and her father. After dinner, Henry, Bess, her father and Charles, step out of the house to look at the vista of the harbor. They see an aviator who is known to the old man, tuning up his aeroplane ready for a trial flight across the bay. He laughingly invites them in. The old man shakes his head, but the young girl, fond of excitement, gleefully accepts, and steps into the machine in spite of her parent's remonstrances. The machine whizzes away and she is seen taking a roundabout ride, while Henry flatters the old man about his daughter's

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

bravery. Charles has great anxiety for her safety. When they return from the aerial flight, the girl jumps out and laughingly offers the others her seat. Charles stoutly refuses, saying he is afraid of the trip. Henry roasts him sarcastically, while he himself steps into the machine and asks for a ride, showing that he is not afraid. However, while the others are looking away, he slips a bill to the aviator, urging him not to stay up long, but to come right down. The machine takes a little trip through the air and then returns. Henry stumbles out very much relieved to get to the ground, but still keeping up the bluff as he teases Charles. The latter finally becomes furious and embarrassed, seeing that the girl is making fun of him as well. Henry asks Bess to elope with him. She laughs and shakes her head, saying there is no way by which they can do so. Finally she spies a launch and she suggests that they use this. She jumps into the launch, which is moored to the shore. She says they can go straight across the harbor to the city. Henry prepares to start it and unloosens the rope. The girl touches off the engine wrong and the boat whizzes forth without the young man in it. She gives a scream, but loses her presence of mind and is unable to steer the boat. The launch lurches into the direction of the harbor, while Henry stands, wringing his hands, at the wharf. Charles and the girl's father and mother rush down to the shore near the aeroplane. They see the launch going out from shore with the unhappy girl in it. The old man wrings his hands at his wife's sobs. They are all at a loss for a means to rescue her, when suddenly, Charles conceives the idea of utilizing the aeroplane. He rushes to the aviator and asks him if he will help him. The aviator says it will be impossible to do anything with the flying machine, but Charles insists, preparing to dive. He kicks off his shoes, flings off his coat and jumps into the machine with the aviator. He throws on speed and the machine whizzes off over the bay, toward the boat. The watchers on shore scream with fright when the launch explodes and the girl is thrown into the water unconscious. The launch is seen at a close view with the girl struggling as best she can, and the smoke coming from the boat. The aeroplane is close at hand and Charles is preparing to drop from it into the water. At last they are seen lowering down toward the drowning girl and, calculating his position to a nicety, he lowers himself from the framework of the aeroplane and drops into the water. Charles rescues the girl and keeps her afloat until she is taken ashore by some boatmen, who have come forth to render assistance. On shore the gallant Henry is sobbing like a baby. The girl is brought in safe and sound and is clasped in her father's and mother's arms. The father kisses the girl, and the young clerk is certain of the father's favor as well as the girl's.

A WIFE'S BATTLE (Feb. 2).—Walter, a clerk, goes blind and is unable to work. He has a young wife and a child of four years. Jane, the wife, finds work as a model and supports her little family. Stanton, the head of the concern employing Jane, becomes infatuated with her and plies her with many attentions which she refuses to accept. She learns that her husband can be cured by an operation which will cost $1,000. This is a ray of hope—but they grow heartsick again, realizing that they can never get that amount together.

Next day at the office Stanton notes Jane's sad face, asks that he be permitted to make her happy, and asks what she wants. With set face, she answers "one thousand dollars." He smiles quizzically at her and writes her a check. Next the operation is performed and it is a success. Stanton calls for Jane and sees her tending her husband, with her little girl clinging to her skirt. He understands and turns away bitterly, his thousand lost to him. But the old doctor, who understands then where the check came from, takes it from his pocket and destroys it, clearing Jane from the weight of her debt. Jane breaks down, but with a great effort she pulls herself together and faces her husband, who knows nothing of what has transpired and must never know.

PUNCH

A WOULD-BE ROMEO (Jan. 30).—Dick Finney, leading man of the Echo Musical Comedy Company, is engaged to pretty Virginia West, of the same company. But he becomes so elated at the mash notes and violets he receives that he neglects Virginia to such an extent that the whole company notices it. The comedian and the leading lady evolve a plan whereby they can bring Master Dick down a notch or two. They write him a letter signing a fictitious girl's name to it. Dick receives the letter during the performance next evening and reads:

"Dear Mr. Finney: Having fallen in love with your performance, I want to meet you. My car will wait for you after the show."

He decides the adventure will be worth while, and, after the performance, he jumps into the car and is whirled off into the country. The car stops and Dick gets out. Up on the lonely road he sees a girl waiting. She is heavily veiled. He hastens toward her. He begs her to remove the veil. She is a trifle reluctant, but finally consents. When she does so he sees the colored waitress of the boarding house before him. He is dumbfounded—then suddenly he sees the actors hiding behind a tree and enjoying the joke.

As he looks toward them they run to the motor car. Seeing their intention, he dives after them. But he is too late. As he watches the departing car he notices a sign: "New York—20 miles." And he suddenly realizes it is up to him to walk.

MAJESTIC

SAVED FROM SIN (Jan. 26).—John Morton, brooding over the death of his wife and child, decides to commit suicide. So that none of his friends may know of it, he dons the attire of a poor workman and goes down into the slums. A poor little girl, unable to purchase milk for the baby, thinks she will rent one of her squalid rooms. Morton, passing, sees the "Room for Rent" sign, and enters, to find the child's drunken father, who willingly gives him the room and takes a few dollars. A little later the child returns and, finding the stranger, she understands. "You are my boarder," she says. "Give me the rent, please, the baby is hungry." He has given his last cent to the father and he tells her so. Heartbroken she goes into the other room to comfort the starving baby. And Morton, alone with his gun, hears the pitiful sobs of the two children in the next room. He cannot commit suicide and leave them there to starve. Unable to bear it any longer, he goes to them and says that, although he has no money, he can pawn his revolver. At this word the little mother grabs the gun, and, bidding him watch the baby, she goes off to "hock" it. Alone with the child, Morton takes it into his arms, and somehow the little clinging fingers bring memories of the past that for the first time are sweet instead of bitter. The little mother returns, and, as Morton helps her with the baby, a policeman enters to tell them that the children's father has been killed in a drunken brawl. Against Morton's wish the children are taken to the society—no one pays any attention to him in his workman's clothes. But next day, when he arrives at the rooms of the society, dressed faultlessly, it is another story. He adopts the children and brings them to his lonely home, where he finds happiness and contentment in their love for him.

WHEN THE LAST LEAF FELL (Jan. 28).—The young American girl believed she had a future in opera, and for some time labored diligently in the chorus, striving all the time for advancement. Her sweetheart urged her to quit the stage and marry him, but the girl, declaring that her art came first, goes with the company, having been promised a better position.

The management kept its word with her, but on the night she first appeared as a principal, misfortune came. While singing her solo her voice suddenly failed her, and just at the moment when things appeared the brightest she found her stage career was over. Broken-hearted, she returned to the poor quarters she occupied with a girl friend, and longed for death to free her. Day by day she grew weaker, and soon a strange fancy possessed her. From her bed she could see a vine outside her window. It was autumn, and day by day the leaves were falling. The girl was convinced that the vine was a token and that when the last leaf fluttered to the ground her sould would pass away. Too weak to write herself, she dictated a letter to her fiance, telling him of the vine. Her chum, who acted as amanuensis, went weeping down the hall with the letter, and, as she passed the door of the next room a kind-hearted old artist, who lived there, heard her, and his sympathy won her confidence. Without telling anyone of his plan the artist cabled to the man in America, signing the girl's name and urging him to come at once. Then, knowing the influence of mind over matter, he watched the vine daily.

The leaves continued to fall until there was only one left, but that seemed particularly hardy. Wind and snow and sleet had no effect upon it, and when the young man arrived it was still there. By this time the girl was recovering from her morbid fancies and was glad to cling to life. Her fiance looked at the vine and his keen eyes noticed that the last leaf was painted on the wall and the artist confessed that he had drawn it to save the life of a winsome girl.

GREAT NORTHERN

AN AVIATOR'S GENEROSITY (Feb. 1).—This is an exciting and interesting story which carries the spectator skyward as the plot is being evolved. There are real aeroplanes in action and the race for the championship is said to be one of the most realistic ever presented in motion pictures. Vidart, an aviator, and his sister, are the only occupants of the old family estate, but the brother becomes involved in debt and has recourse to a professional money lender. The day for payment arrives and young Vidart finds that he has not sufficient money to meet his note. He has recourse to his guardian, but as his yearly allowance has already been overdrawn, he is refused any further money. In the meantime he has entered into an agreement to compete with Aubert, another celebrated birdman, for a prize of $2,500 and the championship. The aviators are close friends and Aubert is introduced to Elsa, the sister of Vidart. It is a case of love at first sight and they have frequent meetings. Before the great race, however, Vidart discovers that Aubert has another sweetheart and thereupon compels his sister to send a letter renouncing him. Vidart accuses Aubert of bad faith and the two part on bad terms. Before the race the former is granted an extension of time on his note with the understanding that should he win, the money lender is to be reimbursed at once. His sister learns of this and hastens to Aubert with the request that he lose the race for her sake. At first he is inclined to be resentful, but upon seeing that Elsa still wears a locket that he had given her, he consents to be content with second prize.

Then comes the exciting race in midair between the two rival birdmen. The machines are plainly visible and one scene is taken from another aeroplane. Below the spectators are all excitement with field glasses pointed skyward, and in the end Vidart reaches the ground first and is proclaimed the winner. His sister is in company with Aubert in the hangar when her brother enters with the prize money and the medal. She takes the latter from him and pins it on the breast of the man she loves with the explanation of how he had sacrificed the race. A reconciliation follows and Aubert and Elsa become engaged.

ECLAIR

THE AMERICAN NIECE (Feb. 2).—Here is some real fun. A stranger in a strange land does strange things—so the home folk think!—but we understand.

Betty was a typical American hoyden. She liked athletics, and, say, she had that dash and vigor that carries you off your feet—and, of course, she seemed queer to the folk in the little Paris town, where she was visiting her uncle to get a French education.

At home her wealthy father had given her everything she had ever expressed a desire for and her habit of getting what she wanted remained with her.

A typical "stunt" was the invitation of a little girl organ-grinder and her blind grandfather to a fine luncheon, to the consternation of all.

The hundreds of extravagances which she insisted upon took all her uncle's money, and suddenly she realized that her kind relatives had been ruined.

That shock—and it was really a shock to Betty when she realized the situation—changed the little lady completely. She immediately hurries to make up for her foolishness—and, among other things, gets a nice big check from father, which much more than repays her relatives their wasted savings.

It is a happy, clever comedy, acted with snap and go. You'll laugh and enjoy it.

On the same reel:

BATHERS IN CEYLON.—You know they grow tea in Ceylon. But did you know what a beautiful land it is? In the summer season the natives spend most of their time in the water. In a most interesting travelogue on the same reel as "The American Niece" you see the dusky islanders using the waterfalls for shower baths, and other decidedly unusual views.

FOR THE CHILD'S SAKE (Feb. 4).—Two hearts broken—and broken of their own will—only because of a little girl's tears.

When the mother of little Clara died, one

year before, they did not tell her the sad truth, of course. Clara was to see her dear mamma again—she had only gone far, far away.

Clara had very poor eyes and the best physicians did not know how to help her.

The father was a celebrated lawyer and just about the time when the most acute pain was about over, he happened to have a suit for a beautiful young actress, who had gotten into difficulties with her manager. He won the suit, and the actress, who was a very pretty girl, made quite an impression on Mr. Mason, so strong an impression that before Miss Leslie came to pay him her first visit, the young lawyer could not help but hide in his bookcase the picture of little Clara's mother.

Mason and Miss Leslie met again and soon were genuinely in love, although neither spoke a word of it to the other. But when little Clara had been operated upon successfully, the crisis came. Bending over the dear little child, their hands met and they promised to be—

But more sorrow was ahead. When Clara was told one day that this lady was to become her new "mamma," she turned to the wall where the picture of her dead mother formerly hung and cried hysterically:

"My mamma. Where is my mamma? I want my mamma."

Mason had to give back to his little girl the hidden picture and he tried in vain to persuade Miss Leslie that "this childish caprice would pass away."

It did not pass. Clara cried and cried as if her heart would break. The great specialist was called and he left a note saying "If the cause of those tears is not stopped at once, total blindness will be the result." Miss Leslie, who had just called, finds this note and at once decides upon her sacrifice. She leaves Mason and he allows her to go. It is terribly hard for them both, but—it must be.

He is now sitting—staring straight ahead—thinking of the dream which died so soon, when little Clara comes in on tiptoe, bringing back the picture of her "true mamma." And she shows it to her father with such intense happiness that he does not know what else to do but take her in his arms and kiss her—again and again, the precious child who is left to him to love—and make happy.

THE LOVE CHASE (Feb. 6).—"Cheer up, old man!"

"Huh! What for? I've had so much 'cheer' in the last few years that—Oh! What's the use!"

To a man standing at one side, it sounded like the conversation of a few friends trying to help out one of the great cruel world's "down and outs," and he turned to his neighbor to inquire what particular business or personal "punch" had put that good-looking but grouchy young chap on the "blue" list.

"Who is this lad, who seems so unwilling to join the boys? Is he having a rough time of it?"

"Who—that fellow? Well, hardly! That is Charlie Forbes, head of one of our best firms in town. His trouble is—he has seen all of what he considers 'life' and consequently—the blase grouch. But, mark my words, he'll get a shock one of these days. I think a real nice girl—one with brains and wit—could make him sit up and take notice."

The crowd of fellows who were gathered about young Forbes, here at the club, had little success in "cheering him up," but the men on the side had true enough outlined the wealthy, handsome young man-of-the-world's fate. Soon a new sensation was to come into his life and when it came he lost all that indifference, which had marked him among the fellows for months. And it was a girl—a very charming girl indeed—who brought about this change.

Love and laughter make life worth while—and for spontaneous, bubbling, gurgling happiness see "The Love Chase."

Beautiful girls and manly men—with a background of the majestic, always wonderful Niagara Falls, present one of the jolliest comedy features the picture screen has seen.

It is two reels—feature length—and it is certainly "feature" quality. The story's situations present humorous twists that cause easy, happy laughter.

Charlie's "I've seen it all" attitude worries his doting mother. Thinking she has hit upon the happy solution, Charlie's mother sends for the daughter of her old school-friend, Mrs. Wilton, because she has always loved this young lady and she thinks the charming Miss W. can bring Charles to a realization of all the joy this life really contains.

But Charles, when told of Miss W.'s coming, tells his mother in a tone of disgust—"What! Me marry! Well, not while I have my senses!" Well, Miss Wilton overhears the remark and being a girl of spirit, that meant trouble for Mr. Charles. When Charlie's pal suggests a little conspiracy, Miss Wilton agrees with real interest.

With the pal's assistance, the charming visitor enters Charles' office as a stenographer and the boss comes down with a grouch. He is scolding on all sides when his eyes meet those of the "green" stenographer and immediately something happens. He feels he is "caught" and gets away to avoid those new, strange, wonderful eyes. At the club, the vision of "that new girl" remains with him, but suddenly it is gone and he double quicks to the telephone and asks for news from the office. He is told that the "new stenographer" has departed for Niagara—then comes the "Love Chase."

At Niagara Falls, with the wondrous grandeur of the tumbling waters as a background, the chase of fun and affection continues. But the beautiful maiden is not to be found.

A charming Indian girl seems to have the same eyes that are haunting Charles and after she has slipped away, he reads on the back of a card she sold him—"You did not recognize me. Meet me at your office in New York."

So the fascinating "Love Chase" continues back to the city and out to the ball game, but Charlie does not quite locate that beautiful "stenog," although all the time she is there laughing at him.

Then the boss receives a 'phone call that the stenographer while coming back to the city in an auto has been held up by a wild tiger. In the meantime, an itinerant showman, with a lamb-like tiger has been engaged to pose the pet animal in front of the auto.

Charlie dashes to the rescue and carries Miss Wilton, who has "fainted," to the house. Meeting his mother, Charlie is informed that Miss Wilton, his mother's friend, and the stenographer in his arms are one and the same. He is angry at first, but how could he help but relent and be happy?

SOLAX

OVERCOATS (Feb. 5).—Smith, a clerk at Greene's office, is rather fond of Anne, the pretty stenographer. He sends her some flowers and candy, with a note asking her to go to dinner and the theatre with him Saturday night.

Anne, thinking to surprise Smith, writes her acceptance, and wraping the note around one of her photos, which Smith has asked for, slips it into his overcoat pocket. That night Greene takes Smith's overcoat by mistake. When Greene gets home, his wife finds the photo and the note; and as Smith's name is not mentioned in the note she naturally thinks her husband deceitful. Mrs. Greene, hoping to make her husband repentant, substitutes her own photo with a note asking him to take her, his own wife, to dinner and the theatre Saturday night.

The next morning, the wrong coats are righted, without either knowing that he had worn the other's coat.

Greene finds his wife's picture with her note (upon which there is no name addressed) in Smith's coat; and, naturally, thinks her faithless. Saturday night Mrs. Greene determines to watch her husband; and Mr. Greene determines to watch his wife.

He gets home, just as she is leaving the house. He follows her. She goes to the office and, finding her husband gone, confides all in Smith. Smith, on the other hand, thinking Anne is deceiving him, suggests they both go to Anne's house, and Greene, who has been waiting outside, follows. There the situation comes to a climax, but is soon explained to satisfaction. And both couples are happy.

THE MONKEY ACCOMPLICE (Feb. 7).—Charles Davenport, a wealthy young broker, pays court to and wins the heart of Geraldine Rand, a very nice girl whose brother Tom is a man of rather shady reputation. The night of the wedding, Geraldine's brother Tom comes back after an absence of several years, and attempts to break into the house of his prospective brother-in-law. Davenport recognizes Tom, and, after a very dramatic scene, exacts from Tom the promise that he will in the future take the straight and narrow path. After his sister is married, Tom tries, and succeeds in making a man out of himself. He secures a position in a broker's office, and is on the high road to prosperity. All would have gone well with him if he had not had his questionable past; for the time comes when cruel suspicion almost wrecks his new and promising career. The cause of it all is an Italian's monkey, trained not only to win pennies for his master, but also to climb up the sides of buildings, enter boudoirs, and make away with ladies' jewels. When a necklace belonging to Tom's sister disappears in a mysterious fashion, naturally Tom is suspected by his brother-in-law, and circumstantial evidence implicates him in such a fashion that he is unable to explain his way out of the difficulty. With the aid, however, of a bootblack whom Tom had befriended, the crime is traced to the proper source, and the monkey and the Italian whose combined criminal and mysterious efforts have baffled detectives and the police for several months, are put out of business.

THANHOUSER

HER NEPHEWS FROM LABRADOR (Jan. 26).—A farmer's wife gets word from her brother in Labrador that his sons are visiting the United States for the first time, and that she should show them every courtesy in her power as they "had never heen out of Labrador." With her husband, the aunt meets the train bearing the boys from the cold country. It is snowing when the train pulls in and the farmer and his wife are warmly clad, but to their dismay their nephews alight from the train in shirt sleeves, with their coats over their arms, and fanning themselves vigorously. Finally, their troubled relatives force them to put on their coats and muffle up warmly. To please the aunt and uncle the boys submit, but just the same they make a mysterious trip out of the house each day and come back all smiles. The aunt decides to ferret out the mystery. She follows them to a neighboring lake where the red ball is up, sees them discard their clothes and don bathing suits and then whirl about on the ice. After this they roll in the snow and then do a dive into icy water. The aunt is well nigh attacked by nervous prostration at sight of this, but the boys do not catch pneumonia or anything else dreadful, as she expected, and all ends well and—cold.

THE DOVE IN THE EAGLE'S NEST (Jan. 28).—Count Eberhard von Aldstein was one of the rohber barons who flourished in Europe during the Middle Ages. He was cruel and lawless, plundered the merchants who passed his castle, and cared for no one, except his little sister, Ermyntrude. She fell sick and the Eagle sent a retainer to the valley below to get a nurse to care for the little one. The man returned with Christine, a young village girl, famed alike for her beauty and virtue. She cared for Ermyntrude tenderly, but in vain, and when she returns to her home in the valley the Eagle was desolate, for he had learned to love the nurse. Her gentle influence had caused him to look with abhorrence on his former ways, and the merchants now passed his castle without fear, for the Eagle "soared no more for prey."

The Eagle sought out the village girl in her home and asked her to be his wife, and because Christine had learned to love the baron, she consented gladly, and returned with him to the castle.

Part Two.—Twin sons blessed the union of Eberhard von Alderstein and Christine, the village maid, and the Eagle spent all his time about the castle in the happy companionship of his wife and sons.

But at last a summons came from the king, commanding the Eagle to follow him to war. The eagle complied, and in a skirmish was captured by a baron enemy, and consigned to the galleys as a slave. The victorious baron forced his way into the Eagle's castle and, falsely telling the Dove that her husband was dead, tried to make her marry him. But the Dove, true to her husband, believed that he would return to her, and patiently awaited his return.

The Eagle's enemy occupied the castle with his troops, and one day an opportunity presented itself which would have rid the Dove of him forever, if she had cared to avail herself of it. One of her retainers came to her and whispered that as the enemy passed over the cubliette (which was the prison of the castle) he would press a secret lever and the baron would plunge to his death in the room helow. The Dove, knowing her pleading could not move her retainer from his purpose, sent her twin sons with the baron, and the Eagle's enemy escaped an awful death, for the retainer could not permit the young nobles to share the fate of their father's enemy. In the end, aided by the retainer, the Eagle made his escape from the galleys, and went to the instant relief of his wife and children.

GAUMONT

DOGS WILL BE DOGS (Feb. 6).—Willie Live has informed a friend at the dog pound that he wants a dog, not yet in frankfurter form. He receives a letter from a friend: "I have the dog you pined for. He has a handmade pedigree and a disposition as loving as

a boa-constrictor's. He has a baritone bark, four legs in good running order and parts his hair on the side. He is unmarried, sober and can lick anything from a burglar to your face. Kindly collect him at once as the market for frankfurters, frankly speaking, is hot. A Gay Dog." Willie calls for the animal, which is a largesome brute who has been a dog for a short time. He goes walking with him.

Willie is sensible to the charms of women. He sees a pretty girl pass, and soliloquizes that "Many a kind heart beats beneath a peek-aboo waist. I would go to work for a girl like that!" The girl has a little dog half the size of Willie's dog. The under dog is interested in the upper dog and barks softly to herself that Willie's animal is such a manly dog. She (the dog) wonders if he could support a lady dog. She judges by his tail that he is a wag. She wonders that people think it awful to go to the dogs.

Willie tries to flirt with the girl but she is as affectionate as she would have been to her mother-in-law.

Nero, Willie's dog, decides that he will make the acquaintance of the girl's dog. Nero barks to Willie that he is sure that he has met that dog somewhere—that its tail is very familiar. He continues that he believes they went to different kennels together. He starts after the smaller dog. Willie tries to hold him back. "Unhand me, man. That dog is my affinity. I want to give her my telephone number," barks noble Nero. As Willie becomes entangled in a small truck, used for carrying trunks, etc., he remarks: "Thou too, brutel Some Go-cart!"

Willie sprawls over it and Nero races down the street pulling at his rope. It is down hill and they quickly gain on the girl and her pet. The girl joins her parents in the garden of their home, wherein follows Willie and Nero. Willie, with great courage, declares that he loves the girl with all the fervor of a ribbon clerk's poetic soul. They repulse him, whereupon he pulls from his pocket a formidable appearing young cannon which he puts to his head as if to blow out a few brains he kept there for safekeeping. Rather than have him muss up the garden, the girl's parents decide they would have him for a son-in-law. They were afraid that if he should commit suicide it might spoil their appetite. And, too, he might fall and break the fragile flowers. After Willie has won the girl, however, he shows that he had just about as much intention of committing suicide as he had of opening a Chinese laundry. He opens what was presumably a revolver. It was a cigarette case. He blandly offers a cigarette to his newly elected papa-in-law. Although chagrined that they had been so fooled the parents value the novelty of the ruse and decide that they will allow him to enter the family. They hope to get him a job in the shipping department of a merry-go-round. The two dogs meanwhile have become friendly and have agreed that they could live as cheaply as one. Nero had asked Lizzie, the little dog, whether she could live on his salary and she had replied that she thought she could if he could get another for himself.

IN THE CLAWS OF THE LEOPARD.—John Waring, a prospector, receives discouraging news regarding his lands in the wilds of South Africa. The drought has ruined the harvest. There is no food for the cattle. Fever has broken out among the men. The men are being attacked by wild beasts.

Waring determines to go to the property and examine conditions for himself. He sends a letter by a postrider to that effect. Only too true was the message from the manager of operations—the postrider is devoured by a leopard as he passes through the forest. Waring on arriving at the property examines loose shale and finds traces of minerals. Before he has time to act upon his discovery he falls a victim to the "fever" and dies.

Simpson, the manager, finds on the table in the dead man's room a letter which Waring had been writing. The letter reads in part: "I am certain that there is a gold bearing vein . . . ." The manager and another man agree to keep Waring's discovery to themselves. They plot to obtain possession of the claim. In writing to Waring's widow they depreciate the value of the property and offer her $5,000 for it. Mrs. Waring is suspicious, and thinks that if it is worth $5,000 to them it must be worth more to her. She says that she will have an expert make a thorough survey of the property and that she cannot accept their offer until this has been done.

Accompanied by Jack, her late husband's friend, she goes to the mine. The manager and his accomplices are at a loss to know how to get rid of Mrs. Waring. A letter to the foreman saying that another man had been carried away by a leopard and that the beasts attack the camp every night, suggests a means. To get Jack out of the way is then a problem. They lead him into a card game and induce him to drink. They had written an anonymous letter to Mrs. Waring which read: "The manager has hidden in the house at the mine specimens of ore which he intends to omit from the inventory. If you go alone at night and enter by the little door you will see for yourself. A Well Wisher."

The mine house mentioned is some distance from Mrs. Waring's home, and has been long empty. It is in a wild country and wild beasts swarm around it. A leopard with a healthy appetite smells human food and enters the mine house. It attacks Mrs. Waring, who had gone there. From room to room she fights it off, and although wounded by the claws and teeth of the savage beast prevents it from killing her.

Jack still is engrossed in his card game. Suddenly he realizes that a deeper game is being played. He sees Simpson surreptitiously refill Jack's glass for the tenth time. There is a fight. Suspecting that the mine house might be the scene of an unknown plot, Jack quickly gallops there and enters just in time—Mrs. Waring, her strength exhausted, is at the mercy of the leopard. Jack shoots it. After a day of careful nursing Mrs. Waring is able to go home. The mine manager and his accomplices endeavor to escape but Jack overtakes and deals summarily with them.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION No. 1 OF NEW YORK

President—Robert Goldblatt.
Vice-President—James Daisie.
Recording Secretary—George Epstein.
Secretary-Treasurer—Robert Levy.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 572.
Office—133 Third Avenue.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, held their last regular meeting on Monday, January 20, 1913, at Teutonia Hall, 66 Essex street. The meeting was called to order at 12:30 a. m. by President Robert Goldblatt, and it was one of those meetings that anyone would be proud of to be present. It was the largest, nearly four hundred members attended. The hall was filled to capacity, Mr. Cooper, of the Department of Water Supply, Gas and Electricity, was present and was elected an honorary member.

Indeed the men are more than proud of their honorary members, namely, Mr. John Bunny, of the Vitagraph artists; Alfred H. Saunders, editor of the Moving Picture News; Mr. Hochstedter, president of the Hochstedter Utility Co., and Messrs. Quinn and Cooper, of the Electrical Bureau. Brother Cooper addressed the body in a very few words, which carried weight behind them, and were to the point; when he finished applause rang out, the ovation lasting fully ten minutes. These recommendations of the executive board were placed before the body for approval: First, that the business representative, Ralph Knaster, shall receive an increase of salary; second, that the secretary, also secretary-treasurer, shall be exempt from paying dues and all taxation while in office; third, that the Moving Picture Machine Operators' Union of Greater New York, Local No. 1, shall give a donation of $10 00 to the struggling garment workers. All were approved and many more interesting things for the benefit of the organization were accomplished. The meeting adjourned at 4:15 a. m.

The writer was informed that all issues and Chat columns are kept on file at the office of Local No. 35, and an answer on file for each Chat column. That is a splendid idea, but since the columns of the Moving Picture News are open to the operator for publication, why not send in your answers, as this paper will print anything that is fit to put before the public.

In this issue you will note the pictures of Mr. John Bunny, of the Vitagraph players, and Miss Pearl White, playing leads for the Crystal Film Company, two of the most popular artists of the moving picture industry. They will lead the grand march at the entertainment and ball of the M. P. M. O. U. at Palm Garden on February 10, 1913. There will be present at this affair all of the leading artists of the picture film, and many others of the vaudeville and musical comedy stage. In all this will be one grand affair.

The following talent will appear at the entertainment: The Churchill Trio, Joe Morris' melodists; West and Simmons, Ted Snyder's cabaret songsters; Nelson Duo; Harry Montgomery; Miss Grace Day, vocalist; the Four Bryants' Quartette (some singers). Last but not least, Mr. Ralph Ince, assisted by Mrs. Maurice and Mr. Richard Rosson, in a one-act sketch taken from the Vitagraph's splendid production "The Seventh Son," featuring Mr. Ince in his famous character impersonation of the immortal Abraham Lincoln. Also motion pictures never projected before.

MR. JOHN BUNNY

MISS PEARL WHITE

Don't forget to get tickets at the office of the Union, 133 Third avenue, near Fourteenth street.

Thanks to the brother of Cleveland, Ohio, who sent in his Chat to the M. P. News last week. More of this work will be greatly appreciated. The columns of the News are open to all locals of operators, and news from the various operators throughout the country will be gladly accepted for publication.

WANTED IMMEDIATELY
Experienced Developers, Perforators, Joiners, and others employed in the Manufacture of Films. Reply to J. C. R., care of Moving Picture News, 30 West 13th St., New York.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Dec. 4—The Inseparable Friends.....
Dec. 4—Plenty of Good Lungs.....
Jan. 4—The Black Veil (2 reel Dr.).....
Jan. 11—A Romance of a Heart (2 reels)...
Jan. 18—Between Life and Death (2 reels).
Jan. 25—What the Unknown Conceals (2-reel Dr.) .....

AMERICAN

Jan. 23—Women Left Alone (Dr.).....1000
Jan. 25—The Rose of Mexico (Dr.).....1000
Jan. 27—The Latent Spark (Dr.).....1000
Jan. 30—Building the Great Los Angeles Aqueduct (Ed.).....
Feb. 1—Women Left Alone (Dr.).....1000
Feb. 3—Andrew Jackson (2 reels) (Hist. Dr.) 2000
Feb. 6—His Sacrifice (Dr.).....1000
Feb. 8—Calamity Anne's Vanity (Farce Dr.) 1000
Feb. 10—The Fugitive (Dr.).....1000
Feb. 13—Pecos Pete in Search of a Wife (Com.) 1000
Feb. 15—The Romance (Dr.).....1000

AMMEX

Jan. 23—Love and Circumstances (Dr.)....1000
Jan. 30—Boss of the Ranch (Dr.).....1000
Feb 6—Memories (Dr.).....1000
Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 17—The Coward (Dr.).....1000
Feb. 20—The Quality of Mercy (Dr.).....1000

BISON (UNIVERSAL)

Jan. 4—Regimental Pals (one reel).....
Jan. 11—An Apache Father's Vengeance (W. Dr.) .....
Jan. 14—A Frontier Providence (2 reel Dr.)
Jan. 18—Regimental Pals (1 reel).....
Jan. 21—The Genius of Fort Lapawai (2-reel Dr.) .....
Jan. 25—A Gambler's Last Trick (1-reel Dr.)
Jan. 28—Sheridan's Ride (3 reel Mil. Dr.)..
Feb. 1—Cowboy Sports and Pastimes.....
Feb. 4—Mona of the Modocs (2 reels)....
Feb. 8—A Frontier Mystery (2 reels).....

BRONCHO

Dec. 18—His Sense of Duty (Dr.).....
Dec. 25—The Prospector's Daughter (Dr.)...
Jan. 1—The Burning Brand (2-reel Dr.)..
Jan. 8—In the Ranks (2-reel Dr.).....
Jan. 15—A Blue Grass Romance (2-reel Dr.)
Jan. 22—A Shadow of the Past (2 reel Dr.).
Jan. 29—The Struggle (2 reel Dr.).....

CHAMPION

Dec. 30—White Heron.....
Jan. 6—Heart of Love.....
Jan. 13—Sins of the Father (Dr.).....
Jan. 20—The Death Trail (Dr.).....
Jan. 27—The Marked Card.....
Feb. 3—The Rich Mr. Rockamorgan (Com.).

COMET

Jan. 4—The Penalty .....
Jan. 6—Strangers Not Allowed.....
Jan. 11—The Faithless Nurse (Dr.).....1000
Jan. 13—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—The Bridegroom's Offense (Dr.)...1000
Jan. 20—A Very Busy Man (Com.).....1000
Jan. 25—A Child of Nature (Dr.).....1000
Jan. 27—The Contest (Com.).....1000

CRYSTAL

Jan. 12—A Night at the Club (Com.).....
Jan. 19—A Dip Into Society (Com.).....
Jan. 19—The Fake Gas Man (Com.).....
Jan. 26—Pearl's Admirers .....
Jan. 26—The False Alarm.....
Feb. 2—With Her Rival's Help (Com.)....
Feb. 2—Box and Cox (Com.).....
Feb. 9—Accident Insurance .....
Feb. 9—Her Lady Friends.....

ECLAIR

Jan. 2—A Tammany Boarder (Com.).....
Jan. 5—Crawfish .....
Jan. 5—Willy, King of the Janitors.....
Jan. 7—An Accidental Servant.....
Jan. 9—The return of Lady Linda (2 parts Dr.) .....
Jan. 12—The Cobbler and the Financier (Com. Dr.) .....
Jan. 14—The Detective Santa Claus (Com.
Jan. 17—The Hypocrite (Com.).....
Jan. 16—Nobody's Love Story (Dr.).....
Jan. 19—Funnicus Marries a Hunchback....
Jan. 19—Life in India.....
Jan. 21—The Gallop of Death (Dr.).....1000
Jan. 23—The Spectre Bridegroom (Com. Dr.).2000

Feet

Jan. 26—After the Shipwreck (Dr.).....1000
Jan. 28—The One Who Had to Pay (Dr.)...1000
Jan. 30—The Little Mother of Black Pine Trail (Dr.).....1000
Feb. 2—The American Niece.....
Feb. 2—Bathers in Ceylon.....
Feb. 4—For the Child's Sake (Dr.).....1000
Feb. 6—The Love Chase (Com.).....2000
Feb. 9—The Guilty Hand (Dr.).....1000

FRONTIER

Jan. 8—The Stranger at the Mountain Range (Dr.) .....
Jan. 15—The Last Run of the Santa Fe Coach (Dr.) .....
Jan. 22—The Surveyor and the Pony Express (Dr.) .....
Jan. 29—The Wild Flower of Pino Mountain (Dr.) .....
Feb. 5—The Branded Six-shooter.....

GAUMONT

Jan. 18—Topical .....
Jan. 21—Hop O' My Thumb .....
Jan. 23—A Regretted Resignation and the Pearl of the Adriatic.....
Jan. 25—Topical .....
Jan. 28—Life or Death.....
Jan. 30—Fair Weather Friends.....
Feb. 1—Educational and Topical.....
Feb. 4—"Say Uncle," French Alpine Manœuvres .....
Feb. 6—Dogs Will Be Dogs.....
Feb. 6—Deep Sea Shell Fish.....

GEM

Dec. 24—The Amulet (Dr.).....
Dec. 31—Dorothy's Birthday (Dr.).....
Jan. 7—Absinthe (Dr.) .....
Jan. 14—The Ninth Commandment (Dr.)....
Jan. 21—The Scapegoat (Com.).....
Jan. 28—A Northwoods Romance (Dr.).....
Feb. 4—Billy's Board Bill.....

GREAT NORTHERN

Dec. 21—The Christmas Gift (Com.)..... 768
Dec. 21—Danish Hussars (Sc.)..... 250
Dec. 28—The Emergency Waiter (Com.).... 636
Dec. 28—From the Balkan War (Sc.)..... 372
Jan. 4—Outwitting a Rival (Com)..... 941
Jan. 11—James, the Hungry One—(Com)... 537
Jan. 11—The New Boot Cleaner (Com.).... 410
Jan. 18—The Test (Com. Dr.)..... 984
Jan. 25—John Steals a Furlough (Com.)..... 679
Jan. 25—The West Coast of Jutland (Sc.).. 294

IMP

Jan. 25—The Hero of the Hour.....
Jan. 25—Fixing the Flirts.....
Jan. 27—A Double Deception (Com.).....
Jan. 30—Gold Is Not All (2 reel Dr.).....
Feb. 1—A Winning Ruse (Com.).....
Feb. 1—Professor Bunion (Com.).....
Feb. 3—A Spicy Time (Com.).....
Feb. 6—The Man Outside (Dr.).....
Feb. 8—The Marriage Lottery.....
Feb. 8—Cocoa Industry at Panama.....

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Jan. 17—The Little Turncoat (2 reel Dr.)...
Jan. 24—The Mosaic Law (2-reel Dr.).....
Jan. 29—The Struggle (2-reel Dr.).....
Jan. 31—When Lincoln Paid (2-reel Dr.)....

KEYSTONE

Jan. 13—How Hiram Won Out (Com.).....
Jan. 20—Sir Thomas Lipton.....
Jan. 20—For Lizzie's Sake (Com.).....
Jan. 27—The Mistaken Masher (Com.).....
Jan. 27—The Deacon Outwitted (Com.).....
Feb. 6—The Battle of Who Run (Com.).....

LUX

By Prieur.

Jan. 3—Pursued by a Lioness (Dr.)..... 951
Jan. 10—The Matrimonial Fever (Com.)... 731
Jan. 10—Don't Tease the Dogs (Com.)..... 252
Jan. 17—Face to Face with a Leopard (Dr.).. 863
Jan. 24—The Magic Carpet (Com.)..... 301
Jan. 24—Detective Knowall on the Trail (Com.) 678
Jan. 31—Faint Heart Never Won Fair Lady (Com.) 413
Jan. 31—Arabella as a Chimney Sweep (Com.) 449

MAJESTIC

Feet

Jan. 7—The Hundred Dollar Bill.....
Jan. 12—Just Hard Luck.....
Jan. 14—Child Labor (Dr.).....1000
Jan. 19—Harry's Lesson (Com.).....1000
Jan. 21—Cabby and the Demon (Com.).....
Jan. 26—Saved from Sin (Dr.).....1000
Jan. 28—When the Last Leaf Fell (Dr.)....1000
Feb. 2—Extra Baby (Dr.).....1000
Feb. 4—Interrupted Elopement (Com.).....1000

MECCA

Feb. 1—A Man's Woman (Dr.).....

MILANO

Dec. 14—The Apache Vow (two-reel Dr.)...
Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Jan. 20—In Peaceful Hollows (Com.).....
Jan. 22—The Riot (Dr.).....
Jan. 24—His Brother's Keeper (Dr.).....
Jan. 27—A Dinnerbell Romance (Com.).....
Jan. 27—The Footpath to Happiness (Com.).
Jan. 29—White Man's Firewater (Dr.).....
Jan. 31—The Higrader (Dr.).....
Feb. 3—One on Auntie.....
Feb. 3—Jed Holcomb's Prize Box.....
Feb. 5—Fatty and the Bandits.....
Feb. 7—The Strike Breaker.....

POWERS' PICTURE PLA

Jan. 15—Mammy's Chile (Com.).....
Jan. 17—The Tramp Reporter (2 reel Dr.)..
Jan. 22—A Bitter Dose (Com.).....
Jan. 24—On Burning Sands (2-reel Dr.)....
Jan. 29—How He Won Her (Com.).....
Jan. 31—The Rugged Coast (Dr.).....
Feb. 5—Sunbeam .....
Feb. 7—Their Mutual Friend.....

PUNCH

Jan. 23—That Catchy Ragtime Dance (Com.) 500
Jan. 30—Their First Baby (Com.)..... 500
Jan. 30—The Would-be Romeo (Com.)..... 500
Feb. 6—Tom, Dick and Harry on the Job (Com.) 500
Feb. 6—Just Kids (Com.) 500
Feb. 13—A Close Shave (Com.)..... 500
Feb. 13—Some Doctor (Com.)..... 500
Feb. 20—By Parcel Post (Com.)..... 500
Feb. 20—Rowdy Starts Something (Com.).... 500

RELIANCE

Jan. 11—A Night of Terror (Com.).....1000
Jan. 15—The Wheel of Fate (Dr.).....1000
Jan. 18—The Strength of the Weak (Dr.)....1000
Jan. 22—The Open Road (Dr.) (2 reels)...
Jan. 25—The Masqueraders (Dr.).....
Jan. 29—Saved by Airship (Com.).....1000
Feb. 1—A Wife's Battle (Dr.).....1000
Feb. 5—The Strike Leader (2-reel Dr.).....2000
Feb. 8—An American Queen (Dr.).....1000
Feb. 12—Bud Tilden, Mail Thief (Dr.).....1000

REX

Jan. 16—The Flower Girl (Dr.).....
Jan. 19—He Never Knew (Dr.).....
Jan. 23—The Symphony (Dr.) .....
Jan. 26—Becky, Becky (Com.).....
Jan. 30—The Angelus (Dr.).....
Feb. 2—The Labyrinth (Dr.).....
Feb. 6—At Midnight.....
Feb. 9—His Sister .....

SOLAX

Jan. 8—A Million Dollars .....
Jan. 10—The Mutiny of Mr. Henpeck.....
Jan. 15—Mother and Daughter.....
Jan. 17—The Quarrelers .....
Jan. 22—The Coming of Sunbeam.....
Jan. 24—The Roads That Lead Home.....
Jan. 29—The Wrong Box (Com.).....
Jan. 31—The Scheming Woman (Dr.).....

THANHOUSER COMPANY.

Jan. 17—The Pretty Girl in Lower 5.....
Jan. 19—The Commuter's Cat.....
Jan. 28—The Dove in the Eagle's Nest (2 reels) .....
Jan. 31—Psychology of Fear.....
Jan. 21—Her Fireman .....
Jan. 24—The Floorwalker's Triumph.....
Jan. 26—Her Nephews from Labrador.....

VICTOR

Jan. 3—The Grouch (Com.).....
Jan. 10—The Lie (Dr.) .....
Jan. 24—Sunny Smith (Com.).....
Jan. 31—The Trifler (Dr.).....
Feb. 7—Percy H. Baldwin—Trifler.....

GAUMONT FILMS

HAVE

BEAUTIFUL PHOTOGRAPHY

STRONG DRAMAS

CLEVER COMEDIES

Is There Any Reason Why You Shouldn't Show More of Them?

Shipments through Film Supply Co. of America

Gaumont

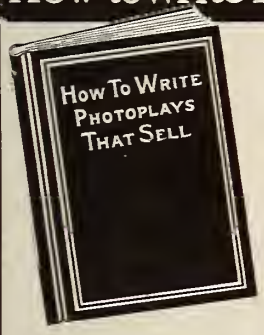
GAUMONT COMPANY
Flushing
New York City

Feature Manufacturers
Exchange Men
Camera Men
Photographers, Lecturers

We have opened our fully equipped factory with the KEY OF SUCCESS, HIGHEST QUALITY, LOWEST PRICES and PROMPT DELIVERIES. Give us a trial and the rest of your business will be easy.

Commercial Motion Pictures Co., Inc.
145 W. 45th St., New York City
Telephone, Bryant 8152

How to Write Photoplays that Sell



HERE IS A NEW BOOK FRESH FROM THE PRESS THAT WILL TELL YOU

—how to write strong, red-blooded scenarios that laugh at rejection slips.

—how to express your photoplay ideas in that crisp, clean-cut, magnetic English that makes your synopsis speak action—that's what the editors want.

—how to become the editor's friend and always know what and when the different sorts of ideas are wanted.

This book tells clearly, concisely, specifically, the things you should do to get your ideas across, tells how you can originate photoplay ideas and build them into saleable scenarios. Costs but ONE DOLLAR a copy.

EXHIBITORS!

Your patrons want this book, and you can sell it to them. You can advertise it on your screen—we furnish colored slide. You make FORTY CENTS profit on each book without turning a hand.

Send $3.00 for five books and one slide as a trial order. If you fail to dispose of them, we will refund your money. That's fair, isn't it?

PHOTOPLAY ENTERPRISE ASSOCIATION
28 STUDIO PLACE BOONVILLE, INDIANA

Something for Something

For 25c we will send to you weekly, for six months, the eight-page newspaper, the GAUMONT GRAPHIC. It is interesting and instructive. It contains stories, synopses, etc. This subscription price will pay the postage.

Should you not know whether it is a good money's work, send for a month's sample copies.

We first thought we would give it free. Then we reconsidered that something worth reading is worth paying for. Find out whether it is. Write now.

Gaumont

GAUMONT COMPANY
Flushing, New York City

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Jan.	2—Three Friends	
Jan.	6—The Telephone Girl and the Lady (Dr.)	
Jan.	9—The Best Man Wins (Com.)	
Jan.	9—The Bite of a Snake (Com.)	
Jan.	13—Pirate Gold	
Jan.	16—An Adventure in the Autumn Woods	
Jan.	20—Kissing Kate (Com.)	
Jan.	20—The High Cost of Reduction (Com.)	
Jan.	23—The Tender-Hearted Boy	
Jan.	27—The Misappropriated Turkey	
Jan.	30—The Masher Cop	
Feb.	3—Brothers	
Feb.	6—Oil and Water	

CINES

George Kleine

Dec.	31—Among the Abruzzi Mountains (Central Italy) (Travel)	350
Dec.	31—Amy's Choice (Com. Dr.)	750
Jan.	4—A Sister's Heart (Dr.)	1000
Jan.	7—A Maid's Devotion (Dr.)	1000
Jan.	11—The Woes of a Peacemaker (Com. Dr.)	1000
Jan.	14—The Velino River and Falls, Italy (Sc.)	100
Jan.	14—A Fishermaiden's Heart (Dr.)	900
Jan.	18—An Absent-minded Lover (Com.)	500
Jan.	18—Taming the "Spooks" (Com.)	500
Jan.	21—She Shall Not Know (Dr.)	1000
Jan.	25—Plot and Counterplot (Dr.)	1000
Jan.	28—A Lesson from the Past (Dr.)	1000
Feb.	1—The Beautiful Falls of Marmore, Velino River, Central Italy (Sc.)	200
Feb.	1—The Doctor's Love Affair (Dr.)	800
Feb.	4—A Strenuous Courtship (Com.)	450
Feb.	4—An Invincible Sleuth (Com.)	550
Feb.	8—A Deal in Stocks (Dr.)	1000
Feb.	11—For Mother's Sake (Dr.)	1000
Feb.	15—One on Them (Com.)	1000

EDISON

Dec.	18—When Joey Was On Time (Com.)	500
Dec.	20—The First Settler's Story (Dr.)	1000
Dec.	21—A Proposal Under Difficulties (Com.)	990
Dec.	23—An Old-Fashioned Elopement (Com.)	1000
Dec.	24—What Katie Did (Dr.)	1000
Dec.	25—Love Among the Geysers (Com.)	1000
Dec.	27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Dr.)	1000
Dec.	28—He Swore Off Smoking (Com.)	525
Dec.	28—How a Horseshoe Upset a Happy Family (Com.)	475
Jan.	1—Yosemite National Park and the Big Trees of California (Sc.)	375
Jan.	1—How They Got the Vote (Com.)	625
Jan.	3—The Running Away of Doris (Dr.)	1000
Jan.	4—The Redman's Burden (Dr.)	1000
Jan.	6—The New Day's Dawn (Dr.)	1000
Jan.	7—An Unsullied Shield (Dr.)	1000
Jan.	8—Interrupted Wedding Bells (Com.)	1000
Jan.	10—The Eldorado Lode (Dr.)	1000
Jan.	11—The Maid of Honor (Dr.)	1000
Jan.	13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Des.)	400
Jan.	13—The Office Boy's Birthday (Com.)	600
Jan.	14—At Bear Track Gulch (Dr.)	1000
Jan.	15—The Title Cure (Com.)	1000
Jan.	17—Leonie (Dr.)	1000
Jan.	18—The Mountaineers (Dr.)	1000
Jan.	20—The Man He Might Have Been (Dr.)	1000
Jan.	21—The Ambassador's Daughter (Dr.)	1000
Jan.	22—The Power of Sleep (Com.)	1000
Jan.	24—False to Their Trust (seventh story of "What Happened to Mary" Dr.)	1000
Jan.	26—The Lorelei (Dr.)	1000
Jan.	27—The Dancer (Dr.)	1000
Jan.	28—A Day that Is Dead (Dr.)	1000
Jan.	29—A Serenade by Proxy (Com.)	1000
Jan.	31—A Perilous Cargo (Dr.)	1000
Feb.	1—The Princess and the Man (Dr.)	1000
Feb.	3—Over the Back Fence (Com.)	975
Feb.	4—The Phantom Ship (Dr.)	1000

ESSANAY FILM CO.

Dec.	26.—Bill Mixes with Relations (Com.)	1000
Dec.	27—Love Through a Lens (Com.)	1000
Dec.	28—The Reward for Broncho Billy (Dr.)	1000
Dec.	31—Requitted Love (Dr.)	1000
Jan.	1—Seeing Is Believing (Com.)	1000
Jan.	2—The Miner's Request (Dr.)	1000
Jan.	3—When Soul Meets Soul (Dr.)	1000
Jan.	4—Broncho Billy and the Maid (Dr.)	1000
Jan.	7—The Heiress (Com.)	1000
Jan.	8—Here's Your Hat (Com.)	1000
Jan.	9—Alkali Ike in Jayville (Com.)	1000
Jan.	10—Jimmy (Com. Dr.)	1000
Jan.	11—Broncho Billy and the Outlaw's Mother (Dr.)	1000
Jan.	14—China and the Chinese (Edu.)	1000
Jan.	15—The Girl at the Brook (Dr.)	1000
Jan.	16—The Closed Door (Dr.)	1000
Jan.	17—What George Did (Com.)	1000
Jan.	18—Broncho Billy's Brother (Dr.)	1000
Jan.	21—The Thirteenth Man (Dr.)	
Jan.	22—The Sheriff's Child	
Jan.	23—The Laird of McGillicuddy (Com.).	
Jan.	24—The Farmer's Daughter (Dr.)	1000
Jan.	25—Broncho Billy's Gun-play (Dr.)	1000
Jan.	28—The Voice of Guiseppe (Com.)	1000
Jan.	29—The Melburn Confession (Dr.)	1000
Jan.	30—The Sheriff's Story (Com. Dr.)	1000
Jan.	31—Hypnotism in Hicksville (Com.)	1000
Feb.	1—The Making of Broncho Billy (Com.) Dr.)	1000

KALEM CO.

Jan.	10—Grandfather (Dr.)	1000
Jan.	11—Sawmill Hazard (Dr.)	1000
Jan.	13—A Dangerous Wager (Dr.)	1000
Jan.	15—Red Sweeney's Mistake (Com.)	1000
Jan.	17—A Hero's Reward (Com.)	
Jan.	17—King Cotton (Ind.)	
Jan.	18—A Desperate Chance (Dr.)	1000
Jan.	20—The Nurse at Mulberry Bend (Dr.)	1000
Jan.	22—The Boomerang (Dr.)	1000
Jan.	24—One on Willie (Com.)	
Jan.	24—The 'Possum Hunt (Sporting)	
Jan.	25—The Cub Reporter's Temptation (Dr.)	1000
Jan.	27—The Turning Point (Dr.)	1000
Jan.	29—The Pride of Angry Bear (Dr.)	1000
Jan.	31—The Horse That Wouldn't Stay Hitched (Com.)	
Jan.	31—St. Augustine, Florida (Sc.)	
Feb.	1—The Senator's Dishonor (Dr.)	

LUBIN

Jan.	6—Courageous Blood (Dr.)	
Jan.	7—The Village Blacksmith (Dr.)	
Jan.	9—Twilight of Her Life (Dr.)	
Jan.	10—Stage Struck Sallie (Com.)	
Jan.	10—An Accidental Dentist (Com.)	
Jan.	11—San Xavier Mission, Tucson, Arizona (Ind.)	
Jan.	11—The Artists' Romance (Com.)	
Jan.	13—A Timely Rescue	
Jan.	14—Peter's Pledge	
Jan.	16—It Might Have Been	
Jan.	17—Quarantined	
Jan.	17—Fooling Their Wives	
Jan.	17—The Mexican Spy (2 reels)	
Jan.	18—The Girl and the Gambler	
Jan.	20—Literature and Love	
Jan.	21—Who Is the Savage?	
Jan.	23—The Old Oaken Bucket	
Jan.	24—Making a Baseball Bug	
Jan.	24—Pizen Pete	
Jan.	25—The Insurance Agent	
Jan.	27—The Guiding Light (2 reel Dr.)	
Jan.	27—The Girl of Sunset Pass (Dr.)	
Jan.	28—On the Threshold (Dr.)	
Jan.	30—What's in a Name (Com.)	
Jan.	30—She Must Elope (Com.)	
Jan.	31—The House in the Woods (Dr.)	
Feb.	1—Private Smith	
Feb.	3—The Lost Note	
Feb.	4—A Motorboat Party	
Feb.	4—The Missing Jewels	

G. MELIES

Nov.	21—The Governor's Clemency (Dr.)	1000
Nov.	28—Linked by Fate (Dr.)	1000
Dec.	5—The Sheriff's Pro-Tem (Dr.)	1000
Dec.	12—The Castaway (Dr.)	1000
Dec.	19—A Woodland Christmas in California (Dr.)	1000
Dec.	26—Jack's Burglar (Com.)	1000
Jan.	2—Tempest Tossed (Dr.)	1000
Jan.	9—Her Great Chance (Dr.)	1000
Jan.	16—The Kiss of Salvation (Dr.)	1000
Jan.	30—The Gypsy's Warning (Dr.)	1000
Jan.	23—A Ballad of the South Seas	1000
Feb.	13—Unmasked by a Kanaka	1000

PATHE FRERES

Jan.	3—Sand Hoppers	
Jan.	3—Romeo and Juliet (Dr.)	
Jan.	4—The Doctor's Blind Child (Dr.)	
Jan.	6—Pathe's Weekly No. 2	
Jan.	7—Love Unconquerable	
Jan.	8—Peggy and the Old Scout	
Jan.	9—The Hollow Tree (Dr.)	
Jan.	10—Radiography in Practice	
Jan.	10—The Life of Ants	
Jan.	11—Starting Something (Com.)	
Jan.	13—Pathe's Weekly No. 3	
Jan.	14—The Jelly Fish and the Plankton	
Jan.	14—The Palace of Fontainebleau (Travel)	
Jan.	15—Her Faithful Yuma Servant (Dr.)	
Jan.	16—Mixed Colors (Com.)	
Jan.	17—Our Enemy, the Wasp (Science)	
Jan.	17—Along the Riviera (Travel)	
Jan.	18—The Family Jar (Com.)	
Jan.	20—Pathe's Weekly, No. 4	
Jan.	20—The Ways of Destiny (Dr.)	
Jan.	21—The Birth of a Dragon Fly (Science)	
Jan.	21—The Making of a Book (Ind.)	
Jan.	22—The Unfulfilled Oath (Dr.)	
Jan.	23—The Halfbreed (W. Dr.)	
Jan.	24—The Part Played by Air in Respiration (Science)	
Jan.	24—The Genet (Edu.)	
Jan.	25—The Elusive Kiss (Com.)	
Jan.	27—Pathe's Weekly No. 5	
Jan.	28—Max Joins the Giants	
Jan.	29—Hubby's Polly (Com.)	
Jan.	30—Saved by His Horse (Western)	
Jan.	31—The Chameleon	
Jan.	31—The Making of Hats	
Feb.	1—The Great Prayer of the Arabs	
Feb.	1—Along the Columbia River (Sc.)	
Feb.	3—Pathe's Weekly No. 6	
Feb.	4—The Pitcher Plant	
Feb.	4—The Swedish Submarine Manœuvres	
Feb.	5—A White Rose (Com.)	
Feb.	6—The Bear Hunter (Dr.)	
Feb.	7—French Army Manœuvres	
Feb.	7—The Opening Bud	
Feb.	8—The Peace Council (Com.)	

SELIG

Jan.	6—Prompted by Jealousy (Dr.)	1000
Jan.	7—The Gunfighter's Son (Western)	1000
Jan.	8—The Man Who Might Have Been (Dr.)	1000
Jan.	9—The False Order (Dr.)	1000
Jan.	10—The Cowboy Editor (Com.)	
Jan.	10—Whose Wife Is This (Com.)	
Jan.	13—The Clue (Dr.)	1000
Jan.	14—Bud's Heiress (W. Com.)	1000
Jan.	15—A Plain Girl's Love (Dr.)	
Jan.	16—A Revolutionary Romance (War Dr.)	1000
Jan.	17—Poison Fuz	
Jan.	17—The Clay Industry	
Jan.	20—The Lipton Cup (Dr.)	1000
Jan.	21—A Matrimonial Deluge (W. Com.)	1000
Jan.	22—A Black Hand Elopement (Com.)	1000
Jan.	23—A Little Child Shall Lead Them (Dr.)	1000
Jan.	24—The Ainos of Japan (Edu.)	1000
Jan.	24—The Suffragette (Com.)	1000
Jan.	27—The Miner's Justice (Wes. Dr.)	1000
Jan.	28—A Canine Matchmaker (Com.)	1000
Jan.	29—The Empty Studio (Dr.)	1000
Jan.	30—The Lesson (Dr.)	1000
Jan.	31—The Altar of the Aztecs (Dr.)	1000
Feb.	3—The Governor's Daughter	1000
Feb.	4—Sweeny and the Million	1000

URBAN ECLIPSE

George Kleine

Dec.	18—Three Rogues Outwitted (Com.)	550
Dec.	25—Beauty Spots in South Wales (Travel)	250
Dec.	25—Wood Industry in French Jura (Indus.)	300
Dec.	25—The "Angel" Child (Com.)	450
Jan.	1—Laughing Billy (Com.)	400
Jan.	1—A Four-footed Cupid (Com.)	600
Jan.	8—Along the Coast of Dalmatia, Austria (Travel)	200
Jan.	8—Kidnapping the Fiddler (Com.)	800
Jan.	15—Two Men and a Girl (Dr.)	
Jan.	22—Balkan War Territory (Sc.)	1005
Jan.	29—Hubby Does the Cooking (Com.)	400
Jan.	29—The Bulgarian Army in the Balkans (Top.)	600
Feb.	5—Curing a Temper (Dr.)	1000
Feb.	12—A Business Shark (Dr.)	1000

VITAGRAPH

Jan.	4—A Bit of Blue Ribbon (Dr.)	1000
Jan.	6—Angel of the Desert (Dr.)	1000
Jan.	7—The Wings of a Moth (Dr.)	1000
Jan.	8—The Delayed Letter (Dr.)	1000
Jan.	9—Two of a Kind (Com.)	
Jan.	9—Betty's Baby (Com.)	
Jan.	10—The Ambassador's Disappearance (Dr.)	1000
Jan.	11—O'Hara Helps Cupid (Com.)	1000
Jan.	13—The Three Black Bags (Com.)	1000
Jan.	13—The Little Minister (Special 3 reels Dr.)	3000
Jan.	14—The Winning Hand (Western)	1000
Jan.	15—Off the Road (Dr.)	1000
Jan.	16—The Bringing Out of Papa (Com.)	1000
Jan.	17—His Wife's Relatives (Com.)	
Jan.	17—The Interrupted Honeymoon (Com.)	
Jan.	18—Thou Shalt Not Kill (Dr.)	1000
Jan.	20—What a Change of Clothes Did (Com. Dr.)	1000
Jan.	21—Ma's Apron Strings (Com.)	1000
Jan.	22—The Joke on Howling Wolf (West.)	1000
Jan.	23—The Volunteer Strike-breakers (Com.)	1000
Jan.	24—Montgomery Falls (Sc.)	250
Jan.	24—The Vengeance of Durand (3 reel Special Dr.)	3000
Jan.	24—The Widow's Mite (Com.)	1000
Jan.	25—Everybody's Doing It (Com.)	
Jan.	25—When Bobby Forgot (Com.)	
Jan.	27—Two Sets of Furs (Com.)	
Jan.	27—The Coke Industry (Edu.)	
Jan.	28—When Mary Grew Up (Com.)	1000
Jan.	29—And His Wife Came Back (Com.)	1000
Jan.	30—The Smoke from Lone Bill's Cabin (Dr.)	1000
Jan.	31—How Fatty Made Good (Com.)	1000

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10. WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums
FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving full description of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

MIATT PROCURES
PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

SCENARIOS

We want Highest Class contribution—Comedies Specially Desired.

KINEMACOLOR CO.
1600 BROADWAY, NEW YORK

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

Have You Failed To Sell?

If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!

Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

ITALA COMEDIES
-TWO ON EVERY REEL-
EVERY MONDAY
NEW POSTERS THAT PULL
(ASK ANY EXCHANGE)
ITALA FILM CO. OF AMERICA
COLUMBIA THEATRE, N.Y.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

MOVING PICTURE MEN!
Write for particulars concerning our "QUALITY SLIDE" agency proposition. We make stock slides, advertising slides—any kind of slides.
TROY SLIDE & SIGN CO.
Pub. Sq., E., Troy, Ohio

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

MAJESTIC

SUNDAY, JANUARY 26th

THE MAJESTIC MOTION PICTURE COMPANY PRESENTS

THE POPULAR FAVORITE

MR. PAUL SCARDON

IN THE DRAMATIC MASTERPIECE

Saved From Sin

BY THE WELL-KNOWN AUTHOR, MR. FORREST HALSEY

TUESDAY, JANUARY 28th

"When the Last Leaf Fell"

AN INTENSELY INTERESTING DRAMA OF LIFE BEHIND THE SCENES

By MR. LLOYD LONERGAN

(THE MUTUAL PROGRAM)

A WORD ABOUT
POWER'S CAMERAGRAPH No. 6A

You cannot fool the public very long.

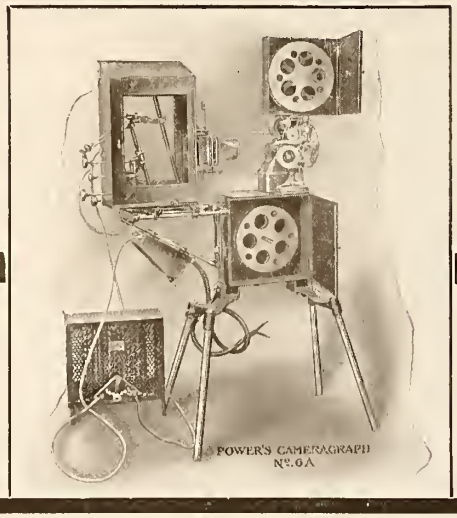
Big sales and re-orders tell the tale.

Since last June we have delivered nearly 3000 of our Model 6A.

We have been here a year, and tho this is the largest factory of its kind in the world, we have added 3500 square feet to our floor space, increased greatly our help and have a large force on night shift.

This means just this to YOU, Mr. Exhibitor. POWER'S No. 6A is the biggest kind of a success. The vast majority are buying it. Follow the crowd—it leads to success for YOU.

Catalogue D is out. Let us send it to you.



Nicholas Power Company

90 Gold Street :: New York

THE LEADING MAKERS OF MOTION PICTURE MACHINES

FEB 10 1913

MOVING PICTURE NEWS

VOLUME VII
No. 5

FEBRUARY 1
1913

PRICE
TEN
CENTS

"THE MYSTERIES OF THE ROSARY"

Three Part Feature
American Eclair Co.

RELIANCE

RELIANCE

SPECIAL TWO REEL FEATURE PRODUCTION

OF MARION BROOK'S GREAT MELODRAMATIC TRIUMPH

"THE STRIKE LEADER"

RELEASED WEDNESDAY, FEBRUARY 5th

CLIMAX OF THE GREATEST STAGE FIGHT EVER PRODUCED

A WONDERFUL COMBINATION OF DRAMATIC VALUE, HEART INTEREST AND

SENSATIONAL TRUTH

STAGED BY OSCAR C. APFEL

WITH GERTRUDE ROBINSON, IRVING CUMMINGS AND THE

POPULAR RELIANCE PLAYERS

IN 2 REELS AND 60 SCENES

(THE MUTUAL PROGRAM)

Ambrosio

OUR NEXT BIG FEATURE

The Knights of Rhodes

IN THREE REELS

A big spectacular historical subject, introducing the capture of the famous island of Rhodes by the Sultan Soliman's army.

READY FOR SHIPMENT ABOUT FEBRUARY 8th

WIRE AT ONCE FOR

SATAN

Passed by the National Board of Censorship. Not much territory left.

SHOWN AT THE NEW YORK HIPPODROME WITH ENORMOUS SUCCESS

OUR NEXT REGULAR RELEASES ARE FEBRUARY 8th

"WHAT THE UNKNOWN CONCEALS"

(In two reels)

Another winner perfect in every way. Make it your business to book it.

FEBRUARY 15th

"THE HAND OF JUSTICE"

A Strong, Gripping Drama
One- and Three-sheet Posters

Try these two dramas on our recommendation and remember that your interest is ours.

EXCHANGEMEN and EXHIBITORS!

Send your name for our mailing list. We have good news for you all!

All Posters Supplied Direct by
MORGAN LITHOGRAPH CO.
Cleveland, Ohio.

Photos for Lobby Display and Lantern Slides Supplied by
A. J. CLAPHAM
130 West 37th Street, New York

Some more big novelties coming, so keep in touch with us.

Ambrosio American Co.

15 EAST 26th STREET NEW YORK, N. Y.

$50

Scratch Your Head
And Get Fifty Dollars

$50

Eclair has a great plan for helping you with your advertising. Some exhibitor will get $50 every two weeks. Write us about it at once or watch Bulletin No. 35, out February 1st, for details.

The Man Who Dared

Feb. 13th—AMERICAN ECLAIR TWO REEL FEATURE

released as one of our regular releases, others will be found in the program of Universal Film Manufacturing Co.

Superb Photos of Our American Stock Co.

Unmounted 15c each Mounted 30c each

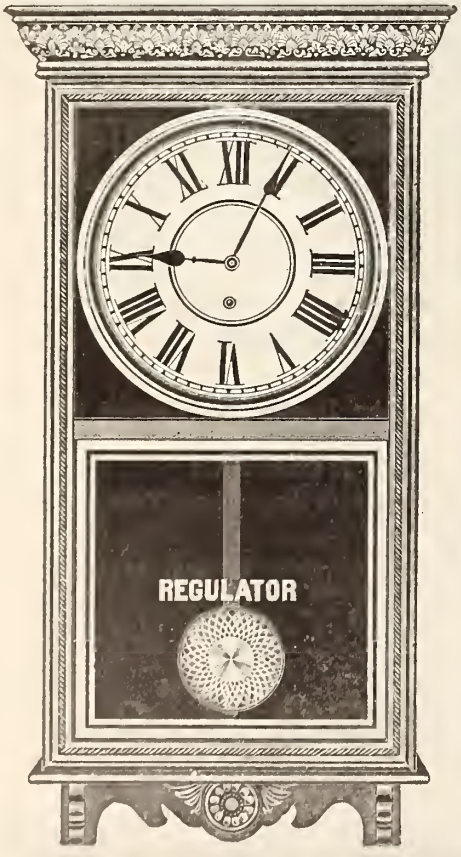
We will send *FREE* to any exhibitor who requests it a beautiful slide of Miss Barbara Tennant.

$50

ECLAIR

225 W. 42d Street, New York City

$50



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freigbt office at $4.45 each and divide the freight cost.

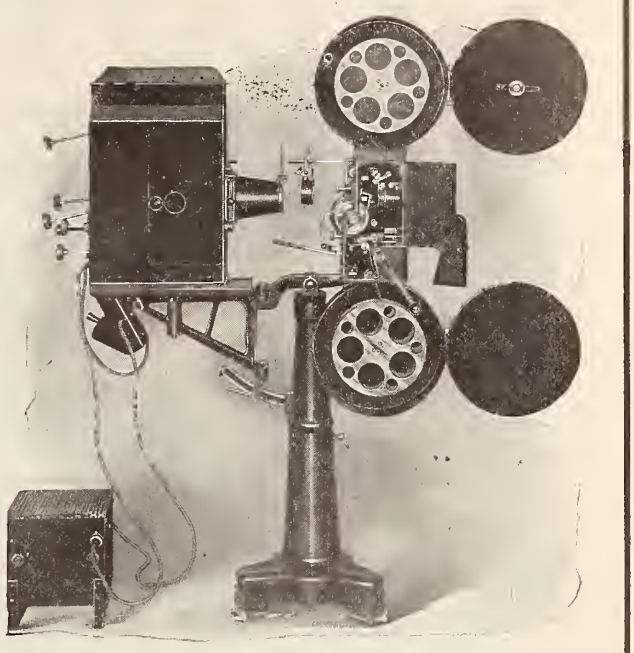
Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

DO YOU KNOW

Herman Fichtenberg, of New Orleans? He is one of the pioneer exhibitors of the south, and has several large and elegant theatres in New Orleans, La., Houston, Texas, and Vicksburg, Miss. He is a successful man. His judgment has been good. This is what he thinks of the



Simplex

THE PEER OF ALL PROJECTORS.

New Orleans, Jan. 9, 1913.

Precision Machine Co.,
317 East 34th Street,
New York City.

Gentlemen:

Ship via Morgan Steamship Line two (2) of your latest model Simplex Machines to me immediately at this office, 720 Maison-Blanche Bldg.

I expect to open a new moving picture theatre very shortly and this will make six of my houses that have two machines in each.

I must congratulate you on the machine you have and am glad to place another order with you.

I wish to advise that the two machines we have in our Alamo Theatre are now sixteen months old and are just as good as the day we put them in.

Would like to have a reply from you as to when the machines will leave New York.

With best wishes, I beg to remain,

Very truly yours,

(Signed) H. Fichtenberg.

Why hesitate longer? Write today for catalogue B and name and address of the nearest Simplex dealer.

MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET **NEW YORK**

Do Your Patrons Know You?

You can make the weekly Gaumont Graphic your official House Organ. At an inconsiderable cost we will devote the whole of one of its pages to you and your theatre.

This edition you can then give or sell at a nominal price to your patrons.

You are too shrewd not to appreciate the value of this advertising.

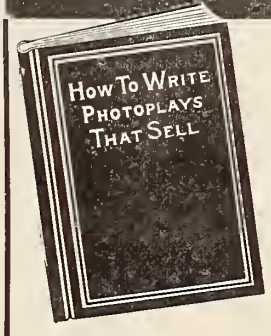
Write for prices and details.

Gaumont

GAUMONT CO.

Flushing, New York City

How to Write Photoplays that Sell



HERE IS A NEW BOOK FRESH FROM THE PRESS THAT WILL TELL YOU

—how to write strong, red-blooded scenarios that laugh at rejection slips.

—how to express your photoplay ideas in that crisp, clean-cut, magnetic English that makes your synopsis speak action—that's what the editors want.

—how to become the editor's friend and always know what and when the different sorts of ideas are wanted.

This book tells clearly, concisely, specifically, the things you should do to get your ideas across, tells how you can originate photoplay ideas and build them into saleable scenarios. Costs but ONE DOLLAR a copy.

EXHIBITORS!

Your patrons want this book, and you can sell it to them. You can advertise it on your screen—we furnish colored slide. You make FORTY CENTS profit on each book without turning a hand.

Send $3.00 for five books and one slide as a trial order. If you fail to dispose of them, we will refund your money. That's fair, isn't it?

PHOTOPLAY ENTERPRISE ASSOCIATION

28 STUDIO PLACE BOONVILLE, INDIANA

PILOT FILMS

FIRST RELEASE

Thursday, February 13th

"THE BLACKSMITH'S STORY"

Suggested by the poem of FRANK OLIVE

THURSDAY, FEBRUARY 20th

"THE TWO GLASSES"

Being taken from a poem by **ELLA WHEELER WILCOX** by Special Permission

We take a great deal of pride in presenting these films to the trade. The long experience of our organization in the picture business, with money and time expended is a guarantee of the high quality of our product. We trust the trade will appreciate the efforts we have made.

WE WANT GOOD SCENARIOS

PILOT FILMS CORPORATION
120 SCHOOL ST., YONKERS, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII **February 1, 1913** **Number 5**

WHERE IS IT DRIFTING?

THE Cinematograph industry, I mean. It seems so hard to say where the industry stands in America to-day, and, from all accounts, an equal chaos exists abroad. I have three or four letters, one from a firm of the highest standing in London, from which I extract the following:

> "We shall be greatly obliged, if it is in your favor, to endeavor to find some good American manufacturer who is anxious to arrange for an English and Continental agency. At the present time we could do very well with one or two makes of American films. . . . Should anybody be willing to arrange with us for their agency we should not be in a position to guarantee a stipulated amount for each subject, but will do all we possibly can to push the sale of films, which is of course necessary to the mutual benefit of all concerned."

This shows how anxious England and the Continent are to obtain American films of good quality that are not represented in England.

Another letter from Berlin, Germany, has the following clause:

> "Can you recommend any good American educational subjects, something that will attract the higher people and the educational authorities in this city? We do not want indecent films, but something of an educational standard. If you can recommend us to any firms making good subjects we will be glad to correspond with them. Of course, you understand these films must be of the very highest class."

Again, to quote from another letter:

> "I seize this opportunity to inquire whether you know of a reasonable concern in your city which would be in a position to handle the sale of first class European films with exclusive rights for the States."

If some of my readers would tell me how to answer these letters satisfactorily, I would be extremely grateful. There is not a mail steamer coming in to the Port of New York but what bears letters like the above, showing a terrible unrest abroad, and a desire to obtain good American films. If some of the manufacturers who are not already represented abroad will put themselves in communication with me I may be able to give them information to their advantage; and any reliable firm desiring to take the agency of a high class foreign production, if they will write, the information is available. But, and here is a big but, staring one in the face right at the outset, which leads again to the question at the head of this article—Where are we drifting?

The chaotic state in the trade at the present time is utterly appalling, and the pictures in many instances being turned out take me back to four or five years ago, when the manufacturers distinctly said they did not care what they put out, nor how bad it was. The exhibitors were compelled to take them and all they wanted was the money. To quote from another letter:

> "The Motion Picture business to-day is in a chaotic condition. Everybody seems to be wanting something and they have no settled policy as to just what they want.
>
> The facts are, in my opinion, that we should all move slowly at this time. . . . Two things ought to be accomplished at this time—first, the elimination of the unjust $2.00 a week license, and second, that all exhibitors should have the right to run any film regardless of the make at any time they so desire. Understand, I am not advocating by this principle the open market. I am advocating commercial freedom, and the open market is a question that needs due consideration, and time alone will develop many interesting facts as to the advisability in this country of the open market."

These letters have a tendency to show, like a straw, which way the wind blows, and for my part I would be glad if it would blow in favor of the exhibitor. A good "trade wind" when each and every one could do as he wished, as is expressed in the last quoted letter, "that all exhibitors should have the right to run any film re-

gardless of the make at any time they so desire." Another letter reads:

> "I have been perusing the News to learn from its columns how the Trust is acting before the Commission, and I have not seen anything in your columns yet as to what is being done. It seems to me that much should be accomplished by this Commission, and that the Trust should be dissolved. There is much evidence to be given, and if we can only get the $2.00 done away with and the right to select the film we wish, all would be well."

The eyes of the exhibitors all over the country are upon the inquiry being held at the Hotel McAlpin in New York, where evidence is being taken. So far evidence has been given by H. N. Marvin, of the Biograph, and Wm. H. Swanson, of the Universal Film Co., I understand there are something like between 80 and 90 more witnesses to be brought before the Commission. The daily papers all over the country have been giving full reports of what is taking place, hence I did not think it right to crowd my limited space by giving the voluminous reports of the Commission. A résumé of the evidence will appear in these columns when the Commission reconvenes on Feb. 5th, and I sincerely trust that the results of the inquiry will be of a far-reaching character, such as will enable the exhibitor to obtain the best, and only the best; that will enable him to select the films he most desires to use for his patrons, and further, that the result of the Motion Picture Exhibitors' League will be a complete censorship and selection of films that give the best all-round progress.

Alfred H. Saunders.

MOVING PICTURE EXHIBITORS' LEAGUE CONVENTION AT COLUMBUS, OHIO

Columbus, Ohio, January 23—In the historic Southern Hotel, here, just two years ago there gathered a small number of exhibitors pursuant to the call of M. A. Neff, and where there was born the thriving infant, the Exhibitors' League, that has since grown to powerful manhood, on Tuesday and Wednesday was the scene of the eighth annual convention of the Ohio branch of the Moving Picture Exhibitors' League of America.

The hotel was thrown open to the moving picture men, whose exhibits occupied the greater part of the first two floors. A stage was erected in the main dining-room and a vaudeville and feature film exhibition was held there Tuesday evening The event was very largely attended.

Officers were elected Tuesday evening. They are: M. A. Neff, president; O. B. Weaver, Dayton, first vice-president; Dr. Walter Prentice, Dayton, second vice-president; John H. Broomhall, Hamilton, secretary; W. R. Wilson, Columbus, treasurer; W. A. Pettis, national vice-president. J. A. Maddox and Max Stearn, of Columbus, are among fifteen delegates to the national convention in New York in July.

National vice-presidents and heads of their state organizations who were present were T. A. Brown, Iowa; E. W. Martin, Kansas; F. J. Herrington, Pennsylvania; George H. Wiley, Missouri; J. E. Schlank, Nebraska; S. E. Morris, Ohio; F. J. Rembusch, Indiana; C. Coffman, California; S F. Blumenthal, New Jersey; T. P. Finnegan, Texas; Orene Parke, Kentucky.

At noon Wednesday the delegates marched to the Ohio State House, on the steps of which moving pictures were taken of the exhibitors with Governor James M. Cox, his staff, and other state officials.

Mayor Gus Karb in the course of an address welcoming the 400 delegates to Columbus Tuesday afternoon, said:

"Although there has been considerable agitation about the morality of some moving pictures, I see no reason whatever why Columbus should fear objectionable pictures. I feel certain that not one Columbus operator shows films that he would not be glad to have his wife or his daughters witness."

"I am sure that none of you object to censorship of moving pictures as long as that censorship is made by competent persons," said Mayor Karb. In responding, President M. A. Neff, of Cincinnati, of the state and national organization, said that the League greatly desired state censorship of films and hoped that the present Legislature would pass such a law.

Governor Cox, in his first message to the Ohio Legislature states that legal regulation of moving picture shows is eminently desirable. This was embodied in his message after Mayor Baker, of Cleveland, had stirred up a row by having his policemen act as individual censors of picture shows of the Forest City. Then to placate the friends and patrons of the moving picture he appointed an unknown quantity as city censor. The state law of censorship will likely pass the Ohio Legislature. Although President Neff is quoted as favoring the idea, yet many exhibitors feel that such censorship is unnecessary.

A state censor of moving pictures may become rather a ridiculous functionary. Unless such an official is qualified by a thorough knowledge and by experience, he will be worse than useless Every community should feel itself fully qualified to deal with the moving picture problem without a state official, supported by the exhibitors' pocketbooks dictating. The people are, after all, the best to judge. Playhouses showing immoral or overly sensational pictures will soon feel the loss of patronage, for careful parents soon learn to know the places where careless programs are permitted.

If a state censor for moving pictures, why not a state censor for the regular Ohio theatre. It is a fair argument for to-day in Ohio there are productions shown at popular prices in theatres that no film manufacturer would have the nerve to put on the screen. A state control for a matter so distinctly the affair of the people would seem somewhat inimical to the principle of home rule which has lately become dear to Ohio communities, even though the specific use is one of relative small importance. At any rate, no censor in Columbus should have final authority on a matter which pertains wholly to the people of Ohio, who are as enlightened a people as any and have enough judgment to choose their entertainment without state assistance.

It might be here remarked that the Cleveland "censorship" is proving a farce, just as a state "censorship" is likely to become farcical. Mayor Baker's administration up in Cleveland has forgotten the "moving picture as a means for crime." The leading newspapers and the women of the Forest City are demanding some protection from the "reform" police force. Thugs are robbing houses right and left, and no woman is safe on the street without an escort. But a dozen arrests have been made and the administration is busy explaining. The Cleveland Leader wishes to know why Chief of Police Kohler went on a vacation right at this time. While he has been lecturing in New York on "reforms" the lawlessness in Cleveland continues unabated. And happy to remark, there is no way to blame the moving pictures for this state of affairs.

STATE OF OHIO CENSOR BOARD BILL

Section 1. It is hereby declared unlawful for any person, firm or corporation to exhibit or show any motion picture within the State of Ohio, unless it shall have been passed, approved and stamped by the Ohio State Censor Board or the National Congress of Censors as hereinafter provided.

Sec. 2. There is hereby created a board known as the Ohio State Censor Board, consisting of three members to be appointed by the governor for terms of two, three and four years.

Sec. 3. It shall be the duty of such board to examine and censor all motion picture films to be exhibited and displayed in the State of Ohio, which shall be submitted to them, upon the payment to said board of one dollar for each film to be censored.

Sec. 4. All, and only, such films as are in the judgment and discretion of said board, of a moral, amusing or edu-

cational character, and not of an indecent subject, nor representing lust, shall be passed and approved by such board, and shall be stamped or designated in an appropriate manner and consecutively numbered that the same may be projected upon the screen preceding the picture.

Sec. 5. A majority of the members of said board shall constitute a quorum and in regular session may exercise all of the powers and duties of the board.

During the absence or incapacitation of any member of said board, the governor may appoint a member to fill such temporary or permanent vacancy.

Sec. 6. By a majority vote of the State Censor Board hereby created, they may work in conjunction with censor boards of other states as a National Censor Congress and the action of said congress in approving or rejecting films shall be considered as the action of said board and so designated, and have the same force and effect as if approved by the board hereby created in separate session.

Sec. 7. When films have been passed and approved by the Ohio State Censor Board or the National Censor Congress and stamped and numbered by the board hereby created, as provided for herein, they may be shown and exhibited within the State of Ohio without restriction or interference, county or state officers to the contrary notwithstanding.

Sec. 8. Such censor board shall, before the 10th day of each month make a complete report of the amount of money received by them for censoring picture films and shall pay all money so received into the general revenue fund of the Ohio State Treasury.

Sec. 9. Each member of said Board of Examiners shall receive an annual salary of $1,500, except the chairman, who shall receive an annual salary of $2,000. The secretary of such board shall receive an annual salary of $1,200. All salaries hereunder and all expenses necessary to maintain said board and carrying into effect the purposes thereof shall be paid out of the general revenue fund of the State of Ohio, which, however, shall not exceed in any one year the revenue produced in censoring films.

Sec. 10. Any person violating any of the provisions of this Act shall, upon the conviction thereof, be fined not less than $50 nor more than $500, or imprisoned not less than thirty days or more than one year or both for each offense.

WASHINGTON STATE ASSOCIATION OF MOVING PICTURE EXHIBITORS

January 21, 1913.

The exhibitors of the State of Washington have at last awakened to the fact that an exhibitors' league is a vital necessity and have succeeded in organizing a state league.

The first annual convention of the Washington State Association of Moving Picture Exhibitors will be held in Seattle on February 18-19, 1913, at which time we expect at least fifty per cent of the exhibitors in the state to be in attendance.

The following letter was sent out to the different exhibitors, and to date many have sent encouraging responses. Mr. Exhibitor:

This is a call made directly to you. The Washington State Association of Moving Picture Exhibitors has arrived, and it is here to stay. To get material results, we must have your support.

What we have already done is outlined in the constitution and by-laws. What we hope to accomplish, in benefits and mutual protection to exhibitors throughout the state depends entirely upon your active co-operation in this movement.

The first meeting of Exhibitors was held in Seattle, November 8th, at which time just four moving picture exhibitors were in attendance. The result of this meeting was that a temporary secretary was elected and a general call was sent to all exhibitors in Washington to meet again in Seattle, at Arcade Hall, on November 26, 1912.

The meeting at Seattle, Wash., November 26th, was a success, and a substantial organization was perfected, temporary officers were elected, and a date for the first annual state convention of the Washington State Association of Moving Picture Exhibitors was set for February 18-19, 1913, at Arcade Hall, Seattle, Wash.

Help yourself by helping this movement. Fill out enclosed application blank and forward to the secretary, and arrange your business so that you can be with us and give the association the benefit of your counsel and experience.

Do you know that there are cities in this great State of Washington that prohibit the operation of moving picture theatres on Sundays, and that there is now a movement on foot in various communities to make Sunday closing a live issue at the coming session of the State Legislature?

How would that suit you? Organized opposition of a militant nature, state-wide in its character, is our only hope. This is only one of the innumerable problems that we must solve. You know how unfairly rigorous the censorship is becoming; how unbearably high the license in most cities; how arrogant the stand of the film exchanges on certain points, vital to your business, and the utter helplessness of the individual exhibitor in the matter of adverse legislation, generally based on bias or ignorance. For these reasons we want you with us.

Yours for the association,
JOHN RANTZ, Secretary.

So far the burden of work has fallen upon the officers who were installed at the first meeting, which was held in Seattle on November 8th, viz:

President—A. B. Campbell, Sedro Woolley.
Vice-President—J. L. Shanks, Seattle.
Secretary and Treasurer—J. Rantz, Bremerton.

The above officers and Mr. H. O. Allen, of Seattle, form the executive board.

The organization cordially invites anyone affiliated with either the National League or any of the different state leagues to be with us at the convention. To those unable to favor us with their presence, we will be very grateful for any advice or suggestion that they may send.

JOHN RANTZ, Secretary.

IN THE CLAWS OF THE LEOPARD
Gaumont release.

THE INTERRUPTED ELOPEMENT
Majestic release February 4.

PRESIDENT NEFF A BUSY MAN

Now that the Ohio Convention and National Conference of the National Vice-Presidents have met and held successful meetings, the organization is moving on.

A meeting is called of the exhibitors of the State of Oklahoma to meet in Oklahoma City, at the New Skirvin Hotel, on the 11th and 12th of February, with Carl Gregg as chairman of the committee of arrangements. This will be one of the biggest conventions so far held in the South. President Neff will be there to organize a permanent organization.

After the Oklahoma meeting, President Neff will leave for Little Rock, Ark., where a meeting is called for the State of Arkansas on February 14th, at the Marion Hotel. Mr. S. A. Arnold is chairman o fthe committee on arrangements.

From Little Rock, Ark., President Neff will probably go to Houston, Tex., to meet with the Texas exhibitors, and from Houston he will go to Gulfport, Miss., where a State meeting will be held. Fred Abbley will be the chairman of the committee on arrangements for the convention.

From Gulfport, Miss., President Neff will go to New Orleans to hold a State convention in Louisiana. From New Orleans he will go to Birmingham, Ala., to meet with the exhibitors of Alabama and organize them into a solid, permanent organization. From Birmingham he will go to Nashville, Tenn., where a State meeting will be held under the direction of W. H. Wasserman, of Tennessee. From Tennessee, Mr. Neff will return to his Cincinnati office.

THE RACE FOR THE MILLIONS

(Three-reel Gaumont)

The story of the little milliner in "The Race for Millions," and which the Gaumont director has told in three reels of films, is of peculiar interest, notwithstanding the fact that a great deal of melodrama has been introduced to pad out the story.

Nellie's uncle has left her $2,000,000. It is, however, stipulated in the will that, should the young woman not be found within two months from twelve o'clock, noon, from the day set, that the estate is to revert to his housekeeper.

The housekeeper, an unscrupulous woman determines to get the money, enlisting in her behalf her brother.

The young woman is kidnapped and carried off to a mysterious island off the coast, from which she afterwards escapes. Her fiance learns her whereabouts and they plan a balloon flight when pursued by the conspirators. The brother of the housekeeper fires a revolver at the gas bag as the balloon is on the ascent, and the occupants are thrown into the waves. They, however, make good their escape from their pursuers, whom they outwit, gaining possession of the fortune, and causing the arrest and punishment of the conspirators.

SCENE FROM "THE RACE FOR THE MILLIONS"
Gaumont release.

The first release of the Pilot Film Corporation Co. is taken from the following poem:

THE BLACKSMITH'S STORY

By Frank Olive

Well, no! My wife ain't dead, sir; but I've lost her all the same;
She left me voluntarily, and neither was to blame.
It's rather a queer story, and I think you will agree—
When you hear the circumstances—'twas rather rough on me.

She was a soldier's widow; he was killed at Malvern Hill;
And when I married her she seemed to sorrow for him still;
But I brought her here to Kansas, and I never want to see
A better wife than Mary was for five bright years to me.

The change of scene brought cheerfulness, and soon a rosy glow
Of happiness warmed Mary's cheeks and melted all their snow.
I think she loved me some—I'm bound to think that of her, sir—
And as for me, I can't begin to tell how I loved her!

Three years ago the baby came, our humble home to bless;
And then I reckon I was nigh to perfect happiness;
'Twas hers—'twas mine—but I've no language to explain to you,
How that little girl's weak fingers our hearts together drew.

Once we watched it through a fever, and with each gasping breath,
Dumb with an awful, wordless woe, we waited for its death;
And, though I'm not a pious man, our souls together there,
For Heaven to spare our darling, went up in voiceless prayer.

And when the doctor said'twould live, our joy what words could tell?
Clasped in each other's arms, our grateful tears together fell.
Sometimes, you see, the shadow fell across our little nest,
But it only made the sunshine seem a double welcome guest.

Work came to me a-plenty, and I kept the anvil ringing;
Early and late you'd find me there a-hammering and singing;
Love nerved my arm to labor, and moved my tongue to song,
And though my singing wasn't sweet, it was tremendous strong!

One day a one-armed stranger stopped to have me nail a shoe,
And while I was at work, we passed a compliment or two;
I asked him how he lost his arm. He said 'twas shot away
At Malvern Hill. "At Malvern Hill? Did you know Robert May?"

"That's me," said he. "You, you!" I gasped, choking with horrid doubt;
"If you're the man, just follow me; we'll try this mystery out."
With dizzy steps, I led him in to Mary. God! 'Twas true.
Then the bitterest pangs of misery, unspeakable, I knew.

Frozen with deadly horror, she stared with eyes of stone.
And from her quivering lips there broke one wild, despairing moan.
'Twas he! the husband of her youth, now risen from the dead,
But all too late—with bitter cry, her senses sudden fled.

What could be done? He was reported dead. On his return
He strove in vain some tiding of his absent wife to learn.
'Twas well that he was innocent! Else I'd 've killed him, too,
So dead he never would have riz till Gabriel's trumpet blew!

It was agreed that Mary then between us should decide,
And each by her decision would sacredly abide.
No sinner, at the judgment-seat, waiting eternal doom,
Could suffer what I did, while waiting sentence in that room.

Rigid and breathless, there we stood, with nerves as tense as steel,
While Mary's eyes sought each white face, in piteous appeal.
God! could not woman's duty be less hardly reconciled
Between her lawful husband and the father of her child?

Ah, how my heart was chilled to ice, when she knelt down and said:
"Forgive me, John! He is my husband! Here, alive—not dead!"
I raised her tenderly, and tried to tell her she was right,
But somehow, in my aching breast, the prisoned words stuck tight!

"But, John, I can't leave baby——" "What! wife and child!" cried I;
"Must I yield all! Ah, cruel fate! Better that I should die.
Think of the long, sad, lonely hours, waiting in gloom, for me,—
No wife to cheer me with her love, no babe to climb my knee!

"And yet—you are her mother, and the sacred mother love
Is still the purest, tenderest tie that Heaven ever wove.
Take her, but promise, Mary,—for that will bring no shame,—
My little girl shall bear, and learn to lisp her father's name!"

It may be, in the life to come, I'll meet my child and wife;
But yonder, by my cottage gate, we parted for this life;
One long hand-clasp from Mary, and my dream of love was done!
One long embrace from baby, and my happiness was gone!

CANADA AND CINEMATOGRAPHY

In a letter received from Sask, Canada, the following interesting information occurs:

> "That the Canadian Government has made a new law, raising the license from $20 to $300 per year, and are limiting the license to one show for each 5,000 people. Therefore, in a town of 20,000 people, only four shows would be allowed."
>
> Further, that "in Saskatoon there were twelve shows with a population of 30,000—six of these had to close their doors."

THE DAUGHTER OF HEAVEN

To the Editor of Moving Picture News:

Dear Sir:—I would like to reply to your criticism of the Wurlitzer-Hope-Jones Unit Orchestra, under the above caption in your January 11th number.

The great Dr. Johnson, of dictionary fame, once said that the man who did not believe in ghosts flew in the face of the testimony of all ages and all nations. In like manner, he who calls a Hope-Jones organ a "magnified hurdy-gurdy" flies in the face of the testimony of English-speaking musicians in all parts of the world.

Here is a hitherto unpublished letter from the learned Dr. G. Bedart, of the University of Lille, France, which I happen to have by me. Speaking of the Hope-Jones Unit organ (call it orchestra if you wish) in Ocean Grove, he says:

"It is stupendous! . . . it is a new thing, an immense orchestrion with new sonorities. From time to time the organ tone reappears; from time to time you would imagine a brass band and a symphony orchestra playing with an organ. It is a new thing, participating of the organ, of the brass band, and of the orchestra."

Dr. Bedart is professor of medical electricity and X-rays at Lille University, and the foremost authority on organ-building in France at the present day. If space permitted I could quote you equally favorable opinions from England, Africa, Australia and New Zealand, and all over America. The Edison Monthly for December (the house-organ of the Edison (Light & Power) Co. of New York) contained an article on this organ, founded upon my original description published in The Musical Age for July 11, 1908. This was taken up by the Literary Digest and was commented upon editorially by the New York Times of Sunday last. The musical critic of the Times (Mr. W. J. Henderson) is well known as one of the most capable of New York musicians.

And against all these people ariseth the Moving Picture News and calleth a Hope-Jones organ a "magnified hurdy-gurdy," yea worse, it compareth it to the hurdy-gurdies of our boyhood days, which were crude beyond description!

It was my good fortune to see "The Daughter of Heaven" at the Century Theatre, and although the program stated that only such part of the organ was used as suited the Chinese music, it would have required an orchestra of twenty-eight men to have produced what I heard with my own ears, grouping the instruments as in an orchestral score, viz.: 2 flutes, 2 oboes, 2 cor Anglais, 2 clarinets, 2 bassoons, 1 contra fagotto, 2 cornets, 4 horns, 3 trombones, 1 bass tuba, 2 violins, 1 viola, 1 violoncello, 1 double bass; kettle drum, side drum, tambourine, bells, cymbals, bird call, possible to be played by one man, although good orchestras allow two, and the conductor; I nearly forgot the conductor, whose (mostly unnecessary) antics bring such joy to the heart of the editor of the Moving Picture News.

Be it remembered that when you want more volume of tone than can be produced by 28 men you must increase the force of fiddlers; for instance, the Philharmonic orchestra consists of 28 violins, 8 violas, 8 'cellos and 8 double basses, in addition to the wind instruments noted above.

Alas! the charm of the conductor's baton and the rhythmic motions of the fiddlers are disappearing from our orchestras. Many theatres now bury them out of sight beneath the stage.

For my part, when I behold an orchestra I like to watch the drummer. From the variety of traps he handles it will be seen that he is the most important man there. When our friend, Gertrude Hoffman, goes on tour she takes with her the conductor (who happens to be her husband), the first violin and the drummer. As before remarked, it takes two men to handle the percussion instruments in first-class orchestras, and here is where I think the argument for the Unit orchestra is weak. No man living can manage three keyboards, control 61 stop-keys, 10 percussion studs and 3 expression levers or swell pedals, to equal the individual efforts of 28 men, although some make a very fair attempt.

And some do not. There have been grievous failures, especially where the Musical Protective Union insist on their members being employed. I read in the papers a short time ago of an organ in a New York theatre (not a Hope-Jones, although that would make no difference as far as this story is concerned) that the organist, a good Union man, could not get it to play and the builder was sent for. He found that the wind had not been turned on! Another, in a hotel, only knew enough to turn on the full power of the instrument and played rag-time fortissimo until the patrons of the hotel angrily protested, and the organ was silenced. To again quote Dr. Bedart's letter: "The organists ought to write special music for these new instruments, as Rossini said on hearing the large St. Denis organ." And we need specially trained players to play them.

It seems to me that the so-called Unit orchestra will fill a very special want in moving picture exhibitions in large theatres. Take a theatre like Keith's, where there is an orchestra right along. On Sundays the show is largely moving pictures. The orchestra as a rule plays a waltz or two-step; it is impossible to follow the pictures. Sometimes they slow up for a pathetic scene; the result is at all times unsatisfactory.

The alternative is worse; the pianoforte only, or piano and drum. As a rule the same piece of ragtime does duty all evening; I remember a pianist and drummer at Rockaway Beach who filled the whole time with "Sir Henry's Barn Dance," even playing it during the intermission. What can you expect for $14 a week, and seven days at that? The music spoils the whole show. No wonder the exhibitor changes his pianist every few weeks.

What an opening for the use of the Unit orchestra, played by a musician trained on the lines laid down by your Mr. Ernst Luz! And let me add that no musician is likely to undertake the work unless the exhibitors are prepared to pay decent salaries and cut down the hours of work.

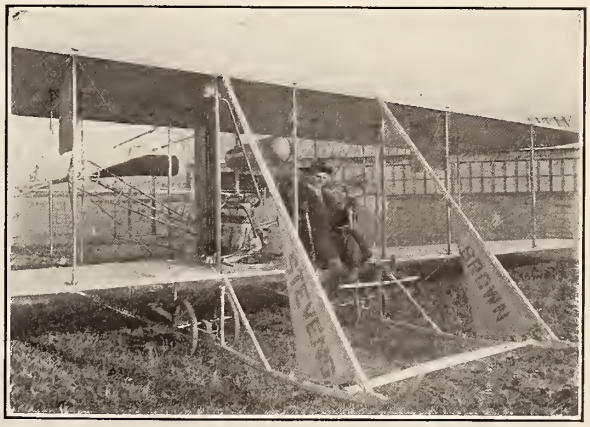
One more quotation from the Literary Digest and I have done. "We read that nine theatres are installing the instrument described. . . . There was considerable criticism of its performance at the opening of the Century Theatre [no doubt from Union men who lost their jobs], but the faults have evidently been remedied or the other theatres would not be adopting it."

The nine theatres mentioned above probably refer to New York only, as I understand that the manufacturers of the Hope-Jones Unit orchestra have orders on hand for upwards of 180 instruments from all parts of the United States and Canada. The proprietors of the Century Theatre have installed another in the Children's Theatre on the roof.

You are, of course, entitled to your individual opinion, but I maintain that the Hope-Jones Unit orchestra is no "magnified hurdy-gurdy." Yours, etc.,

GEORGE L. MILLER, F.R.C.O., Eng.
Author of "The Recent Revolution in Organ Building."

96 Sterling Place,
Brooklyn, January 15, 1913.



MR. J. V. RITCHEY

General Manager of the Majestic and Reliance Companies in aeroplane. Taken at the time the Reliance Company was making their picture, "Saved by Aeroplane."

For Those Who Worry O'er Plots and Plays

Editorial Suggestions

MRS. HARTMANN BREUIL, editress Vitagraph Company of America, is a woman of genius. She is one of those unusual women who possess unlimited capacity for hard work, has won every step to her present responsible position by her own talents, and she has placed the editorial department of the Vitagraph company on an enviable plane. Some of the other companies could well study Mrs. Breuil's methods. Her originality and versatility, however, can never be copied. In the course of several years' work as editor of this department, we have received no complaints from picture playwrights of treatment received from Vitagraph. This is an unusual record and the compliment is due the accomplished head of the Vitagraph editorial forces. Here is a communication from Mrs. Breuil which is of interest:

"If you can find room in your column, I would like to make a statement regarding the manner in which manuscripts are sent to us, first giving the reason why an article of this sort would help in the editorial department.

"The editor is supervisor of the work of from ten to twelve people: the reference department, the sub-title making and painting, and, at rare times, the cutting, trimming and changing the film because of the requirements of the Board of Censorship, sometimes being necessary to completely change the story for this reason; the sorting of the mail, the reading, filing, listing and answering of about sixteen hundred manuscripts a month. In the department are the necessary typewriters, stenographers, an assistant editor, the scenario writers, and two readers. Despite this number, every minute of the day is filled for everyone. A record is kept of each manuscript received by us from the day it arrives until it is returned or becomes a full-fledged release. When the manuscript arrives by express, with a request to return in the same way if not available, or with a written request, "do not fold," or accompanied by a long letter giving the life-history of the author's works and life; or a manuscript printed on long sheets of paper (regulation size 8½ x 11) or small sheets, it detains our work in a way that no one perhaps can understand who has not the handling of a maddening number of manuscripts. We are a busy people, and every stamped, self-addressed envelope enclosed in letters posted us necessitates just so much less work on our part. We treat everyone courteously and use as much consideration as possible to anyone submitting their stories to us (this for the benefit of those who try to be "just a little different" from others). Please inform your readers that the best way to send a manuscript, both for the author and for the company to whom it is sent, is to

Address all manuscripts directly to manuscript department.

Each manuscript submitted must be accompanied by synopsis of the plot on the first page.

The name and address of the author must also appear on the manuscript.

To insure the return of manuscripts, enclose stamped self-addressed envelope. Do not enclose loose stamps

No manuscripts considered unless typewritten."

Dear Mrs. Breuil, we have been urging readers of this department to conform to the above rules for many, many months. Evidently, some believe our words were entertaining fiction from the tenor of your statement. Writers who heed the kindly advice of Mrs. Breuil will have a better opportunity of marketing than the others. And when you are told to put your plot synopsis on the first page, it does not mean to start a long-winded résumé of your written action on the first page and carry it over. For heaven's sake, if you are going to take goods to market, arrange them temptingly and make 'em salable!

Bon Voyage!

By the time this is published, Giles R Warren, picture playwright, and successful director of Victor film productions, will be on the bounding billows en route to Bermuda, Jamaica, Porto Rico, Panama, etc. He is taking a deserved vacation. When he returns, chock full of new ideas, he will make the Victor pictures brighter than ever, if that were possible.

Questions Worth Answering

Do not write plots bearing on religion. Secular pictures are handled gingerly and generally cause a lot of trouble. A cablegram from Rome says that all Cinematographic representations have been barred from Catholic churches by a decree just issued from the Vatican, which has heretofore approved of moving pictures for purposes of education.

We acknowledge letter from "New York." Just for fun, "New York" wrote a certain "editor" calling attention to our fight against script "colleges" and asking his advice. This "editor" wrote "that we were prejudiced because we have books to sell." He wrote that "most of the schools were all right." The "editorial" letter was enclosed by "New York." We have no books to sell. The schools are "all wrong." We have enclosed this "editorial" letter to his employer with a request that the school defender present his side of the question for publication. (We have later received a letter from the manufacturer in question stating that the "editor" is no longer connected with the company.)

"Atlanta, Ga.," is in a quandary. He writes that some call 'em "scenarios," others "scripts," others "playscripts," and again, "picture plays" is a frequent appellation. We notice, "Atlanta," that nine out of ten editors continue to use the term "scenario." There was a fierce argument about a year ago as to "photoplay," "scenario," etc. It was just another much ado about nothing. Call 'em what you please!

Universal Staff Reorganized

The Universal Central Script Clearing House has been finally reorganized. The contract writer experiment at $35 weekly having failed, and T. Beddings out in a wordy letter universally attacking everybody and everything, a new deal was made. Richard Goodall, an experienced editor and author, has been placed in charge of the central bureau, Mecca Building, and C. B. Hoadley and other experienced men are assisting him. Now that they have people around there that know something, picture playwrights may feel safe in submitting work. With Goodall and Hoadley active, writers will be given attention and courtesy. W. H. Swanson, secretary of the Universal, writes that the script department now consists of over twelve thoroughly experienced and competent writers and that no script is ever permitted to remain in the office for more than 48 hours without action being taken on it.

A Line from Mr. Gumm

Mr. Charles R. Gumm, of Benson, Ariz., insists that we use his name in connection with a letter we received from him this week. We candidly admit that we never heard of Mr. Gumm before. We want to hear from him again, though, and here and now predict that he will be heard from in the picture play game ere long. To one who opens and reads as many letters as we do in the course of a week, there are certain earmarks impressive or unim-

AN AMERICAN QUEEN
Reliance release February 8th.

pressive as the case may be. Mr. Gumm's epistle is impressive. The make-up, stationery, style and typewriting are convincing. Although experience is a dear teacher, yet Mr. Gumm has profited thereby, which is well. He has the right spirit for success. But let us to Mr. Gumm's letter which, we confess, tickles us:

"Stung again!

"However, one more sting added to what I already have will not hurt, but may prevent some one else from getting the same bite.

"I always read Mr. Wright's 'Plots and Plays' Department in the News, to which I am a subscriber, and as you will understand from the first expression, I did not follow his teachings or I would not have been 'stung.' I refer to one of the many 'colleges' and 'institutes' that profess to teach picture play writing. I have for the past four months been trying to 'break in' on the game of picture play writing, but as yet I have not had a script accepted. I was attracted by the glowing advertisements of one of these 'schools,' the 'director' of which claimed to be able to teach 'the professional technique' of the 'picture form' that will get your scripts accepted every time. The price of this 'course' was $10. I, being almost sick from having my scripts returned, grabbed at this bait like a hungry fish (which I was—a sucker). I sent the $10, which I could not afford to throw away, and have received the first 'lesson,' which was written on a typewriter, and I got about the tenth carbon copy. It was all I could do to read this mess of stuff of eight pages, and as for the knowledge it imparts, it is absolutely nothing—simply a list of technical terms with definitions. Many of the words were misspelled.

"With this 'lesson' I received a very poorly typed letter stating that the other 'lessons' would follow in a few days. No one could know how disappointed I was, and I take the liberty of addressing you with the hope that you will use it in your fight against these so-called 'colleges' and 'institutes.' I am a stenographer, employed by a lumber company at a living wage. I have been studying picture play writing for the past four months, and dare say that I know more about it than the 'director' of this 'college' will ever learn. I have studied short-story writing for nearly four years, and if I live I will make a success of it and picture play writing.

"The name of the 'college' to which I refer is ——, Chicago, Ill. The 'director's' name is ——. The advertisement was in the January number of the —— Magazine. I am writing this hoping that you will use all or part of it in the fight against this class of 'educators,' and that it may keep some other poor struggler from getting 'stung' like I have been."

Not a Laughing Matter

Here is a young man, working at a living wage as a stenographer for a Western lumber company. Discouraged because his scripts were rejected, he turns to misleading advertisements and hands over one week's wages for a "course" of "lessons" written at some odd time by a piker who couldn't write a salable script if his life depended upon it. Really, it is not a laughing matter. It is to the easily discouraged that these glowing advertisements appeal and money earned by the hardest kind of labor goes out to keep these grafters well fed. We urge Mr. Gumm and others having similar experiences to keep at it. Do not become discouraged. The best of them have their scripts returned. Work hard, be individual and strictly original, and success may come sooner than you anticipate.

They Will Pay for Them

The Keystone Company, by K. R. Coolidge, states that they will pay liberally for good comedy scripts. Snappy, original stuff, carrying synopsis only is desired.

The Gene Gauntier Feature Players Company is in the market for three-reel subjects. Send scripts to Jacksonville, Fla. Scripts submitted to this concern must be high-class in every detail.

Credit for the Writer

Lubin has joined Edison in crediting the work of deserving authors. We long ago started a crusade for the names of authors on all scripts, and the time will soon be here when our repeated suggestions will bear universal fruit. Credit is due Lubin and Edison and the picture playwrights will appreciate the initiative taken by these companies. Deserving writers should be credited on film, poster and in advertisements.

An Untimely Caution

Do not send out your summery action now. Wait until spring. Along in April is the time to start the open air script upon its rounds.

How to Save Money

Instead of buying writing material at the stationers, go to the job printers and buy Swan linen, cut 8½ x 12. It is good, tough white paper, takes a clear carbon, and the job printer will give you twice as much for your money as you can get elsewhere.

How Directors Work

Some directors are asking for synopsis of plots only. This bears out the importance of our recent statements anent the importance of a carefully prepared, tersely comprehensive synopsis. Have your synopsis clear and logical and write it after you have prepared your scenic layout. Have the synopsis right on the first page. The synopsis may sell the script and the action by scenes may help. Prepare both with care and thought.

WILLIAM LORD WRIGHT.

FIGHT FILMS BURNED

At the Appraiser's Stores, there were consigned to the furnace about ninety thousand pictures of the negro pugilist in the act of pounding Jim Jeffries in the ring at Reno.

The pictures, which have been shown in every city and village of Brazil, the Argentine, Uruguay and Chili, were brought to this port on January 4th on the Lamport & Holt liner Verdi. The picture films, which were in five reels, measuring 7,500 feet in all, have been a white elephant on the hands of Appraiser Higgins for three weeks, and he decided to get rid of them

The films, which were made of American material and which were exposed and developed in this country, were shipped to South America soon after the Jeffries-Johnson fight on July 4, 1910. The contract provided for their return, but when they arrived here the customs officials decided that they could not enter the country. The owners were informed that by act of Congress, effective July 31, 1912, the importation of moving picture films depicting prize fights or boxing contests is prohibited.

The customs officials ordered that the films be sent back to Buenos Ayres, but the owners suggested that they be burned.

HALLBERG EQUIPS NEW THEATRES

Mr. J. H Hallberg, "The Economizer Man," reports the sale of a Simplex Projector to Pindar & Rudloff, Meriden, Conn. One Powers No. 6A with Hallberg Special A. C. Economizer, to Bender Theatre, Utica, N. Y., and one Standard moving picture machine with D. C. motor drive to G. G Hayes, Austin, Tex. Many of the larger theatres are figuring with Mr. Hallberg on his A. C. to D. C. motor-generator sets, which have proven so satisfactory wherever used.

AN ORPHAN'S CONQUEST
Great Northern release February 8th.

KINEMACOLOR PICTURES OF PANAMA CANAL

Reviewed by M. I. MacDonald

Although the illustrations given below serve to give some insight into the making of the Panama Canal, it is impossible to get a thoroughly accurate idea of the immensity of the work from still pictures. The wonderful Kinemacolor method of photography, however, and the capacity of the company's camera man to always get on the inside track of the best that's going, has given us the most realistic idea possible of how the great waterway

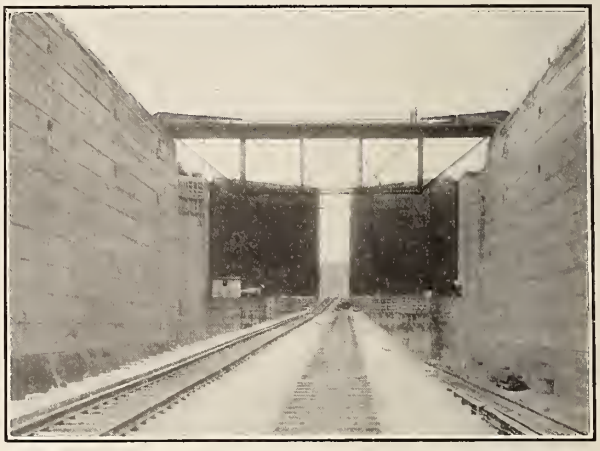
severing two continents, is being forced to completion through the engineering skill of Col. Goethals and his human beehive of helpers. At the Carnegie Lyceum each afternoon and evening an enthusiastic audience applauds the efforts of Kinemacolor to throw realism into the reproductions of scenes from the seat of the canal activities.

The program of moving pictures, which is appropriately accompanied by music from the Empire Woman's Orchestra, has its opening in pictures from another portion of

the earth upon which the attention of the entire world has been focused for some time past. These pictures depict actual scenes of the Balkan war, and are not only very interesting, but are in a sense an eye-opener to some of us who are unacquainted with the primitive methods of life and warfare in that portion of the world.

The canal pictures open with "Sunrise on the Atlantic," a most beautiful scenic. This, however, does not exceed in beauty a previous picture presented among the war pictures, entitled "Dawn of the Day of Battle of Ostrova." Then comes the arrival at Colon, where the canal employees are shown enjoying themselves at bathing. The scenes at Christobal, especially that showing the residence of Ferdinand de Lesseps, the builder of the Suez Canal, and on whose foundation work the construction of the Panama Canal is being completed.

Then there comes a view of the entrance to the canal, showing the Scotch suction dredge, marine drills and French ladder dredges at work. In the Mindi Cut the drilling to remove the dyke, and the explosion of 12 tons of Trojan powder are interesting. The dipper dredge,



100-hp., at work lifting three tons of rock from a depth in some places of 40 feet of water, at each dip, the cutter and suction dredges at work, the handling and mixing of cement, the cableways, the view of the great sand pile, are all wonderful exemplifications of the system of the construction work of the canal.

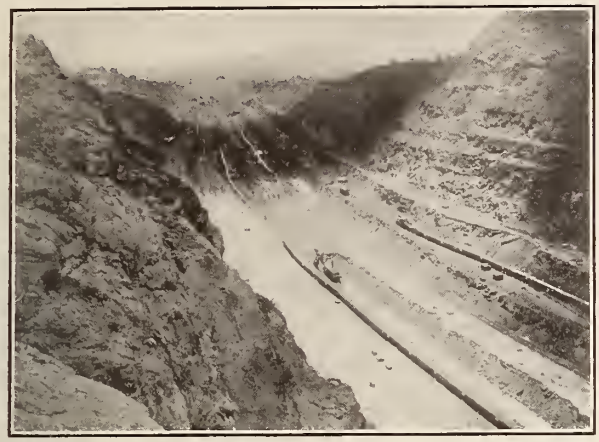
The Gatun lock, which will lift vessels 85 feet above sea level, and the lock chamber, 1,000 feet by 110 feet, give some idea of the tremendous dimensions of the

channel through which the great ocean steamers will pass on their way to and fro from one ocean to the other.

One of the scenes which causes much enthusiasm is the swinging open of the first of the 600-ton gates in the canal. But that which to the writer is the most remarkable of the entire series is the building of the concrete walls on steel reinforcement. The scheming of the wily brain of man in order to build with his puny hands this tremendous structure which is to cope with the elements through the coming centuries, is quite as awe-inspiring as the pyramids of Egypt, and perhaps more so.

Following the above come views of the Gold Hill district, the Miraflores district, the Empire district, the

blowing up of the hill at San Pablo, hydraulic excavation, the City of Panama, and at the close, "Sunset on the Pacific."



The Kinemacolor display of Panama Canal pictures is a marvelous tribute to the art of photography.

EDWARD M. ROSKAM RESIGNS AS MANAGER OF WORLD'S BEST FILM COMPANY

Owing to the enormous growth of the Commercial Motion Pictures Co., Inc., Edward M. Roskam, president of the company, has been forced to sever his connections with the World's Best Film Company in order to handle the enormous amount of orders received daily from various feature manufacturers, exchange men and camera men for developing and printing to be handled at their new factory at 102 West 101st street.

Mr. Roskam wishes to announce the fact that the Commercial Motion Pictures Co., Inc.. is in no way connected with Mr. Carl Laemmle or the Universal Film Mfg. Co.

This enterprising concern's aim is quality. The marksmen behind the laboratory guns are famous for their accuracy.

NICHOLAS POWER COMPANY 1913 CATALOGUE

A copy of the Nicholas Power Company's new catalogue for 1913 has been sent to us, and in the 56 pages there is a vast fund of information relating to the well-known Power's Cameragraph and all accessories, including projection lenses and tables of distances, which alone are worth preserving by every operator, both stationary and traveling. The catalogue is well gotten up, well illustrated, and well printed. We understand a sufficient number have been printed to supply every exhibitor, operator and prospective exhibitor with a copy, which can be obtained on application to Nicholas Power Company, 90 Gold street, New York City.

IMPORTANT!

Announcements regarding the cleaning and renovating method known as the Hochstetter Process will be found in the advertising columns of the present issue of this magazine.

INTERESTING JAP FILMS FROM ECLAIR

The Eclair Film Company have just received their first shipment of films from their new film plant at Tokio, Japan. One of these, "The Spider," is an interesting study in Japanese drama. This film is exquisitely colored, making a most attractive display of Japanese costumes and landscape.

Another interesting film from this studio is "The Catholic Mission in China."

PHILADELPHIA, PA.—Fred G. Nixon-Nirdlinger will erect a theatre building o nGermantown avenue. Cost $275,000.

PHILADELPHIA, PA.—A permit was let to remodel the old market house, at Twenty-sixth and Girard avenue, into a theatre building.

PHILADELPHIA, PA.—A contract has been let for the erection of a new moving picture theatre on corner Twenty-sixth and Girard avenue. Cost $70,000. Also 903 to 907 Sixth street is to be converted into a theatre.

THE LOVE CHASE
(Two-reel Eclair for February 6)

The above is specially worthy of mention. It has an original touch to it and has a pleasant touch of comedy. The young man of millions, tired of the pleasures of life that have come so easily to his hand, becomes very discontented, scorning every proposition for pleasure that is placed before him. His mother, seeing the situation, decides to entertain the daughter of an old friend, a very pretty and charming young lady, in hopes that she may win her son's affections and bring a more joyful tint into his life. He scorns the idea when made acquainted with her wishes.

TWO SCENES FROM "THE LOVE CHASE"
Eclair Release February 6.

The young lady arrives and disguises herself as a new stenographer in his office. He promptly falls in love with her, and then follows a love chase into which are incorporated some very beautiful views of the Falls of Niagara, which alone should insure the success of the picture.

WILLIAM LORD WRIGHT'S PAGE

Laugh—and the world laughs with you,
Weep—and it gives you the grin;
Smile! dern you, smile!
You'll get through in style,
And now is the time to begin!

WE want to smile in Reeldom. Yes, smile—not servilely and apologetically; not inanely and vapidly; but an honest, open, happy and proud smile. A real, reel smile.

We want smiles in the pictures and out of them.

Who wouldn't rather see the fanciful, jolly nursery rhyme depicted upon the screen than the criminal intent of some low-browed denizen of the underworld? Who wouldn't rather see the convincing comedy of everyday life, than puzzle and frown over the gloomy, repellent problem play? Who wouldn't rather enjoy the pictured scenes of green fields and running brooks and the flowers, and the blooming fruit trees, than the hovel of the criminal, the home of the harlot, or the attic of poverty? Who wouldn't rather meet the actors and actresses who laugh than Filmland's politician with his grouch?

Wouldn't you?

So would the other fellow.

Don't detail all the aches and pains of this Old World on the moving picture screen. Leave a little place for the sunshine to come in. This world's the best you ever saw, if you only think so. It's just as good as we make it—no better and no worse. Let Filmland see more of the bright and cheerful side and less of the clouds and the rain.

Let's all be friends. Friends—d'you understand?

Let's forget petty animosities, and the furies of jealousy, hate and rivalry. Say! Let's let the rising sun of 1913 warm every nook and corner of Filmland and nurture and cause to grow all the pretty things and all the beneficial things in Filmland's sun-kissed garden.

Laugh—and the world laughs with you,
Weep, and you weep alone.
And in Filmland, fair,
Let us gather where
No troubles or sorrows moan.

* * * *

The Theatrical Powers asked for bread and were given a stone. The stone is Wizard Edison's talking pictures.

The Theatrical Powers are alarmed.

Who wouldn't be?

Edison declares that he will soon produce whole plays and operas. "Actors will have to leave the legitimate stage to get any money," he is quoted as asserting, "and work in picture studios. We want democracy in our amusements. What opportunity has the ordinary workingman to see a good play produced by good actors, or hear a fine opera in which stars appear at a price that he can pay?"

No chance at all.

The new invention may make it possible for small towns, whose yearly taxes would not pay for three performances of the Metropolitan Opera Company, to see and hear the greatest stars in the world for ten cents.

When the Edison talking invention is coupled to the Edison moving picture invention, presented in an "Edison" theatre, in which the audience sits in Edison concrete chairs, to which they come in Edison storage battery cars, which are summoned after the theatre by Edison signals—well, what chance will the Theatrical Powers have, anyhow?

No chance at all.

* * * *

It can be assumed that the moving picture provides as perfect an illusion as the stage does, and if the phonograph can reproduce the human voice or sound of musical instruments or any noise with exact accuracy, the theatres would yet be in the field, providing that personal element which the most ingenious of inventors have not been able to wean away a certain popular preference for. But it is unlikely that the Theatrical Promoters would be content to stay entrenched behind such an advantage. They are more likely to take up this talking moving picture machine as a means for greatly enlarging their territory, meeting a wider appeal; catching tons of dependable dimes where now they are gleaning undependable dollars.

Instead of waiting a year or two for a successful play to come along, the "provinces" might be seeing and hearing it within a week or two after the first performance.

The Theatrical Powers are cautiously exploring Filmland. They are finding many interesting, many profitable things in a heretofore neglected realm.

The vital mistake for them is that the exploration expeditions did not start several years ago.

* * * *

"We have too many censors," was the terse statement of Mayor Henry T Hunt, of Cincinnati, in comment upon Mayor Baker's scheme of moving picture censorship in Cleveland. "I do not believe there is any need of such a censor in Cincinnati," he continued. "This office is in constant touch with the National Board of Censorship and we are constantly advised of any film on its way here that is objectionable."

All of which goes to show that Mayor Henry T. Hunt is sensible.

Cincinnati and Cleveland both elected reform mayors last year. Mayor Hunt and Mayor Baker are of about the same age. Mayor Hunt is a Democrat. So is Mayor Baker.

Mayor Hunt has demolished a nationally notorious political machine.

Mayor Baker has strengthened a political machine.

The Cleveland mayor recently appointed a censor of moving picture plays. The political reward went to one R. O. Bartholomew, late of Shelby, O. Mr. Bartholomew immediately announced that his "assistant" would be one H. K. Hunter. The assistant brings to his new duties the important qualifications of "sociological expert" and "former athletic instructor."

Oh, yes, Mr. Bartholomew graduated from the Shelby, O., high school!

* * * *

The cost of the censorship theory of Mayor Baker will be borne by the moving picture proprietors. They will pay Mr. Bartholomew, late of Shelby, and Mr. Hunter, "former athletic instructor," fifty cents per film.

Sure, the exhibitors pay; what's the matter with you?

After the first day's work as censor, Mr. Bartholomew announced that "too much caressing" cannot be shown in Cleveland's moving picture theatres. He will also, so he announced to the reporters, insist on "a moral." "Being a censor is simply having a conscientious idea of what should be shown and not allowing sordid or suggestive scenes to remain. I know when I think a picture play is degrading, much as I would recognize a right or wrong act in every-day life," stated Mr. B.

The very first day he ordered scenes eliminated from several films and the title of one film, "To Hell and Back" he termed "shocking"! He suggested "A Bad Dream" instead.

Why not "An Exasperating Nightmare"?

Every afternoon Mr. Bartholomew and Mr. Hunter will pass on the pictures. Their word is law for the two hundred or more moving pictures in the sixth city of the United States. "All Pictures Passed by Six City Censors" will be a sign displayed in all picture theatres pursuant to an intimation from Bartholomew, who says: "We propose to have only good and elevating pictures in our city."

And the Cleveland Plain-Dealer, back of Mayor Baker's administration, rushes to the defense of the censorship plans and editorially states: "If the experience proves

successful the plan will doubtless be copied by other cities."

The "experiment" will not prove satisfactory.

Mr. Bartholomew's wide breadth of knowledge of the great art of Cinematography, gained in that dear Shelby, O., will remain to waste its sweetness on the Sixth City's air.

We extend our sympathy to Cleveland exhibitors.

* * * *

Now here is something that Censor Bartholomew did not think of but, strange to relate, it is a good idea. The Exhibitors' League of Cleveland has appointed a board of poster censors from its membership which will pass on all pictorial advertising. Sensational and cheap methods of advertising are to be condemned. Lurid posters give many a wrong conception of the pictures and lead to the appointment to responsible offices of unknown and unqualified men who try to "censor" the films. We have urged for a year past the elimination of the misleading and sensational posters and banners. The public will be quick to appreciate the action of exhibitors in discriminating against sensational advertising methods. The manufacturers, many of them, are issuing artistic and conservative posters for their releases. Unfortunately, there is always the minority which will not or can not understand that a higher standard is just as essential for the outside of the theatre as the inside. The Cleveland exhibitors are to be congratulated on their crusade against the lurid poster, and like action will soon be taken all over the Middle West.

* * * *

Governor Cox and officers of the Ohio League of Exhibitors conferred January 22 on the appointment of a state censor of moving pictures. Cox favored the plan in his first message to the legislature. This plan will do away with municipal administrative appointments of unknown and oftentimes incompetent censors. However, we do not believe that the exhibitors should be compelled to pay the salary of a state censor. Neither are we of the opinion that a state censor is a prime necessity for Ohio.

SATAN AT HIPPODROME

The finest of Ambrosio features up to date was presented at the Hippodrome on Sunday night, January 26th, to an enthusiastic audience. This excellent production, the state rights of which have been secured by A. Berg, of the Supreme Feature Film Company, of 64 East Fourteenth street, New York City, for the State of New York, is entitled "Satan" and is presented in four parts.

A brief review of "Satan" appeared in this magazine a short time ago, before the film had had a public appearance, and it is with even more enthusiasm that we handle the subject at this writing. Granting that "Satan" is photographically a splendid production, its greatest hold on public sentiment comes from the fact that its lesson is deep, that it touches every human individual. It is a study in the evil influences, emotions and desires which beset each and every one of us. Two hundred thousand dollars, it is said, is the cost of production of this film, which took four months of continuous work to complete.

Mario Bannard is the name of the remarkable actor who has so splendidly portrayed the character of Satan. And although the work of this man is so remarkable, there are others appearing in the picture who, in the small parts they play, stand out equally well—Judas Iscariot, for instance.

There is a question open as to the authenticity of one or two of the scenes in the life of our Saviour. The placing of the scene representing the triumphal entry of Christ into Jerusalem, comes a little too early in the story, and in the betrayal scene he is pictured as being alone, while according to Bible history there were some three or four of his disciples with him. These inaccuracies disturb but little, if any, the general good effect of the whole, and it is without doubt one of the finest features that has been presented in America.

POWERS INSTALLATION

Powers Cameragraph No. 6A has been installed at the central branch of the National Military Home for Disabled Volunteer Soldiers, at Dayton, O.

PILOT FILM CORPORATION'S FIRST RELEASE

The first release of the Pilot Film Corporation was exhibited to the press and a number of film people on Friday last. "The Blacksmith's Story," which is the title of said release, is a well chosen subject, and is an adaptation from the poem by that name, written by Frank Olive. It is one of peculiarly pathetic circumstances,

SCENE FROM "THE BLACKSMITH'S STORY"
Pilot Film Corporation's first release.

treating of the marriage of the blacksmith with a woman whose husband was supposed to have been killed in the battle of Malvern Hill. For five years they lived happily together. A child was born, and the two were wrapped up in the joy of caring for it. But alas! there came an end to this chapter of their existence. The former husband of the woman only reported dead appears. She goes away with him, taking the child with her, and the blacksmith is left alone.

This picture is very artistically produced and beautifully photographed.

SCENE FROM "THE BLACKSMITH'S STORY"
Pilot Film Corporation's first release.

THE OLD FLAG RESTORED

By VIRGINIA WEST

(Copyright—All Rights Reserved)

Synopsis

DURING the last year of the Civil War a young boy of eighteen, John Mead, living at Petersburg, Va., joined the Confederate army and took part in fights around that part of the country.

During one battle with a New York regiment the standard bearer is shot and killed. John Mead instantly springs to the front and, raising the blood-stained flag aloft, leads his comrades forward.

The soldiers fall thick and fast on both sides, but the boy is not touched until he is felled by a coarse, burly Union soldier's blow. This seems to turn the tide, for immediately the Confederates are beaten back, the flag captured, and John Mead taken prisoner.

He is taken to New York and there sees, hanging in the quarters of the Colonel, his own flag. He asks for it but is, of course, refused. He is paroled and permitted to walk around the garden. The Colonel has a young daughter of fifteen. She sees the boy walking alone in the garden, and feeling sorry for him, she talks to him. They soon become lovers in a boy and girl way.

The Colonel discovers their meetings and forbids his daughter to see the boy. This, however, does not stop their meetings. John is freed at the end of the war and decides to stay in New York and make his fortune.

Ten years later, having prospered, he asks the Colonel's daughter, to whom he has remained faithful, to marry him. She consents, but as the Colonel is still opposed to the young man, they are secretly married and go back to his old home in Virginia. The girl is disowned by her father for her disobedience.

In due time they have a family, the oldest son of which, when he reaches a proper age, is sent to West Point. While there he meets a New York girl and marries her as soon as he is graduated from the Academy.

The young man's parents look kindly on his early marriage, remembering their own stolen happiness.

Twelve years after this marriage, the old Colonel, one day driving in his automobile, runs into a buggy. No damage is done but a little girl ten years old, who is in the buggy with her father, is very much frightened. The Colonel takes the child into his arms to comfort her, and is struck by the likeness to his own daughter who married against his wishes so many years before. He asks the child's name and is told and introduced to the father, whom he has not before noticed. Hearing the name, Mead, and seeing the likeness of the father to the man who married his daughter against his will, as well as the resemblance of the child to his daughter, the Colonel knows he is talking to his grandson and great-granddaughter. His heart softens and he invites them to his home.

At his home the child sees on the wall the old Confederate flag. She asks about it and the old man tells her the story. Then the child asks for the flag, which he gives her. The Colonel learns that the R. E. Lee Camp of the Confederate Veterans of the Old 17th Virginia Regiment is at Alexandria, Va., just at that time. He takes the child and her father and a number of G. A. R. men—members of his own company in the Civil War—to Alexandria.

There, at the camp, the child, at the direction of her great-grandfather, gives the flag to her grandfather, the very man from whom the flag was taken forty-six years before.

John Mead then presents the flag to the remaining members of his regiment amidst cheers of both Blue and Gray. When the presentation is over a carriage is driven up and an old lady of sixty-one gets out of it. The child sees her and running to her, kisses her, and then takes her by the hand to the old Colonel. He knows it is his daughter, although he has not seen her for so long. While he is holding his daughter in his arms, John Mead comes up to them and the old man holds out his hand to him. At last he has forgiven them.

Scene 1

The front porch of a Virginia home in 1865.

John Mead, a boy of eighteen, is bidding his mother good-bye as he is leaving to join the 17th Virginia Regiment. His mother is weeping and clinging to him. The boy embraces her tenderly but tells her he must go.

Scene 2

A small battlefield.

Fighting is going on between the 17th Virginia regiment and a New York regiment. The fighting is hot and the soldiers are falling on both sides. Suddenly the standard bearer is shot down and the flag falls to the ground. Instantly John Mead springs to the front and raising the soiled and torn flag, goes forward with a shout. His comrades follow him and for a moment it seems that the victory is won for the Confederates. But a brutal Union soldier knocks John Mead down, wounds him, and the flag is captured. Then the tide is turned and the Confederates are driven back. John Mead is taken prisoner by the New York regiment.

Scene 3

A room in the quarters of the Colonel of the New York regiment. The Confederate flag hangs on the wall. The Colonel is there. John Mead is brought in. The Colonel gives orders to parole him and gives him the freedom of the garden. John Mead is only a boy and asks impulsively for the flag. The Colonel laughs kindly and shakes his head, and the boy goes out.

Scene 4

A garden with a high wall around it.

John Mead is walking around disconsolately.

Scene 5

The Colonel's room—same as Scene 3.

The Colonel's young daughter, a girl of fifteen, comes bouncing in and kisses her father. He draws her down onto his lap and kisses her in return. An under officer comes in to speak to the Colonel and he tells his daughter to run away.

Scene 6

The garden.

The Colonel's daughter comes into the garden and discovers the boy-soldier. Her curiosity overcomes her modesty and she begins a conversation with him. Soon he tells her his story.

When the Colonel comes into the garden a little later he finds them laughing and talking together like two old friends. He is very much shocked and orders his daughter into the house at once. As she leaves she turns and smiles at the boy, who, in return, makes her a very low bow.

Scene 7

Two months later.

The garden.

John Mead is there walking about. The Colonel's daughter slips through a small opening in the hedge and stands waiting. John sees her and brightens up at once. He goes to her and they embrace and kiss one another.

While they are sitting on a bench with their arms around each other, the Colonel comes upon them. He is very angry and orders the girl to go into the house at once. She does so and he at once gives the boy his pardon and tells him he is free, and for him to leave and never see his daughter again.

Scene 8

Ten years later.

A room in the Colonel's home. On the wall, among other trophies of war, is the old Confederate flag. The Colonel is seated in his armchair reading. A servant announces John Mead. The young man is now twenty-eight and has prospered. He tells the Colonel that he has remained faithful to his girl-sweetheart and that they wish to marry.

The Colonel is angry and sends for his daughter, who is now twenty-five. When she comes her father asks her if she has been keeping up her acquaintance with the young

man. She reluctantly acknowledges she has, but she tells him she loves John Mead. Her father tells her to leave the room. As she turns to leave John Mead opens the door for her. As she is about to pass through the door he takes her hand and bows low over it. As he does so he slips a note into her hand. After the girl has left the room he turns to her father, bows and goes out.

Scene 9

The bedroom of the Colonel's daughter. The girl hurries into the room, hastily locks the door, and as hastily unfolds the note given her by her sweetheart. She reads:

Dearest: I shall be waiting to-night at twelve at the south entrance to the garden. If you love me as you avow, come.

Yours until death,

JOHN MEAD.

The girl holds the note to her breast for a moment, then excitedly sets to work to gather together a few of her belongings.

Scene 10

An entrance to the garden.

A carriage stands waiting with a negro driver. In the shadow of the wall stands John Mead wrapped in a long cloak. The gate opens and in a moment his sweetheart is in his arms. Quickly he puts her in the carriage and they are driven away.

Scene 11

The Virginia home, as shown in Scene 1.

John Mead's mother, now middle-aged, is standing expectantly on the porch. A carriage drives up and John and his bride alight. The mother playfully shakes her finger at them and then gathers them into her arms.

Scene 12

A room in the Mead house.

John Mead and his wife are there. A negro servant brings a telegram and hands it to Mrs. Mead. She opens it and reads:

"Consider that you are no longer my daughter.

"Henry Van Duyler."

For a moment the girl doesn't speak and lets the telegram fall listlessly from her hands. Then she turns impulsively to her husband and puts her arms around his neck. He will make up for all she has lost.

Scene 13

Ten years later.

The lawn of the Mead home.

John Mead and his wife are sitting together watching their three children play. One is a boy of nine and the others two little girls of four and six.

Scene 14

Ten years later.

The Meads are bidding good-bye to their son, now nineteen, as he is about to depart for West Point Academy.

Scene 15

A ball at West Point. The cadets and young ladies are dancing. Young Mead is paying special attention to one young lady and she is not displeased with him.

Scene 16

The Mead home.

Mrs. Mead is seated on the porch. Mr. Mead comes up the steps and hands her a letter from their son. It reads:

"Dear Mother and Father:

"Everything is all right. I have received my appointment to the West. Please forgive me for being so hasty, but I was married last night very quietly to the young lady I have spoken of. Now I can take her with me. I want your blessing.

"Your affectionate son,

"JOHN."

At first the mother is inclined to weep, but the father reminds her of their marriage and she smiles as she kisses him.

Scene 17

A telegraph office.

John Mead enters and sends the following telegram:

"Mother and I, remembering our own marriage, forgive and send blessing.

"JOHN MEAD."

Scene 18

Twelve years later.

The exterior of Colonel Van Duyler's house. He is now a very old man—about eighty-six—but is well preserved. An automobile stands in front of the house. The old Colonel comes down the steps and is driven away in the car.

Scene 19

A road in a suburb of New York.

Young John Mead is driving in a buggy with his little ten-year-old daughter. Suddenly the old Colonel's automobile comes up behind the buggy and runs into it. No damage is done but the child is greatly frightened. The old man leaves his car at once and comes forward to apologize. When he sees how frightened the child is, he is so taken up with soothing her that he almost forgets the man.

At last when he asks the child's name and learns that it is Mead, and sees her striking resemblance to his daughter, he turns to the man. When he sees that he resembles his son-in-law he tells him who he is, and finally asks them to his home. He takes them in his car and goes back to town.

Scene 20

The room in the Colonel's home where the trophies of war hang—the old flag among them. The Colonel, young Mead and the little girl enter.

The young man and the child see the flag at once. Mead knows the story of it and looks at it almost with reverence. The child asks the Colonel to tell her the story of it. He does so and she asks him to give her the flag. He does so. A servant enters with the evening paper.

While the old man and the child are talking of the flag, Mead casually glances at the paper. He sees that the Veterans of the Old 17th Virginia Regiment are in camp at Alexandria, Va. He shows it to the old Colonel as a peculiar coincidence.

When the Colonel sees it he stands thinking for a while and then he says, "I know what I shall do. The child shall return the flag to her grandfather and he shall give it back to his regiment."

Then he rings for a servant, and seating himself at his desk, begins writing rapidly.

Scene 21

Pennsylvania Railway station.

The old Colonel, his grandson and his little great-granddaughter, accompanied by a number of G. A. R. men —members of the Colonel's old regiment—are boarding a southbound train.

Scene 22

The R. E. Lee Camp at Alexandria, Va.

The Confederate Veterans are in one group and among them is John Mead, the elder, now about sixty-four. In another group stand the old Colonel, holding the little girl by the hand, and the G. A. R. men who came with him. Near them stands the child's father. The child holds in her hand the old flag, rolled up. At a word from the old Colonel she unfolds the flag, and holding it as high as she can, she steps over to her grandfather, the elder John Mead, and gives it to him. He turns and presents it to his comrades amidst great cheering from both sides.

There is then a general handshaking between the two sides. Everyone wishes to shake the Colonel's hand and to pet the child. As the crowd begins to disperse a carriage drives up and the old Colonel's daughter alights. The little girl sees her and runs to her. She takes her by the hand and brings her to the Colonel, who takes her in his arms. She is sixty-one and he is eighty-six, but. to him she is still his little girl, and he is forgiving her after long years. Then the old man holds out his hand to his son-in-law. The little girl is so happy she runs to her father and jumps into his arms.

EXHIBITORS Drop us a line at once. We have something interesting to tell you, free. **HOCHSTETTER** 40 E. 12th St., New York City

PICTURE MUSIC

Ernst Luz

Extemporaneous Improvization vs. Memorization

In spite of the fact of having expressed my views on improvisation rather pointedly in the past, there are still some who would fain convince me to the contrary, for which reason I take up the subject again, dealing in facts only as I have found them and as you will find them if you take the time and patience to test them. I can assure all that I am only too willing to be convinced of anything that will be creative of better picture music, for which reason I have visited hundreds of large and small theatres with a view of finding some commendable results.

The only nearly good results were found where it could be heard that the player employed a method of memorization, in which cases the music was commendable, the only possible criticism being the setting of the music to the picture, which I contend is a fault of the producer of film, not the musician. After an exhaustive search to find good picture music, I can again say with a clear conscience that extemporaneous improvisation as practised in picture playing is not only valueless but destructive.

Taking up the facts as you find them when you enter a picture theatre, wherein the method of extemporaneous improvisation is in vogue, you will immediately note that at all times when the musician is not preluding (he calls that improvisation also, but don't believe it) he is playing a few bars of many compositions interjoining them in every indifferent way possible. At times their memory fails them in this joining of themes and the noises that ensue are really amusing to one musically inclined.

The following street corner conversation will forcibly explain this so-called improvisation and I can vouch for its authenticity, having been party B in the conversation.

A. Do you play music to the pictures?

B. Yes. When the pictures are very good, I set up a programme as good as I can in the time allowed.

A. I never do, but my manager engaged a violinist, and I must use music now and I hate it.

The party A is known to me to be a good musician, and is simply suffering from picturitis, which is similar to the hook-worm, or in other words, the pictures are ruining him in a musical sense. The further fact regarding improvisation will prove that in picture playing it is nothing more than a method resulting from an overtaxed brain and confused memory, which in itself is sufficient reason for the miserable results attained.

Knowing that the picture music has not improved with the use of this method, I have experimented on what I will term "memorization," which will be productive of better music, while it will be far from the best results possible to attain. The fact that in memorizing your brain matter will place a limit as to repertoire renderable alone will prove that the best results cannot be obtained even in that manner. In memorizing you will find that after playing a certain number of compositions by memory, you will crowd out another each time you memorize a new one, leaving your repertoire at a standstill so far as numbers are concerned.

Again, the similarity in many numbers will confuse you and unless you refer to the printed copy from time to time the memorized composition will hardly be recognized after a time, when of course you will have the option of calling it improvisation. Again, we must confess that, after a continued repetition of these memorized numbers, our musical instinct is destroyed, that it is next to impossible to give a good rendition.

It is hardly probable that any one could play by memory more than fifty or sixty numbers, such as would be good for the pictures, and play them well enough for public rendition. I do not include songs or rags in this number, for I find that all who specialize in memorizing these have no other repertoire whatsoever, and I am positive that I could not play one of these late rag songs from memory, still in a programme containing two comedy pictures or one comedy and one descriptive, I play from forty to fifty of all the latest song numbers as one selection, and in the course of a week I use from 100 to 125, playing from professional copies. I would not attempt to memorize these numbers, knowing full well it would destroy my other repertoire.

Therefore you can get better music results by memorization when done with the necessary forethought and care in a continual weeding out and adding of new numbers to such memorized repertoire.

You may say this is theory and I say it is theory, for I know only too well that the best picture music will result from a method induced by one or more of such theories.

Allowing the above to be, to a certain extent, theory, which it will remain until the producers show some concerted inclination toward better musical results, still the foregoing has been productive, in my case, of better results with less effort, while it lacks much of being perfect. Perfection is a matter that belongs to the production of film, not the musician, and the manufacturers alone can attain it.

The following method of memorization will help you and make the work more simple. All pianists have some numbers which appealed to them in their years of study, the memorization of which is to them a natural consequence. I would suggest that they retain these and in memorizing new numbers, concentrate on the dramatic, which is always important, the situations and scenes in the picture requiring such musical interpretation, usually are thrown on the screen in so short a space of time that it is not practical to find the necessary printed musical number on your stand if it were there. By memorizing a necessary and sufficient dramatic repertoire and following the advice given in my article appearing in issue of November 30, 1912, as to placing of musical numbers on your stand for certain pictures in your programme, you will find that you can not only give better musical results but you will be able to use a much larger repertoire.

It is peculiar, but nevertheless a fact, that while you can memorize but a small repertoire, you can in a very short time familiarize yourself with hundreds of numbers sufficiently so that an occasional glance at your stand and music is sufficient to play them well. In following such a method you will also find that you can make use of a much better class of music, changing your programmes every few days, and your music will not become tiresome to the audience, for most picture theatres are, so to speak, for family entertainment and are patronized by the same audience continually. This is the only really practical method that I have been able to locate and found to be productive of better music under the present conditions, which, to say the least, are lamentable.

Unless the picture musician makes some effort at the present time to improve himself and his music, he will suddenly find himself obsolete when genuine picture music becomes a reality, and his relegation to other ways and means is better explained in the following quotation:

"Therefore he became a minister, lawyer, doctor or musician, and the vocation of cobbler, butcher, baker and farmer consequently suffered."

Dealing with more facts, I will recite actual happenings during a vaudeville and picture performance in one of the largest theatres of this kind in the city, the substance of which should be of interest to all interested in the picture, musically and otherwise. Upon my entering the theatre, a picture was being projected and all was quiet. After taking my seat, two vaudeville acts followed, each receiving more or less unfavorable comment from the audience in different parts of the theatre. To say the least, I was greatly surprised in seeing no efforts made to quash this clamor. After these two acts a "Kalem Drama" was projected and perfect quiet again reigned. The orchestra played a selection from a Broadway production during part of the picture and all went well. Two more vaudeville acts followed this picture. The first, being an exceptionally good dancing act, was well received. The second act received the full benefit of the withheld clamor. A Biograph, "The Burglar's Dilemma," was then projected, and quiet was again restored and continued during the entire picture, regardless of the fact that the orchestra played irrelevant numbers during its entire production, which is better explained when I tell you they played an Arthur Pryor march containing comedy slide trombone work all through the struggle, supposed death, burglary, arrest and well into the "third degree" scenes. Good picture to stand up under its musical drubbing. Again two vaudeville acts followed, with the same results, and I quietly walked to the balcony to

find the conditions the same as in the orchestra. Next was a Vitagraph split-reel comedy, "The Dandy," and "All for a Girl." The orchestra began playing a lengthy selection from an Italian grand opera, which was very difficult, at least for that orchestra. It reminded me very much of a Monday rehearsal, which it could have been, the day and performance in question being Monday matinee. Nevertheless, the first half of the reel was projected in perfect quiet, but as the musical selection was very long and became more and more difficult, the second half of the reel I felt sure must be doomed, and so it did happen that the audience produced more than a necessary amount of repartee dialogue with which to embellish the picture. There was no further reason why I should continue there any longer, so I made my way slowly to the street. Can you imagine a poorly rendered Italian grand opera selection and a Vitagraph comedy? Can you blame the audience? It is not for me to give you the whys and wherefores of all this, but I have given you the facts just as they were and I leave you to your own deductions.

OPERATORS' CHAT

By Ralph Knaster

A special meeting of Local No. 1 was held January 27 last, at Teutonia Hall, 66 Essex street, New York City, for the purpose of receiving the final report of the arrangements committee for the coming entertainment and ball at Palm Garden, February 10, 1913. By vote, the meeting was halted long enough to allow for the obligating of new members, and it may be said right here, that to have fifty new members enroll in three meetings is quite some record, and it speaks better than any wordy argument, how well our organization is progressing, and so far this little acorn organization has shown that it will grow to a sturdy oak.

The grand annual entertainment and ball of the Moving Picture Machine Operators' Union, No. 1, of New York, Inc., will be held on February 10, 1913, at Palm Garden, Fifty-eighth street, near Lexington avenue. The arrangements committee has left no stone unturned to

JAMES DAISIE
Vice-Pres., M. P. M. O. Union No. 1.

make it one grand success. Not only have they secured, as has been stated in previous issues of this column John Bunny, of the Vitagraph Players, and Miss Pearl White, of the Crystal Films, to lead the grand march, but also an array of vaudeville talent that would make the big time vaudeville managers sit up and take notice. As a piece de resistance of the entertainment, John Rickards, the secretary of the committee, secured Mr. Ralph Ince, of the Vitagraph Players, to give his lifelike impersonation of Abraham Lincoln, using as a vehicle for this impersonation the Vitagraph's magnificent Civil War drama, "The Seventh Son." The act will take 55 minutes in its presentation, and Mr. Ince will be assisted in this playlet by Mrs. Mary Maurice, as the mother, and Mr. Richard Rosson as a lieutenant; also special scenery will be used for this production.

The committee has the assurance that all the leading stars of picturedom, who are now playing in and around New York, will be present. And whether you can trip the light fantastic (or in plain Scotch "spiel")

SAM KAPLAN
Arrangements Committee for Coming Ball.

or not, it is a safe bet that Phil Lemlein's Hippodrome Band will certainly make you, for he is there, when it comes to music.

Now, folks, step right up to the box office and get your tickets, and join in raising old Harry at the one big red letter event of the year.

TO ALL LOCALS OF MOVING PICTURE OPERATORS OF THE INTERNATIONAL ALLIANCE THEATRICAL STAGE EMPLOYEES OF U. S. AND CANADA.

Dear Sirs and Brothers:

I respectfully lay before you my opinion as a moving picture operator and the business representative of the Moving Picture Machine Operators' Union of Greater New York, Local No. 1, in regard to the coming convention to take place at Seattle, Washington, this summer, at which you, my honorable brothers or delegates, will investigate the misrule of Local No. 35, I. A. T. S. E., toward their former Auxiliary, a body of 500 men now an organization protected under a state charter, waiting for you to assist us in our efforts for justice and to a direct charter of the I. A. T. S. E. of U. S. and Canada.

I believe the moving picture operators are better off for the absence of such men as the spot light workers of Local No. 35 from the motion picture industry, inasmuch that they do not understand such projection and are not required to be licensed by city or Federal authorities, and further, that they are holding a charter which calls for more than one profession, contrary to rulings of the American Federation of Labor, and are a detrimental organ to the moving picture industry, where so much life, limb and property is at stake, for spot lamp workers do not have to undergo the examination of a moving picture operator, whose task is more difficult and responsible, owing to the highly inflammable material they must handle and therefore are more superior craftsmen than the spot lamp operators.

I congratulate you, brothers, in advance on your efforts to bring out the facts and I urge you furthermore to the most drastic investigation of the system which was in force, also the tactics and procedure when we were an auxiliary to Local No. 35, I. A. T. S. E.

I assure you that the members of my organization will feel very much relieved and will greatly rejoice if the work of the delegates at the convention of the I. A. T. S. E., which will be held in Seattle, shall emphasize the facts: two distinct trades, such as spot light workers, can not be controlled in a charter which gives them the right to operate moving picture machines, or, in other words, two different crafts covered by one charter.

It is our opinion if this sort of charter rights can prevail or continue to exist then the bill posters will have to be an auxiliary to the paper hangers' union, for they carry a pail of paste, brush, and smoother down brush, the same material as the paper hanger, and the harness-maker will have to be an auxiliary to the shoe makers' union because they handle leather and other material in that trade.

Assuring you of our confidence in your intentions and in that of the delegates that will attend at the next I. A. T. S. E. convention and trusting that the results of your work will be of such a character as to eliminate the monopolizing and combining of various trades under one charter as now exists, now and in future

I am yours fraternally,
RALPH J. KNASTER,
Business Representative,
M. P. M. O. Union of Greater New York, Local No. 1.

CARLISLE, PA.—The Orpheum Theatre on W. High Street will be enlarged. Plans by a New York architect.

DAVID CITY, NEB.—Hubert Mathewson, of this place, purchased the moving picture apparatus at Rising City and took possession.

NEW MARKET, IA.—Dr. Maloney has sold the Isis Moving Picture show to Dan Pace, who took possession.

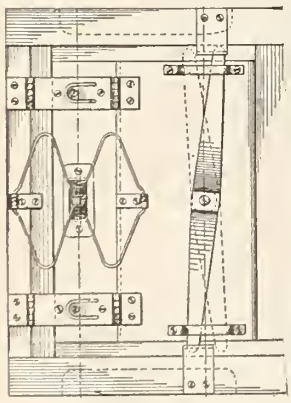
EXHIBITORS Write us for our new free proposition. HOCHSTETTER 40 E. 12th Street, New York City

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In the Patent Office the objectionable practice of allowing members of the examining corps to visit points outside the District of Columbia, at the expense of applicants or attorneys, in order to acquaint them with the working of devices represented by pending applications for patent, has been discontinued, and under an appropriation made by Congress, entitled "For investigating the question of public use," the expenses of these trips are now paid by the government, as recommended by Commissioner Moore. It is obvious that under the present arrangement the opportunity for criticism, which obtained years ago, has been removed. It may be stated, however, that in all instances of this kind the policy of the office is to grant authority for these inspections only where the good of the service demands them. In any case, the stigma of suspicion of undue influence or solicitation is removed, and the Examing Corps left free and unbiased so that all decisions may be unqualifiedly rendered on the merits alone. The affairs of the Patent Office have been and are being conducted with the most rigid economy, notwithstanding the enormous surplus to its credit in the United States Treasury. Upon recommendation of Commissioner Moore the publication of the library edition of specifications and drawings has been abolished, as no longer desirable or useful, and this has resulted in a saving equivalent to about $65,000 annually.

"Two parcel post packages mailed in Yonkers were a brindle bulldog and a piece of meat, both of which were finally delivered in one bundle."—*Washington Post.*



Patent No. 1,048,160, issued to John S. Higgins, of Auburn, Maine, relates to photographic printing frames, and particularly to that class of frames used in the operation technically known as exposing "developing paper," or successively printing from one or two negatives, making secondary negatives or positives and similar work; and the primary object is to provide a frame with a hinged backboard in two parts for convenience in inserting negatives and printing paper, and accurately adjusting them with relation to each other; also to provide means whereby the hinged back-board may be closed and locked at practically one movement and automatically raised to a position entirely out of the way of the hands of the operator, and of the negatives or paper to be handled. Claim is made to a frame adapted to receive one or more glass plates or negatives, having one side bar cut down to the level of the top of the negative, a backboard divided longitudinally to said frame, the first section of said backboard hinged to said frame and the two sections hinged to each other, means for clamping said backboard down upon said negatives and releasing the same a wire spring connected with said frame and to the first section of said backboard, and adapted to open the same, a wire spring connected to said first and second sections of said backboard and adapted to fold the second section back upon the first section, one end of each of said springs being coiled around a pin fixed to said first section of backboard, and said springs so interlocked as to operate in conjunction with each other in the manner and for the purpose specified.

Edison's storage battery has won for him the Rathenau medal for the best electrical process or device for safeguarding health, on account of its adaptability as a source of power supply for mines, submarine boats, and factories where explosives are made. This is the first award of this medal to an American.

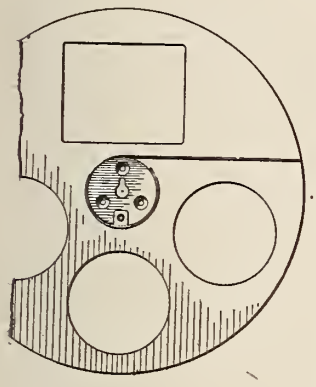
The perennial crusade of the New York Civic League against Sunday filmdom, is again in evidence in its bill introduced in Albany through Senator Stillwell. The fact that the electric theatre "draws" where the pulpit fails, would indicate that the film will eventuate into the greatest moral and educational factor in modern civilization if properly developed in that direction. Certainly the worst of the "raw" and demoralizing films are now practically eliminated, and while there is much that cannot be condoned in the way of senseless production, the art has made extraordinary advancement in the diffusion of light and knowledge, and the elevating of the masses to a higher standard of thought and understanding. The Cinematograph should not only be the poor man's library, college, art school, and scientific institute, but his "globe trotter" and "cosmopolitanizer" also; and with synchronous sound effects available in the near future who will say that an ideal Sunday entertainment is not forthcoming. Only recently the Rev. Dr. Harry W. Jones, famous in the Spanish-American war as "the fighting chaplain" of the United States battleship Texas, and the recipient of a special gold medal from Congress for his bravery, resigned his pastorate of the First Reformed Church in Valley Stream, L. I., and is now engaged in the exploitation of moving pictures of the class known as educational and religious—having become convinced, as he says, that the moving picture which preaches a sermon is far more efficacious than a thousand sermons delivered from the pulpit.

"A court rules that Edison did not invent the moving picture. Well, that's only one acquittal; he still remains to be tried on the charge of inventing the phonograph."—*Columbia State.*

Patent No. 1,049,379, issued to Paul J. Marks, of Rochester, N. Y., assignor to Eastman Kodak Company, a corporation, relates to photographic shutters of the automatic type, and is designed to provide simple and convenient means for automatically locking the shutter in its closed position, whereby the blades are prevented from jarring open and causing fogging of the film or plate, and are also prevented from rebounding when actuated to closed position; also to provide for the automatic release of such locking device coincidently with the operation of the parts whose movements cause the opening of the shutter. The device embodies the combination with a blade and an actuator therefor, one of said parts being provided with a projecting abutment and a motor acting on the actuator to normally close the shutter, of a latch, a spring for moving the same into the path of the abutment on one side of the latter when the shutter is closed to retain the blade in that position a master member movable into and out of co-operation with the abutment on the opposite side thereof to successively open the blade against the tension of the motor and then release the same, said master member and the abutment being provided with cam faces, allowing one part

to slide over the other during the setting movement of the master member, the latter being operatively connected to the latch to displace the latch from one side of the abutment as the master member moves into engagement with the other side during its setting movement.

H MY! Puck says "Deaf-mutes have again been shocked by reading the lip motions of actors in moving picture plays, films which were thought to be highly proper and edifying. This item shows up in the daily news with great regularity, and if the lines which the actors speak are as naughty as the deaf-mutes say they are, the talented company ought to quit making movies and get a New York engagement."



Patent No. 1,048,270 to Sidney McL. Aughinbaugh, of Chambersburg, Pa., is for an improved fastening device for film reels, designed primarily to permit a moving picture film to be applied or disconnected with facility to a reel used with kinetoscopes, and which is adted to allow the usual or any preferred form of end plates to be used in conjunction therewith. The claim is for a hub having a recess in each face thereof, a frictional gripping device comprising a plate, a lug on each end of said plate having an eye therein, said lugs adapted to be received into the recesses in the hub so as to permit a fastening element to be passed through the eyes, whereby the plate may be attached to the hub, and a finger of spring material provided upon each side of the plate midway the ends thereof, each finger being curved to conform to the curvature of the hub and having the free end thereof curved upwardly, whereby the end of a film may be readily inserted between one of the fingers and the hub.

Edwin H. Silver, of Washington, D. C., has applied for the registration of a facsimile of his signature (surname) as a trade-mark for optical and other lenses. Serial No. 66,010.

If the mountain will not come to Mahomet, Mahomet must go to the mountain. For this reason a progressive Oregonian has mounted a complete motion picture outfit upon a motor truck, adapted to travel here and there amid truly rural environments where electric plants are not available; and the enterprise has eventuated successfully. The itinerant show-plant weighs about 1,500 pounds, including a 25-hp. gasolene motor, and a 110-volt dynamo for producing the electric juice for film projection.

The case of YESS vs. YESS (99 Northwestern Rep. 687) sounds as though two affirmatives were equivalent to a negative. Certainly one controverts the other.

Commissioner Moore has decided that the Irish Industrial Development Association, established to promote Irish trade and Irish commerce through the medium of a general trade-mark, the use of which is granted to Irish manufacturers proving themselves worthy thereof, has the right to oppose the adoption and registration of such mark in this country, notwithstanding the fact that said association is not actually engaged in the manufacture of goods itself, and hence not entitled to registration under our law, since it is well settled that it is not necessary in order to sustain an opposition proceedings that it should appear that the opposer is entitled to register the mark. It is sufficient that the mark should have been used in some manner analogous to trade-mark use and that the opposer has such an interest therein that he would sustain or be likely to sustain actual damage by the registration of the mark by another.

This strictly Hibernian mark is of peculiar circular design and bears Gaelic script, which translated means "Made in Ireland."

As noted in our report of December 7, 1912, there is also a British Empire Trade-Mark Association for the approval and guarantee of goods manufactured in the British empire, the mark used being both general and specific in character in that it is also used to designate clearly the particular part of the empire in which the goods are produced.

We note the incorporation of the Ambrosia American Company, an independent branch of the Ambrosia Company, of Turin, Italy, with offices in New York City. We are also in receipt of No. 1, of the Ambrosia Gazette, January issue.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

WASHINGTON, D. C.

The Maryland Theatre is greatly improved in its change of dress from red to pale green with white and gold trimmings, which was the first movement of Manager Johnson after he assumed control. This house offers a feature daily, together with other films of the independent service.

* * * *

Mme. Sarah Bernhardt in "Queen Elizabeth" had a run of a week at the Casino, drawing capacity houses at all performances. That this is a wonderfully artistic play by a wonderful actress was highly appreciated by all.

* * * *

Tom Moore continues to add attractions to the Garden Theatre. It has long been acknowledged as the feature house of picturedom in Washington, with a good orchestra of several pieces. Now its music will be furnished by members of the United States Marine Band, who are best able to present the proper musical settings to the big features appearing at the Garden. This has been found especially necessary in the filming of "Parsifal," that Wagnerian opera of wonderful orchestration, "Cleopatra," "The Miracle," the various operas now filmed, and the many military and classic subjects that have been booked for this theatre.

* * * *

J. Boyd Dexter, formerly manager of the Maryland. has now assumed the house management of the Garden, the largest all-picture theatre here, with a seating capacity of more than a thousand. Tom Moore feels himself especially fortunate in securing the services of such a right-hand man, and in speaking on the subject remarked, "With Mr. Dexter here, I can be relieved of many details and when I say for a thing to be done, I know it will be done without further worry." Mr. Dexter is a pioneer picture man of Washington, having served in every branch of the business. Many of the improvements and advances in exchange service, lobby displays, theatre illumination, projection, etc., are due to some primary movement on his part.

* * * *

The Colonial and Pickwick, offering a feature daily. continue to hold the crowds of "the gay white way" of Pennsylvania avenue. These are of the Brylawski chain of theatres that dot the city in various places.

* * * *

The Royal, Arcade and Acme of the northwest section of the city have become the mecca for picture fans in the residential part. The lights, autos and crowds amply vie with many of the downtown theatres. Manager Adler, of the Arcade, is always happy because the box-office receipts are always good; while Manager Braswell, of the Royal, and Manager Greenburg, of the Acme, always meet you with a smile for the same reason. Good pictures with good music is the standard for all. W. H.

Manufacturers' Synopses of Films

GAUMONT

"SAY, UNCLE!" (Feb. 4).—Lily Doeem is a get-the-money lady. Love with her is more than a mere pastime. She tells her boob sweetheart, A. Lolly Popp, that she wants a pearl necklace and that if he is stingy she will "shake" him and make love to a sausage manufacturer.

Mr. Popp is distracted. He has no money, and his only stock in trade is a mustache and a rich uncle. He doesn't know how to raise money on the mustache, therefore his only alternative is the uncle. He writes to said uncle, in which he tells him that he has a great scheme and that five thousand would float it. Also he writes to his Lily that he has communicated with his old fool of an uncle and that he has told him the "tale" and he hopes that his old uncle will fork out and that Lily will then get the necklace.

Unfortunately, as they will do in comedies, he puts the wrong letter in the wrong envelope. Consequently, the uncle gets the letter which was to he sent to Lily Doeem. Accordingly, when Lolly Popp calls on the uncle to collect the five thousand, uncle is ready to greet him.

The uncle has informed his servant that he is to tell Lolly Popp that he (the uncle) is very nervous, and that Lolly must do nothing to cross him, and must obey his every whim. Lolly Popp, anxious to get the money, is willing to humor him.

The uncle asks Lolly Popp to wheel him around in his wheeling-chair. It is a warm day and Lolly suffers from the heat. Uncle enjoys the wheeling and doesn't seem to mind how far they go. They arrive at a shallow river. Uncle wants to go across. Lolly Popp has on his perfectly good white trousers and his pet tennis shoes. It almost breaks his heart when he has to wade into the wet and push the go-cart ahead of him.

When they arrive on the other side of the river the uncle wants more. He tells Lolly Popp to do it some more, that he likes it. Lolly Popp is almost ready to drop. The hope of the five thousand is his only solace.

At last they return to the house and Lolly Popp feels that he has earned his money, and that he will get it. He sits at the desk and writes a letter to Lily as follows: "The old lobster pays. You will get your necklace." In the room is a large oil painting of the uncle, life size. The uncle has sought to catch his nephew in just such incriminating actions and has moved the picture from the frame. He has seated himself in the space. As Lolly Popp holds up the letter exultantly, the uncle steps out of the picture, as it were, and pinches Lolly on the ear. Whereupon, all dreams of the five thousand and his future as Lily's sweetheart vanish.

AMERICAN

THE FUGITIVE (Feb. 11).—The fugitive was reported in the vicinity and the sheriff, after a hasty call on his sweetheart, gathered his posse and gave hot pursuit. Over the mountains they galloped madly, the fugitive running almost in a circle.

In front of the cabin sat Grace Merriwell, the sheriff's sweetheart, when suddenly before her stood the hunted one. Instantly she recognized her brother and secreted him in the house. The sheriff, tracking his man unfailingly, stopped at the cabin. He entered and the excited girl make known her brother's presence in the house. The sheriff hesitated. It was love or duty, and the sheriff chose love. Taking the fugitive by the hand he bade him secrete himself in another room. The posse entered and all left satisfied with the sheriff's word but Higgins. He, suspicious, went from room to room and, with lightning rapidity, the hunted man changed his hiding place. Taking the star from his breast he threw it on the table, for he knew that his day was over. Between love and duty he had chosen love.

ESSANAY

THE RANCHMAN'S BLUNDER (Feb. 4).—Sam Beasley, foreman of the Double X ranch, complains to Dick Mackclay, the owner, that Jack Harrington is in the habit of abusing the live stock. Harrington is reprimanded. That afternoon, Beasley sees Harrington abusing a horse by jerking the reins and hitting the animal in the face with them. Beasley tells him to quit it; Harrington refuses. Beasley hits Harrington a punch on the jaw. These two men are in love with the ranchman's daughter, Mabel. Mackclay has instructed his daughter to have nothing to do with Beasley. That night Harrington sees Beasley with Mabel. He writes a note to Mackclay and throws it through an open window. Mackclay picks it up and reads that his daughter is with Sam Beasley at the fence, near the big trees. Mackclay goes after him with a shotgun. He discovers that the two have disappeared. In trying to climb the fence the gun is accidentally discharged in his face, wounding him severely. Harrington, hearing the report of the gun, runs to the scene and finds Mackclay in a serious condition. He calls for the cowpunchers. One of them goes for a doctor. Three of them, having been told hy Harrington that Beasley shot Mackclay, scout the surrounding territory for him. The doctor arrives and dresses Mackclay's wounds. Beasley is found in a nearby saloon. He is taken to the home of Mackclay. Mackclay tells the doctor and the boys that Beasley did not shoot him, that the gun was accidentally discharged. In the meantime Harrington, realizing that Mackclay's condition is not as serious as first thought, decides that the best thing he can do is to leave. After hearing Mackclay's statement, the boys go after Harrington. He is brought back to the house, discharged, and ordered off the place. Mackclay appoints Beasley foreman of the ranch and tells the cowpunchers, who have gathered around his bed, that Beasley will be his son-in-law.

PATHE

PATHE'S WEEKLY No. 6 (Feb. 3).

THE PITCHER PLANT (Feb. 4).—This film is a remarkable series of views of a remarkable plant. The pitcher plant grows, as its name suggests, in the form of a pitcher with a lid upon it. It is an unfailing trap for insects, inviting them within its folds and then drowning them in the water it contains. The trapping of flies, bees and other insects is cleverly and clearly demonstrated.

On the same reel:

THE SWEDISH SUBMARINE MANOEUVRES.—An absorbingly interesting film. A film permitting a close inspection of a modern submarine, showing the preparations for the plunge, the submarine submerged and the firing of a torpedo.

A WHITE ROSE (Feb. 5).—Mabel Barlow, a young widow, to avoid meeting a suitor of her father's choosing, goes to visit her friend, Mrs. Jefferson. The widow gives the bride her opinion of men in general. She dares Mrs. Jefferson to test her husband's faithfulness. Jefferson, the storm center of all this, comes home with Captain Harding, an old and long lost acquaintance. He finds a letter asking him to meet a lady admirer in the park and to wear a white rose for identification, and shows it to the gay Captain. Jefferson being married, Harding leaves to meet the mysterious young lady. Jefferson discovers that the Captain has forgotten the white rose, gets one and hurries after him. Mrs. Jefferson sees her husband going out with the white rose and her faith in him collapses. Harding meets the mysterious young lady who immediately gives him her opinion of a married man who flirts. Perplexed, Harding returns to Jefferson's home. He finds Mrs. Jefferson ready to leave her husband. The situation is cleared, however, when Harding enters, wearing a white rose.

THE BEAR HUNTER (Feb. 6).—Iron Spider, an Indian trapper, loves Red Wing, and she accompanies him on many of his hunting trips. On this occasion she meets Eagle Feather, who is searching for a bear which has been seen in the vicinity. Red Wing and Eagle Feather fall in love at first sight, but when Iron Spider returns he orders Eagle Feather away and the latter resumes his hunt for the bear. Eagle Feather is watching for the bear from the brink of a ravine when a figure with an upraised knife lunges at him from behind. Eagle Feather bends low and Iron Spider falls over him and down the steep incline. It is very well done. Red Wing arrives about this time. Eagle Feather tells his story and he and Red Wing descend to the bottom of the ravine where they find Iron Spider dead.

THE FRENCH ARMY MANOEUVRES (Feb. 7).—Regiments of French artillery, infantry, cavalry and an engineering corps go through a mimic war, being opposed by a force of like strength. After being forced to lay temporary telegraph lines, build pontoon bridges and transport the cavalry across the river in small boats, the invading army is successful. The fighting men show remarkable ability and the majority of their feats are of the spectacular sort.

On the same reel:

THE OPENING BUD.—The different stages ere a flower is fully blown are shown in this film. If one watched a bud constantly for three weeks they would have the satisfaction of observing its gradual growth, and this is exactly what they see here with the original coloring.

THE PEACE COUNCIL (Feb. 8).—Alice Carroll, the daughter of a white settler, and Little Blackbird, an Indian boy, are playmates. Blackbird breaks Alice's doll and both little hearts are filled with sorrow. Blackbird, seeking to make a new doll for Alice, uproots a section of a cornfield, brings the corn to Alice and together they manufacture a doll. A quarrel over the doll ensues and, to patch it up, Blackbird makes a pipe of peace out of an ear of corn. They both smoke the corn husk and become sick. The damage to the cornfield is discovered by Alice's father and his cowboys. Getting their guns they prepare to wreak vengeance upon the Indians, presuming that they are guilty. As the cowboys and Indians are about to fire upon each other, Alice, with her corn doll, and Blackbird, with his headache, toddle in between the warring factions. The cause of the damaged cornfield is explained and, instead of a battle, there is held a peace council.

THANHOUSER

WHILE MRS. McFADDEN LOOKED OUT (Feb. 7).—Old Mrs. McFadden has a great leaning to looking-out-of-the-window; a harmless habit, to be sure. With most people, that is. For in Mrs. McFadden's instance it was a menace and a danger. She would spend hours at the front window, to the great hurt of her house duties and everything else. She would hang happily over the sill and just look and look. While there was a boy left to roll a hoop in the street below her eyes would roll and rove over the surroundings.

One day the result of her dread weakness all came to a climax. While she kept her window vigil in front, her daughter eloped from the rear. After she went out, the instalment furniture people came in and took back the articles they had furnished her, although she had the money due them right in her purse

REMEMBER WASHINGTON'S BIRTHDAY!!

Portrait Slides of Washington, Plain 25c, Sepia 35c, Colored 50c, by Parcels Post prepaid.

LIFE OF WASHINGTON, 12 slides, plain $3.00, Colored $6.00 including reading.

A. J. CLAPHAM, Mgr. **130 West 37th Street, New York City**

Fine Art Slides

Send for our new 1913 Catalogue, it's full of good things.

and would have paid them had she known they were around.

As the lady continues to street gaze a blaze breaks forth in a rear room and, as there are none on hand to quell it, it spreads. The firemen come—by the rear way—and fight the flames valiantly with axe and hose. The latter gives Mrs. McFadden her first intimation that she had better leave the window. A stream from the hose "gets" her in the ear. Then she comes in from out 'o the window. She discovers family history has been making the last time she looked out.

On the same reel:

LOS ANGELES, THE BEAUTIFUL.—The most interesting points about the California city, from an artistic and scenic standpoint, are reproduced with wonderful fidelity. The Angel's Flight, West Lake Park, the rare tropical growths that Los Angeles alone can boast, are all remembered.

EDISON

THE PRINCESS AND THE MAN (Feb. 1).—The King of Morania, a petty monarchy, is very unpopular. The people are badly governed and send a petition to their ruler, beseeching him for reform. The petition is presented to the king by two leaders of the people, Markowitz and Brand, and he, angry, tears the petition in two and dismisses the two men. As they go Brand's eyes meet those of the Princess Margaret. Princess and Commoner! The look strikes deep in both!

The princess discovers that her maid, Lisette, has been summoned to a meeting of the revolutionary leaders of the people. She makes the maid take her to the meeting and there, hearing herself denounced, lifts her veil and confronts the men assembled. Brand comes to her defense; Markowitz is against her, and the argument is heated when a squad of soldiers, who had been sent to arrest the leaders, pound at the door. Markowitz is for threatening the life of the princess to secure their own safety, but Brand urges the men to escape by the window and hasten to arouse the people. All escape over the roofs except Brand, the princess and Lisette, who remain to confront the soldiers. When the door is finally battered down the princess takes Brand's arm and walks out, the soldiers falling back dumbfounded. Brand comes into the presence of the king, whom they find alone in his study. He imploringly asks him to right the people's wrongs, but to no avail. Suddenly a servant rushes in and announces the palace has been entered by a great mob. The king goes to the throne, where they are assembled. The leader of the people begs him to consider their wrongs. He at first refuses. Then the speaker brings examples of his starving population and forgotten veterans before his majesty's gaze. He is dumbfounded, and the princess, with an impulsive forward movement, snatches a pining baby from its mother and, holding it up in th epresence of the multitude, swears to be a mother to her people and to use her influence with her father for their good. The king is overcome to such an extent that he nods his approval and the crowd cheer him to the echo.

KINEMACOLOR

FIXING FATHER.—A funnier farce cannot be imagined. It is acted with the earnestness of a classic drama and set among some of California's most beautiful scenery.

Father refuses to allow his daughter to marry Tom. Various howlingly funny scenes occur, and father takes daughter off in his auto with bag and baggage. Tom tries to follow. Nearly exhausted he sees a motorcycle by the road, steals it and is off. He is arrested. We see him next with a gang of prisoners in convict garb working the roads. He manages to escape, hotly pursued by guards and convicts. A scarecrow standing in a field affords a refuge, and guards and men rush by. An old farmer discovers the convict and gives the alarm—it is off and away again for Tom. A box of waste paper is his next hiding place. This is placed in a cart with other trash and dumped overboard.

The next scene is funny beyond measure, as the poor fellow vainly tries to get upon the box, which is constantly turned over and over by the waves. In desperation he determines to swim for shore. Father and daughter in their launch see a man struggling in deep water and go to him. When the poor drenched Tom is nearly in the boat, father recognizes him, throws him back again, leaving him to swim for shore if he can.

Father dons a bathing suit and goes for a swim. Soaking wet, Tom arrives on the beach, sees the clothes, hangs his soaking wet prison garb on the post and goes off in father's clothes, miles too big for him. Father comes to dress, sees the wet striped garb and is compelled to use it, though it is miles too small.

Between times we see the guards and their prisoners hunting for the escaped convict. They arrive and find father, and he is forced to work on the roads with the other convicts.

But it is useless to go on. All ends happily at the police station, where Tom pays all fines with father's money and gets the girl.

FORWARD MARCH!! The march *forward* among picture exhibitors was begun with the first installation of

KINEMACOLOR

as a regular weekly service. Today it is the *leading* attraction in *many* theatres and towns.

Join the ranks and enjoy **PEACE** of mind and **PROSPERITY.**

KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

A GIRL WORTH HAVING.—A Western story full of "heart" interest and excitement, but treated in a perfectly natural manner.

The girl's brother goes to the bad and steals; he escapes the men who saw him steal and runs to his sister, who hides him in an old well. The sheriff and his men come to search the house but find no one. The sheriff is in love with the girl and begs forgiveness; this she does on condition that he brings their friends and have a dance that night at her house. She hopes during the dance to let her brother make his escape. She succeeds in hiding the brother in her bedroom. When the cowboys and girls come for the dance the girl will not allow any man to dance who carries a gun. They laughingly give them up to her. There is a rival to the girl, Ruth, who loves the sheriff also, but whom the sheriff does not love. This Ruth finds out the brother is in the house and tells the sheriff, but the men have no guns and the boy escapes.

Before leaving, the boy pins a note to his sister's sunbonnet, telling her he will hide in a certain cave, and for her to bring him a horse. The next day the sister finds the note, tears it up, but one piece with the name of the cave falls and Ruth gets it and takes it to the sheriff. He, with his men, start after the boy.

The sister arrives at the cave before the sheriff; there she changes clothes with her brother, and when the sheriff and his men come up they see a girl riding down one road and a boy the other; they go after the supposed boy. Unable to make the rider halt, they shoot, only to find they have shot the girl.

In the end the girl forgives the sheriff and promises to marry him. The brother writes that he got away safely and promises to reform.

Besides this interesting story, Kinemacolor reproduces many natural beauties of the California scenery in this most attractive picture.

LUBIN

THE MISER (Feb. 8).—Paul is the only son of John Osborne, retired merchant. Osborne's life is centered in his son, his wife being dead. He desires that Paul should make a brilliant marriage, and with that object in view arranges a match with the daughter of a wealthy acquaintance. Paul, unknown to his father, has fallen in love with Alice, daughter of a foreman in one of the mills. He objects to the proposed match and tells his father that he proposes to select his own wife. The older man considers these objections as the natural obstinacy of youth, and has no fears for the ultimate success of his wishes. Matters are brought to a crisis by a rejected suitor of Alice's, who betrays the lovers to Paul's father. One day the lovers are surprised by Osborne who demands that Paul give his sweetheart up. Paul refuses to do so and, carried away with rage, the father tells Paul to choose between him and his sweetheart. Paul tries to temporize but is unheard, and finally love conquers duty. After their marriage Paul takes Alice to his father's house and pleads for a reconciliation, but his father spurns him. Paul secures a position in one of the mills and his cottage is the abode of happiness. Two children come to bless the little home. Paul has become a skilled worker and fate seems to deal kindly with the family. The elder Osborne grieves for his son. He remains shut up in the house, a broken, feeble man, with one faithful old servant and his gloomy broodings. He soon comes to be regarded as a miser by the townsmen, and the rare appearance of his tottering figure on the streets serve to strengthen the belief that Osborne has turned miser and hoards a treasure secreted in his house. Misfortune, however, comes to darken the home of Paul. A panic sweeps over the country and one by one the mills are closed and pinch and poverty make themselves felt. One of the babies fall ill and Paul tramps the streets in desperate search for work. One day when he is returning from his fruitless search he sees his father on the street and withdraws out of sight, but he hears the remarks of the bystanders and bitterly thinks how well he could use a little of his father's treasure. When he reaches home he finds the baby failing; professional nursing, change of climate and money is needed to save the little one. He thinks of his father and the gossip he has heard. He resolves to rob his father that night. He peers in through the window and sees his father in the old chair. He slips in through the window and secretes himself to await the nocturnal visit to the treasure trove which he is sure his father will pay before retiring. The old man picks up the lamp and slowly climbs to the attic. Paul follows and secretes himself while his father produces an old tin box and places it on the table. The old man is soon lost in contemplation of the contents of the box. Paul cautiously draws near but when he sees what the box contains he stands transfixed: a child's shoe, a top, marbles and many other relics of his own child and boyhood. Paul blindly starts to go but in his agitation strikes against a chair, and his father starts up in alarm. He confesses the object of his visit and the necessity which drove him to it. The pride of the old man is at last broken; he sees the unhappiness it has brought to him and his son and begs Paul's forgiveness. He entreats that he be taken to Alice that he may make his peace with her. The little cottage presents a different scene now. John Osborne, happier than he has ever been in his life, sits with the little ill grandchild on his knee.

MAJESTIC

THE EXTRA BABY (Feb. 2).—Jack and Helen are about to be married when a violent quarrel separates them and casts a shadow over both their lives. Jack goes West in

despair and Helen becomes a nurse in a Children's Home. She is sent out West in charge of eleven children who expect to find real homes. But only ten of the little ones are claimed: the eleventh seems doomed to disappointment. The child takes matters into her own hands and, going out through the country, she finds Jack. She has just convinced him that he needs a little girl as Helen dashes in, looking for the lost baby. Through the influence of the winsome child, the stubborn pair are brought together and neither the extra baby nor Helen returns East again.

AN INTERRUPTED ELOPEMENT (Feb. 4).—Mabel and Tom are in love but her father objects and orders Tom from the house. When the young couple meet the old man comes out with his gun and threatens to shoot Tom if he ever sees him around again. Frightened at this, the girl removes the bullets from her father's gun. That night she plans to elope with Tom. Some painters have left a ladder against the house and Tom is to climb up at nine o'clock. A couple of tramps passing by see the ladder and decide to rob the house as things are arranged so conveniently. One of them climbs the ladder and at the top is surprised to have a suit case handed out to him. Mabel has heard the steps and, thinking it Tom, she steps out. But once on the ground she discovers her mistake and attempts to run away. The tramps, fearing they may be caught, grab the girl and start to gag her. Her father hears the disturbance and runs out, gun in hand. He tries to shoot but sees that his gun is useless; the bullets are gone. the tramps laugh and one of them jumps for the old man. Just as he is being overpowered Tom drives up in his car. With one step he is at the old man's side and has knocked the tramps senseless. After that there is no need of an elopement, for father is only too willing to bestow the blessing.

PUNCH

SOME DOCTOR (Feb. 13).—Young Doctor Green's village practice is small and he finds himself in straightened circumstances. One morning the landlord calls for his rent and states that the doctor must pay or vacate. The doctor has a fertile brain, however, and hits upon a scheme that he thinks will raise the wherewithal. He writes a note:

"I am a poor outcast, afflicted with smallpox. I die, rather than contaminate others.

"Despairingly,

"Jos. Smith."

Placing this note in the pocket of an old suit of clothes, borrowed from his gardener, he lays the clothes on the bank of the local river and awaits developments. An old fisherman discovers the clothes, alarms the neighbors, and in a twinkling half the population of the village is eagerly examining the clothes of the supposed suicide for a mark of identification. They do not find the note as it is tucked in the small watch pocket of the trousers. At this point Dr. Green appears and finds the note, which he reads. Of course all are thrown into a panic through fear of contamination and rush the doctor off to his office, where he vaccinates all hands at one dollar per vaccination. When the landlord appears again for his rent he is paid instantly and also submits to a vaccination operation at the doctor's own rate.

RELIANCE

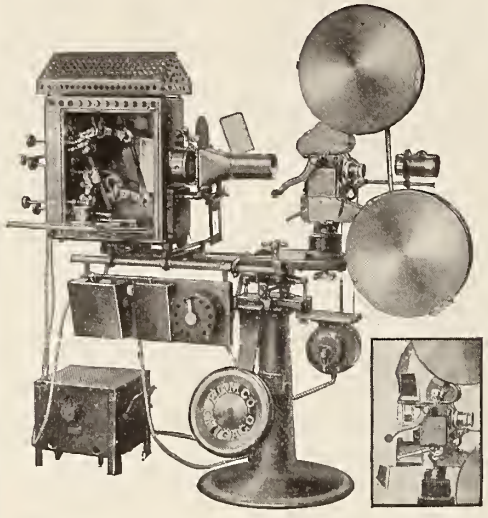
THE STRIKE LEADER (Feb. 5).—In a large factory the boss, to cut down expenses, cuts the men's wages and a sign is posted to that effect. The men hold a mass meeting. Prominent among them is Larry—the friend of all—and a leader. They appoint a committee to wait upon Wingate, the boss. Their plea is refused. Wingate's ward, Margery, is well known among the poor neighborhoods for her kindness and charity. Joe, a burly woman, detains her one night—she tries to get away and is getting frightened when Larry happens along and comes to her assistance. He escorts her to a car. The men vote to go on strike. Larry still escorts Margery whenever he sees her in the tenement districts. Nilson, Wingate's friend, is refused by Margery. He happens to talk to Joe, who tells him of Margery's meetings with Larry. Nilson brings Joe to Wingate—and he is told what Margery has done. The two men know that a big meeting is coming off that night—Larry is a leader and if he is present it will mean—a strike. They evolve a plan. Wingate pretends to be very angry at his ward and insists upon seeing this strange man whom she has been meeting. He forces her to send a note to Larry. This note brings him to the mansion. He leaves his trusty friend, Red, outside. As soon as he steps indoors he finds himself covered by the revolvers of the two men. He sees the plot at once—and realizes they are too many for him. The girl, her eyes opened, tries to help him get away, but she is locked up in another room. Joe is sent to the meeting to tell the men that Larry has gone back on them. Red, who waits in vain, suspects foul work and jumps into a passing motor and rushes to the meeting. He arrives just as the men are ready to believe Joe and do as he says. Red shows them the note from the girl and explains why Larry is away. They all pile into the motor and hurry to Wingate's mansion. Larry has been making a terrible fight but it seems hopeless just as his pals arrive. The disturbance calls in the police. Larry tells his story, backed up by Margery. He demands the arrest of Wingate and Nilson. The girl pleads and Larry says if Wingate will raise the wages to the former scale he will withdraw. This is speedily done, to the mutual satisfaction of all.

AN AMERICAN QUEEN (Feb. 8).—Karl, Crown Prince of Dania, gives up his right to the throne that he may marry Gilda, a peasant girl. With his young wife he goes to America, leaving his father, the King, very bitter. Twenty years pass. Both Karl and his wife are dead, but their daughter Marie lives and is working for her living. She never thinks of Dania. But out in that little kingdom the heir apparent, always a weakling, dies and leaves the throne without an heir. At the King's death the throne of Dania will revert to the duke of the next principality unless some trace of Karl can be found.

The King sends ministers to America where they find Marie and acquaint her with the fact that the throne of Dania is waiting for her. She does not want to go back at first, for she loves Jim Dane, a typical American chap, and is loath to leave him. But she is finally persuaded. Off in Dania she soon wins the love of all the little country. She makes the place lively with the latest American music. But most surprising of all she soon possesses the deepest affection of the bitter old King, who dies, content his country will be in good hands.

But the arrival of Jim upsets everything.

DON'T BE MISLED



THE MOTOR DRIVEN MOTIOGRAPH EQUIPMENT No. 1002-M

APPROVED BY

NATIONAL BOARD OF FIRE UNDERWRITERS

IS THE BEST PROJECTION MACHINE ON EARTH

We invite comparison with the heaviest advertised machine—You will find that liberality is a better salesman than paid space in journals.

You get more real and actual value in one $250.00 MOTIOGRAPH than in two machines of that price of another make.

Our quality is not to be compared with those cheap, heavily-advertised, "assembled" machines you have wasted good money on.

The most successful watch factory

The most successful automobile factory

The most successful Motion Picture Machine factory is that one which still does, and always did, make every part and screw in one factory and under the personal management of its own officers.

Beware of any "assembled" machine—Buy the machine that invites mechanical comparison, and yet, projects the most perfect picture there is—that "painted on the wall" kind.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

The ministers cannot consider the match at all and inform the Queen that she must marry a man of her own rank. She refuses and clings to Jim. Angered by their refusal to accept him, she says she will return to America, and no pleading can alter her decision. But when all preparations are made, she stops to listen to the voice of the people and realizes for the first time that they are her people and they need her. So she agrees to remain and all objection to Jim is revoked. And an American Queen and an American King rule Dania to the satisfaction of all concerned.

GREAT NORTHERN

AN ORPHAN'S CONQUEST (Feb. 8).—Minna Mark, who is rather a homely looking girl, as the term goes, is a pupil at a girls' seminary and her best chum is Ann, who is an orphan. Just before the holidays Mr. and Mrs. Mark pay their daughter a visit and impart the joyous information that she is to return home for a short vacation. Minna insists that her friend must be of the holiday party and accordingly she is invited. As the days pass, it is evident that the two young women are enjoying their holiday to the fullest extent, and then arrives a note from a friend of the family announcing that his son, John Gerald, is about to pay them a long-promised visit. Mr. Mark and his wife are overjoyed, because they had long wished that John and Minna might be drawn to each other and the families be united. In order to take no chances on the future happiness of their daughter, Mr. and Mrs. Mark decide that during the stay of John Gerald, Ann, the orphan chum of their daughter, should assume the rôle of a serving maid. Mr. Gerald arrives and, notwithstanding the elaborate precautions taken he falls a victim to the charms of the pseudo servant. Seeing the trend of affairs, the parents of Minna come to the conclusion that unusual efforts must be resorted to if they are to bring about an alliance between their daughter and John.

The old gentleman engages the services of a private detective and arranges that the sleuth shall abduct Ann during the festivities in connection with a fancy dress ball which they are about to give. The plan agreed upon is that the detective is to appear as a policeman and arrest Ann on a charge of theft. On the night of the ball John and Ann saunter through the grounds and the former takes occasion to declare his love for her. He is overheard by Minna, who interrupts their tete-a-tete with the announcement that Ann is wanted in another part of the grounds. She complies with her girl friend's request and is promptly placed under arrest. Fortunately, however, John has overheard the plot and he appears on the scene just as the detective is about to lead Ann to jail. John enters unexpectedly and pulls the police disguise from the detective and announces that the orphan, Ann, is his affianced wife. The Mark family stands aghast and the detective retires in confusion. The romance is excellently presented and is another example of the Great Northern standard of superiority.

SOLAX

THE EYES OF SATAN (Feb. 2).—This is a comedy in which a conjurer, by means of mental suggestion and tricks known as sleight-of-hand and optical illusion, changes the habits and disposition of an inebriate and a grouchy old father-in-law.

Through his efforts the grouchy old man becomes a gay old blade, and the inebriate son-in-law becomes a teetotaler. This change brings satisfaction to the young man's wife and the wife of the old grouch.

The scenes are infectiously funny, and the camera tricks are remarkable, while the situations are novel in every detail.

The story starts with a big artistic insert of a neglected young wife looking at a clock at 3 a. m., and hubby still at the club. Wifey, the next morning, immediately goes home to mamma, upon whom she inflicts her tale of woe. Papa is an old grouch, and he does not encourage the protestations of his daughter. The mother, however, sympathizes with her child and plans to engage the conjurer, by whose advertisement she has been attracted. The conjurer's services are enlisted and the merry time begins. A remarkable scene takes place in the conjurer's laboratory in which a skeleton goes through many grotesque and comic stunts.

THE THIEF (Feb. 14).—Colonel Beverly Spotiswoode has fallen upon lean days. With his wife and daughter he is living in poverty in a dingy tenement and having a hard struggle to make ends meet. At the time the story opens the last cent has been expended and there is nothing in the house to eat. In addition, the daughter, Rose, has fallen ill.

When affairs are at this pass the Colonel receives a letter from an old schoolmate bidding him to a college reunion dinner at a fashionable restaurant. He is at first loath to go, but his wife and daughter prevail upon him to accept, for he will perhaps come upon something to relieve their distress among his old friends. The old evening clothes are brought out, sponged and pressed, and the Colonel sets forth.

In a restaurant he finds Alex Henderson, his old school chum, who is giving the dinner, and ten or a dozen others of the old crowd. At the dinner the Colonel, with the others, is given the opportunity to examine a remarkably fine diamond Henderson is wearing. The stud is passed about from one to the other, when suddenly the lights go out. When they come on again tbe diamond is seen to be missing. A search is made everywhere but the stone cannot be found. Henderson locks the door and telephones for the police. Two officers appear and the situation is explained to them. They suggest that a search of all present be made. All agree except the Colonel, and he is at once suspected. The party breaks up and the Colonel is shadowed home by a detective and Henderson, who climb on the fire escape to spy into the Colonel's roms. Immediately is seen the reason why the Colonel would not permit a search. From his pockets he brings forth portions of food he has concealed there and brought home to his starving family. Henderson sends the detective away and, descending the fire escape, knocks at the door. The Colonel is at first cold, but as Henderson explains that he has come to apologize, he is admitted, and as he walks across the floor the daughter catches a glimpse of something sparkling in his heel. The diamond stud is found imbedded in the rubber heel of Henderson's shoe, and Henderson thereupon presents it to Rose.

"101" BISON

ON THE FRONTIER (Two Reel) (Feb. 11).—Three settlers, Standish, Farley and a companion, are hunting. They shoot at a bird in the trees. Two Indians shoot their arrows from behind trees at the same bird. They meet. The bird shows a bullet mark and an arrow in its body. There is an argument. Standish counsels giving the bird to the Indians, but Farley knocks one of them down and the red men go away threatening revenge. They take the news to their chief, and the simple incident creates death and bloodshed. Farley is enamoured of Virginia, the pretty daughter of Standish. She does not encourage him. At her father's request she joins Farley in a ride and comes across the old squaw, Waving Grass, who is squatted on the ground waiting for death to come and relieve her sufferings. Poor Waving Grass has been supplanted by a young squaw who can carry fagots and prove of more service. Waving Grass is given some water and food and sent out of camp amidst the jeers of the squaws and the braves. Farley dismounts and, announcing that it is "only a squaw," gets on his horse again, to the indignation of Virginia, who helps the poor soul on her own horse and takes her to their home, followed by the sulky Farley. Refreshed and strengthened, the old squaw vows her fealty to the Standishes and tells them that the Indians are on the warpath and to prepare for defence. Standish takes Farley away with him to the settlement, where it is decided to send a request for a new fort. A messenger takes the request, which is granted. Captain Brand is entrusted with the work and sets forth to the settlement with troopers and materials. The settlers are warned and flock to the trading post, where they pile up the furniture and boxes as a barricade in the narrow street. The Indians attack and massacre is averted by the arrival of the troops. The building of the new fort is started and the wagons, manned by settlers and troopers, start to get logs. Farley, seeing a growing attachment between Captain Brand and Virginia, tries to back out of going, but is made to do so by Standish and Brand and he secretly meditates revenge for the slights. He escapes and joins the Indian chief, Black Hawk, who is returning from a visit to Captain Brand, whom he has warned to go and leave the Indian lands alone. Farley suggests that the Indians can prevent the building of the new fort by exterminating the men and wagons comprising the lumber camp. They attack and the troopers and settlers put up a magnificent fight against odds. They bore holes in the sides of the wagons and lie flat and reserve their fire until the Indians are right on them. The Indians, twice repulsed, discard their horses and creep up on foot and a terrific hand-to-hand encounter takes place, the defenders using their augers, hatchets and the butt ends of their guns. Waving Grass, uneasy in her mind, has ridden out and has seen the start of the fight and has spurred back and secured the remaining settlers and troopers, who arrive in time to rout the Indians. Farley is killed by Captain Brand as he is about to strike Standish down, the latter being in a death struggle with Black Hawk. Waving Grass sees the dead chief and the old loyalty returns. She requests his body for her services. The dead chief is removed and Waving Grass, refusing assistance, sits by the side of her old leader to welcome her own passing.

IMP

BINKS DID IT (Feb. 10).—An Italian family, in an apartment house, are having a regular breakdown dance, which causes the plaster on the ceiling below to fall in the dining-room of the Irish family living there. They are just eating their supper when a large piece of plaster falls into the boob son's plate of soup. They all jump up and holler to the Italians above to quit dancing, but they only increase their dancing, causing much more plaster to fall. The Irish family get frightened, grab chairs, mortar hods, etc., to hold up the ceiling, sending the boob son to the lumber yard to get a plank to be used as a prop to hold up the ceiling. The Italians continue dancing more than ever. The boob son, having taken with him his two pet bull dogs, arrives at the lumber yard, secures a plank and, on coming out, knocks over an old washerwoman, causing the dogs to run away, dragging him and plank after them. They get all tangled up spinning him around like a top, then dash off with him into a strange house, up through the dining-room, where the family are just having supper, and up over the table, which crashes, upsetting everything. The boob is dragged out by the dogs, followed by the crowd and a shower of plates. Meanwhile, the Italians are still dancing their heads off, the floor sagging and swaying, the Irish family by this time almost exhausted in trying to hold up the ceiling, plaster, etc., all over the place. The dogs still run away with the boob and his plank. They come down the street, followed by the crowd. The dogs drag the boob into another house, upstairs to the next floor. As the crowd arrive at the foot of the stairs they are met by ashower of furniture, etc. The dogs have dragged the boob into an old maid's bedroom, who musses him up and throws him out, and just as the crowd at the foot of the stairs are recovering from the shower of furniture, the boob, plank and dogs come flying down on them. The dogs dash out of the house and run away. The boob comes dashing out, still holding his plank and beats it off for home. The Italians have danced until one of their number has fallen through up to his arms. The Irish below try to pull him through. Finding it impossible they sbove him back up. Just then the boob son arrives with the plank. He puts it up. All the Irish say "Thank God," take down the chairs, hods, etc., they have been holding up the ceiling with, and think all O. K. but alas!—the poor nut of a boob bought a plank eighteen inches wide but only five inches tbick, and it begins to bend, then breaks, and all the Italians, plaster, etc., come breaking through the ceiling. The boob son dives under the table, the Irish grab all the Italians and throw them out.

VICTOR

THE DUELLISTS (Feb. 14).—Flo and Tilly, two sisters, have sweethearts. Flo's beau, Bob, was a manly young fellow who was des-

EXHIBITORS Get on our mailing list. Something new and big is coming. HOCHSTETTER 40 E. 12th Street, New York City

perately in love with her, while Flo liked to assume a cool attitude and tease him.

Tilly's beau was a minister, and quiet.

Bob called to see Flo, who decided to tease him. He soon became angry and left the house. Going out he bumped against a young man coming in and, not knowing who he was, quickly made up his mind that this was the cause of Flo's indifference to him. Flo came out of the door and, seeing the matter as Bob saw it, carried it still further by welcoming the minister into the house.

Tilly was reading a novel not approved of by the minister. This led to a little "tiff" and the young minister soon left the house, much dejected in spirit. Tilly decided to write and tell him that she was in the wrong. Flo wrote an amazing letter of love and devotion. Soon a knock was heard at the door and the girls hearing it ran from the room to arrange their toilet. Bob, who had done the knocking, not receiving a reply, walked into the room to wait for Flo to appear. Not having anything to occupy his mind he glanced around the room for a paper or book, when his eyes beheld the letter. A love letter to the minister in Flo's handwriting! Mad with jealousy and broken-hearted, he went out. He met an old friend from Paris—a French Count—whom he invited to call upon him. When he reached home he decided to end his life and, taking the gas tube, he lay down to await death. But the odor of gas was unpleasant and he thought jumping out the window would be easier. He was on the point of doing so when in walked the Count. Upon finding out the cause of Bob's troubles, he immediately assured him that he would fight the minister a duel. Summoning his valet he went to the house of the minister and served the challenge. When they returned to Bob, he was hiding. His knees quaked as the Count ordered him to the battlefield. Here the men met for the second time. Both scared to death—they decided they did not want to fight and were on the point of shaking hands when they beheld Flo and Tilly running across the field. They immediately began to "fight" and the girls, seeing their lovers battling with possible death, gave wild screams of protest—which were so maddening and threatening that the Count and his valet took to their heels, and Flo and Tilly each saved their sweethearts from what might have ended disastrously.

GEM

BILLY FOOLS DAD (Feb. 11).—Billy is in love with Lottie, who is the daughter of old man Smith, who does not approve of Billy as a suitor because he wants her to marry Percy Meldon, the dude of the village. When the story opens Billy is discovered sitting on the porch spooning with Lottie. The old man misses her and, looking through the window, spies her and Billy in an embrace. He becomes enraged because he has told Billy repeatedly that he did not want him to visit his daughter, so he picks up pillows, books and various other articles and proceeds to the porch where he impresses it upon Billy in a very forcible way that he don't want him to call again by forcibly taking his daughter away and hitting Billy with pillows, books, etc., which considerably shatters his features but does not dampen the ardor of his love. When he learns that the family are going to a theatre that afternoon, he decides to call on his sweetheart again, which he does. The door is locked but he climbs through the window, but unfortunately for him the old man forgot his theatre tickets and returns to find Billy hid under the table. In trying to pull him from under the table he unconsciously pulls his trousers off and kicks Bill out of the house without them. Bill is now at his wits' end what to do, as he is informed that the father is going to place the girl in a convent that afternoon, so he arranges with several friends to meet the old man in his automobile on the way to the convent, and pretend to hold him up and rob him, when at the opportune moment Bill will rush upon the scene and defend the old man, which plan is successfully carried out, and he succeeds in fooling dad and gaining his consent to marry his affinity.

CRYSTAL

STRICTLY BUSINESS (Feb. 16).—Chester Barnett is in love with Pearl White. Pearl's father will not consent to their marriage unless Chester can show that he has $5,000 in the bank. Pearl's father gives her $200 as a birthday present. She gets an idea from a book she reads and she and Chester hatch a scheme. Pearl gives Chester the $200 and he buys some land from her father for that amount. She then has a friend of hers write a letter to Barnet on the letterhead of a pottery concern offering to buy all the clay he can sell. Mr. White sees Chester carting away some clay from this lot and cannot understand it until Chester calls at his office and purposely drops this decoy letter. Father then entreats Chester to sell the land back to him, which Chester finally does for $5,200. Father immediately writes a letter to the pottery company offering to sell them clay, and is dismayed when they reply that they have all they need. He goes home and to his surprise finds Chester and Pearl in each other's arms. He protests until Chester shows him his bankbook with the $5,200 deposit, and father, remembering his promise, gives his consent to the marriage of the clever pair.

On the same reel:

AN AWFUL SCARE.—Holtz, Schultz and Schmaltz are three friends. They attend a meeting of spiritualists and discuss things pertaining to the other world. They separate to go home. Holtz upon his arrival is shocked to find upon his opening his door a large black coffin. Frightened out of his wits he runs from the house. He meets Schultz and Schultz, doubting his story, accompanies him home. He sees the same sight and they both run away. They then go to Schultz's home and the same thing awaits them there. They run again and, meeting Schmaltz, tell him of their strange experiences. He accuses them of having the meeting they attended on their minds, but agrees to go with them to Schultz's room. He goes and he also sees this gruesome object. He takes them to his room and there also is a strange black coffin. They run out and get a policeman. All four come back and after much hesitation on the part of all, the officer goes to the coffin to see what it contains. He finds a letter from a friend of Schmaltz's, who is an undertaker, explaining that as he is retiring from business he is presenting his friends with a coffin, in the belief that they will need it some day.

REX

BILLY'S DOUBLE CAPTURE (Feb. 16).—Billy Jones, a detective, connected with the Winkerton Detective Agency, gets a notification from his chief to get on the trail of Jimsey Wharton, a social highwayman. Wharton is suspected of having committed several robberies in Chicago, but the police so far have been unable to catch him with the goods. Billy locates Wharton and learns that he has become acquainted with Charles Batwell, a millionaire. Suspecting Wharton's real motive in associating with Batwell, Billy gets a friend to introduce him to the Batwell family. Billy watches Wharton closely; he learns that Wharton is a frequent visitor at the Batwell home, and also is carrying on a dangerous flirtation with Mrs. Batwell.

Billy meets Lois Batwell, and falls in love with her. She returns his love. This gives Billy an opportunity to watch Wharton closely without arousing suspicion. He finds a wallet which Wharton lost and discovers that he has purchased a ticket to Montreal. Billy draws the conclusion that Wharton intends to get the Batwell jewels and leave town. Billy returns the wallet to Wharton and immediately lays plans to effect his capture. Believing that the evening of the reception held at the Batwell home is the time that Wharton has selected to get possession of the Batwell jewels, Billy, with two other detectives, goes to the Batwell home. While he is trailing Wharton Billy does not neglect his love affair with Lois. Mrs. Batwell realizing that Wharton is persistent in his love-making, warns him that he has gone far enough. Wharton assumes the attitude that he is hurt by Mrs. Batwell refusing his proffered love and leaves the house, but returns and enters the house secretly. He is seen by Billy, who has watched his every move.

Wharton is surprised in the act of robbing by Mrs. Batwell. To cover his real motive for entering the house, he makes violent love to Mrs. Batwell, which she resents. The woman, terrified at the man's intrusion, begs him to go. Wharton has taken the precaution to lock the door, which was fortunate for him, as Mr. Batwell comes to the room at this particular moment; he is surprised to find the door locked. Mrs. Batwell prevails upon Wharton to leave, which in reality he is only too glad to do, as he has her jewels in his possession. He leaves the room by the window, but is captured by Billy and the detectives as soon as he leaves the room. The wife admits her husband, and is unable to meet his questioning.

Billy brings Wharton back to the room, where he is searched, and the jewels found in his possession. The Batwells realize that they have been harboring a thief. They thank Billy for saving their jewels. Wharton is taken away, and Billy, satisfied with his capture of the social highwayman, seeks to make another capture. In this he is successful also. The siege he has laid on Lois' heart has resulted in her complete surrender.

FRONTIER

THE RANCH GIRL'S MEASUREMENTS (Feb. 12).—In the southern part of New Mexico there lived a young ranch girl, Nell Rawling, the daughter of a fairly well-to-do widow, who owns a large ranch in that vicinity. Nell had been educated at an Eastern college, and when she returned to the ranch, all of the cowboys, including Joe Willis, the foreman of the ranch, and Tony Mendoza, an unscrupulous, half-breed Mexican, were so struck with her beauty and light-heartedness that each one of them decided to win her for their very own. While at school Nell had been in the habit of getting a new dress every so often. When she returned to the ranch her mother did not see any need to buy her clothes so promiscuously.

One bright morning Nell receives a catalog from a mail order house in the East. She becomes fascinated with the many different gowns displayed therein. She takes her catalog and retires to the back porch of the ranch house, and there she dreams of the many nice dresses she might buy if her mother was willing. While there, the cowboys, who have come in off the range, see her seated, and, thinking it is his chance to propose to Nell, Dick Craig, a tenderfoot and cowboy, interrupts her dream of dresses and pops the question to her. This proposal hands Nell the laugh, and she tells Dick to be on his way, that there is no chance. Dick returns to his cowboy friends with his head bowed down with sorrow, when Slim, a tall, lean and lanky cowboy, decides to try his luck. He is received in the same manner as his predecessor, only handled a little rougher by Nell. He also returns to his horse and to consultation. One, Shorty, the runt of the cow camp, notices Nell feeding the chickens, he braces up with that "she can't resist me" air, and he proceeds to where Nell is. Nell, in a light-hearted way, while Shorty is proposing, slips an egg of doubtful age into his pocket, and Shorty, in his earnestness in telling Nell how she could not live without him, smashes the egg in his pocket. Nell breaks out into a boisterous laugh, and Shorty, seeing that there is no use, goes away in disgust, not only from losing Nell, but from the fact that the egg of doubtful age was broken in his pocket.

Nell becomes tired of so many proposals, and decides to go for a ride. She sends Tony to saddle her pony. Just as she is about to mount for her ride, Tony insists that she listen to his tale of love, but Nell, being a spirited college girl, lands a blow on Tony's head, and Tony decides he had better keep his mouth shut. After enjoying her ride in the beautiful vicinity of her mother's ranch, Nell returns home and there she finds Joe Willis, the foreman of the ranch, and the only man she would accept if he would only propose; but Joe is of a very bashful turn of mind and, although Nell gives him every possible chance to crack the question, Joe is afraid to take the chance. Disgusted with the man's actions, Nell decides to try a scheme, and so places an order on the order board at the back of the ranch, stating that she will marry the first man who will deliver or cause to be delivered, the exact number of yards for a dress for her, at $1 a yard. The cowboys notice her tacking this sign on the board and run to read what it says. When they note contents, they make a wild rush for their bronchos and start into town.

But before doing this they measure every imaginable object on the ranch, from the cow to old Aunty, the chore woman. Now, Fatty, a good, big, fat, good-natured slob, when he reads the sign, decides in his sleepy brain that it would be a good chance to buy Kate, the younger sister of Nell, who has not had the same advantages, a dress. So, Fatty starts into town to purchase goods for a dress for her. There is a wild race to the village store, which is led by Tony, the Mexican. The village storekeeper, who has deplored the fact that business is so bad, decides to cut down the price of his cloth from $2.98 to $1.00. Just at that moment, the cowboys of the Widow Rawling's ranch, rush in town and they practically buy him out wholesale. Fatty is among them, and is laughing at the fact that there is such a rush, when he is in no hurry because he knows that he is the only one after the other sister.

Tony Mendoza, knowing that the hardest man he has to beat in this race for a wife is Joe Willis, decides to use trickery to beat him,

and he places a nail in the hoof of Joe's horse, which causes him to go lame on the way back to the ranch. Joe, seeing this, has a quick, bright idea to send his goods home to Nell by his faithful old dog, Jose. He straps nine yards, that is his purchase, to Jose's back and starts him for the ranch. Jose takes a short cut over the prairie, and gets there first with Joe Willis' goods. Just as Nell is marking this nine yards as the first delivered, Tony, the Mexican, rushes in with the exact amount of nine yards, but he doesn't win the hand of Nell because Joe's dog got there first. At that moment Joe comes upon the scene, and seeing his name on the board as winner, he forgets his bashfulness and takes Nell into his arms to the discomfiture of Tony and the other rejected suitors, with the exception of Fatty, who has delivered his goods to his sweetheart Kate, and they are all wrapped up in each other and in the goods, too.

URBAN-ECLIPSE—GEORGE KLEINE

CURING A TEMPER (Feb. 5).—Gilbert Parker is furious; he has invited his wife to the theatre, but she delays interminably at the dressmaker's. Finally she appears in her new garment, but a quarrel ensues, ending in his departure, leaving his wife in tears.

Soon afterward she is disturbed in her misery by a visit from her old friend, Harold Moore, the artist. After hearing the story, he conceives a plan to teach the husband a lesson. Under his dictation she writes a letter stating that his temper in unendurable and that she has gone away with Harold Moore. They then proceed to the studio, where they dress a wax model in the new dress, which has caused all the trouble, and seat the figure at the dinner table.

When, later, Gilbert enters the studio, he sees what appears to be his wife, in the artist's embrace, and discharges his revolver at her. Then, horrified at what he has done, he sinks upon the sofa. After permitting him to believe the worst for a few moments, the artist beckons to the wife, who quickly enters the room and is soon in her husband's arms. Gilbert is much relieved to know that it was all a joke, and promises to control himself in the future.

CINES—GEORGE KLEINE

A DEAL IN STOCKS (Feb. 8).—Accidents will happen. While riding her bicycle one day, pretty Janet Waters runs into a young man, causing him to fall and severely injure his arm. At her home she nurses his wounds so tenderly that he soon loses all sense of pain, but meanwhile becomes fascinated with his nurse and gladly accepts an invitation to extend his visit. Friendship ripens into love, and before long he has wooed and won her.

One day, however, he learns that his fiancee is very rich, and regretfully explains to his sweetheart and her father that his principles will not permit him to marry a girl who is better off in this world's goods than he. The disappointed girl appeals to her father, who devises a scheme whereby the obstacle may be overcome.

Secret instructions are given to his brokers, who manipulate the stock market so that before long the young fellow is surprised to learn that he is rich.

With a light heart, he hastens to inform Janet, and arrangements for the marriage are soon completed. It is not until the happy couple are seated in their automobile, ready to start upon their honeymoon, that he learns the real cause of his sudden rise to wealth.

LUX

TICKETS, PLEASE (Feb. 7).—Pat is collecting tickets on the Creepy Crawley Express. He succumbs to the charms of a fair young thing, who sets his heart thumping so loudly that it can be heard above the roar and rattle of the locomotive. He tries all the artful little blandishments he knows of, but the fair creature regards him with a sphinx-like gaze. There is also another admirer of the lady on the train, and he promptly casts Pat out of the carriage window for presuming to rival him.

Under these trying circumstances Pat's stout heart fails him not, and he makes his way to the baggage wagon, where he hides himself in the lady's dress basket. Upon arriving at her destination, the fair one has the basket taken to her hotel, and Pat soon finds himself hidden in his beloved's bedroom. He has a cautious peep around and discovers that his rival has also surreptitiously entered the apartment. Pat cannot restrain his indignation, and thus betrays his presence to his rival, who promptly draws a revolver and opens fire upon him. A deadly duel follows, and the two bloodthirsty villains entirely wreck the bedroom. The noise caused by their violent efforts to wreak their vengeance, attracts the other guests, who, with the able assistance of the hotel staff, proceed to give them a lesson in the conduct of their future love affairs.

On the same reel:

WONDERFUL FRUITS.—A clever trick film which will amuse and please your audience.

ECLAIR

THE GUILTY HAND (Feb. 9).—Bravo! Bravo! Wonderful indeed!

As the last strains of the beautiful tenor solo from Rigoletto were drowned in a round of the heartiest applause, so was the very popular singer, Barusco, almost hidden by the rush of admirers who crowded about him. The Baroness d'Esmont, at whose home the grand opera star was singing, seemed especially impressed and a moment later the singer and his hostess strolled out into the garden.

But as they walked in the beautiful grounds there, in the shadows following them was the figure of a man. And it was—Viscount de la Mure—who had been invited by the baroness herself.

The night was beautiful—the air was balmy and sensuous. Lulled by poetic dreams, the baroness, who remained on a bench in the grounds when Barusco returned to the house, was soon fast asleep.

Suddenly—out of the darkness comes a human form with a black hood concealing the features. Who is this person?

The unfortunate woman, attacked by this villainous, masked person, fights back and finally, after a terrific struggle, manages to escape.

Meanwhile, in the drawing-room, Baron d'Esmont and some of his guests are playing cards when they are greatly startled by the arrival of a telegram which declares that the man calling himself Barusco, the tenor, is none other than a dangerous bandit. Immediately there is a great commotion.

A party of ladies, strolling in the garden, find the baroness apparently asleep on the bench, but when she fails to waken when approached, they discover her condition and she is carried to the house.

Barusco is accused and the police are called, but the baroness awakens and takes the tenor by the hands. Slowly she drops them and tells the officers to release the singer—"He is not guilty."

Looking about the baroness notes that the viscount nervously conceals one hand, and, walking slowly to him, she demands, "Give me your hands." He offers one but she demands both, and as she grips the right hand firmly, the viscount winces with pain. "Here is the guilty one!" she cries.

In the struggle, the baroness had bitten the hand of her assailant severely, which had caused him to give up the attack.

VITAGRAPH

STENOGRAPHER TROUBLES (Feb. 6).—When hearts are young and fancies free, hearts will go out to hearts. The Boss, who is more or less of a grouch, cannot see it and very much objects when he detects his pretty stenographer flirting with his young clerks. His protests are of no avail; whenever his back is turned, the boys are making "goo-goo" eyes at the stenographer or sharing bonbons with her. He comes to the conclusion that he will engage a woman of maturer years, who has forgotten that she was ever young. He advertises for such a one and he has many applicants. All kinds and ages. Whenever a good-looking one appears, the boys give a sly wink or find something to do which will enable them to have a better look at her. Finally, he selects a scrawny old maid, to whom he gives the job. The next morning she is ready for service, and while he is dictating to her, she looks sweetly into his face, removes stray ravellings from his coat and occasionally gives him a flirtatious tap and beams lovingly into his face. He is distressed and irritated, but she still goes on as cheerfully as before.

The boys enjoy his discomfiture, and have hard work suppressing their laughter. The next day she brings a box of candies which she eats while he is dictating. When he shows his displeasure, she very coyly tries to place a candy in his mouth. During this session, the Boss's wife comes into the office, and, seeing the antique typist's familiarity, makes her presence known by giving the giddy old flirt a piece of her mind, and discharging her upon the spot. She is now keyed up to the proper point of attack upon her husband; seizing him by the ear, she marches him out of the office with her, leaving the clerks full scope to give vent to their glee in laughter unconfined.

NESTOR

THE LITTLE PEACEMAKER (Feb. 12).—John Taylor and Henry Martin had been lifelong friends. Their son and daughter are engaged to be married, but the old men quarrel over the water rights and forbid the marriage. However, Mrs. Martin helps the young people to elope and they start housekeeping for themselves. But even after the birth of a little son, whom they have named John Henry, the fathers remain obstinate and refuse to see them. The young father and mother have been planning how they can bring the former old friends together, so the son writes to John Taylor telling him that his wife has deserted him, and asking grandfather John to come for baby John, and the daughter writes to her parents telling them her husband has deserted her and asking them to come for baby Henry. Both parties arrive at the same time, and ere they leave the wonderful baby has succeeded in so far softening their hearts that a reconciliation is easily effected.

NOTES

Jack Richardson, of the "Flying A," who always plays the villain has received a left-handed compliment from a mother. In the letter, the mother states that she is certain that Jack Kerrigan is a splendid young man because he plays his parts so nicely. But she is certain that Richardson is as black at heart as he appears on the screen. She has permitted her daughters to have a photograph of Kerrigan about the house, but that of Richardson has been tabooed. Richardson said yesterday he was going to be more villainous than ever in the future.

* * * *

The All Star brand of films will have for their first release, through the Film Supply Company of America, a most interesting presentation, posed for by Sarah Bernhardt, entitled "An Actress' Romance."

* * * *

J. L. Kempner, who has been temporarily in charge of the recently opened Cincinnati office of the Kinemacolor Company of America, is in New York at present, arranging details of the opening of the new Boston office of Kinemacolor.

* * * *

The Hippodrome, which James A. Clark is building at Terre Haute, Ind., and which will be completed in April, will have a seating capacity of one thousand, all downstairs. Mr. Clark has secured the exclusive right to present Kinemacolor in Terre Haute, the contract having been made through the Cincinnati office.

EXHIBITORS We have something to improve your business. A New Idea. You will surely approve it. **HOCHSTETTER** **40 E. 12th St., New York City**

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

		Feet
Dec.	4—The Inseparable Friends	
Dec.	4—Plenty of Good Lungs	
Jan.	4—The Black Veil (2 reel Dr.)	
Jan.	11—A Romance of a Heart (2 reels)	
Jan.	18—Between Life and Death (2 reels)	
Jan.	25—What the Unknown Conceals (2-reel Dr.)	

AMERICAN

Feb.	1—Women Left Alone (Dr.)	1000
Feb.	3—Andrew Jackson (2 reels) (Hist. Dr.)	2000
Feb.	6—His Sacrifice (Dr.)	1000
Feb.	8—Calamity Anne's Vanity (Farce Dr.)	1000
Feb.	10—The Fugitive (Dr.)	1000
Feb.	13—Pecos Pete in Search of a Wife (Com.)	1000
Feb.	15—The Romance (Dr.)	1000
Feb.	17—Finer Things (Dr.)	1000
Feb.	20—The Cowboy Heir (Dr.)	1000
Feb.	22—Love Is Blind (Dr.)	1000
Feb.	24—When the Light Fades (Dr.)	1000

AMMEX

Jan.	23—Love and Circumstances (Dr.)	1000
Jan.	30—Boss of the Ranch (Dr.)	1000
Feb	6—Memories (Dr.)	1000
Feb.	13—The Cowgirl and the Night (Dr.)	1000
Feb.	17—The Coward (Dr.)	1000
Feb.	20—The Quality of Mercy (Dr.)	1000

BISON (UNIVERSAL)

Jan.	14—A Frontier Providence (2 reel Dr.)
Jan.	18—Regimental Pals (1 reel)
Jan.	21—The Genius of Fort Lapawai (2-reel Dr.)
Jan.	25—A Gambler's Last Trick (1-reel Dr.)
Jan.	28—Sheridan's Ride (3 reel Mil. Dr.)
Feb.	1—Cowboy Sports and Pastimes
Feb.	4—Mona of the Modocs (2 reels)
Feb.	8—A Frontier Mystery (2 reels)
Feb.	11—On the Frontier Line (2-reel Dr.)
Feb.	15—In the Red Man's Country (2-reel Dr.)

BRONCHO

Dec.	25—The Prospector's Daughter (Dr.)
Jan.	1—The Burning Brand (2-reel Dr.)
Jan.	8—In the Ranks (2-reel Dr.)
Jan.	15—A Blue Grass Romance (2-reel Dr.)
Jan.	22—A Shadow of the Past (2 reel Dr.)
Jan.	29—The Struggle (2 reel Dr.)
Feb.	5—When Life Fades (2 reels)
Feb.	12—The Wheels of Destiny (3 reels)

CHAMPION

Jan.	6—Heart of Love
Jan.	13—Sins of the Father (Dr.)
Jan.	20—The Death Trail (Dr.)
Jan.	27—The Marked Card
Feb.	3—The Rich Mr. Rockamorgan (Com.)
Feb.	10—A Daughter of Virginia (Dr.)

COMET

Jan.	11—The Faithless Nurse (Dr.)	1000
Jan.	13—Teaching an Old Dog New Tricks (Com.)	1000
Jan.	18—The Bridegroom's Offense (Dr.)	1000
Jan.	20—A Very Busy Man (Com.)	1000
Jan.	25—A Child of Nature (Dr.)	1000
Jan.	27—The Contest (Com.)	1000
Feb.	1—Easy Money	1000
Feb.	3—A Striking Resemblance	1000

CRYSTAL

Jan.	19—The Fake Gas Man (Com.)
Jan.	26—Pearl's Admirers
Jan.	26—The False Alarm
Feb.	2—With Her Rival's Help (Com.)
Feb.	2—Box and Cox (Com.)
Feb.	9—Accident Insurance
Feb.	9—Her Lady Friends
Feb.	16—Strictly Business
Feb.	16—An Awful Scare

ECLAIR

Jan.	9—The return of Lady Linda (2 parts Dr.)
Jan.	12—The Cobbler and the Financier (Com. Dr.)
Jan.	14—The Detective Santa Claus (Com.
Jan.	17—The Hypocrite (Com.)
Jan.	16—Nobody's Love Story (Dr.)
Jan.	19—Funnicus Marries a Hunchback
Jan.	19—Life in India
Jan.	21—The Gallop of Death (Dr.) 1000
Jan.	23—The Spectre Bridegroom (Com. Dr.) 2000
Jan.	26—After the Shipwreck (Dr.) 1000
Jan.	28—The One Who Had to Pay (Dr.) 1000
Jan.	30—The Little Mother of Black Pine Trail (Dr.) 1000

		Feet
Feb.	2—The American Niece	
Feb.	2—Bathers in Ceylon	
Feb.	4—For the Child's Sake (Dr.)	1000
Feb.	6—The Love Chase (Com.)	2000
Feb.	9—The Guilty Hand (Dr.)	1000

FRONTIER

Jan.	8—The Stranger at the Mountain Range (Dr.)
Jan.	15—The Last Run of the Santa Fe Coach (Dr.)
Jan.	22—The Surveyor and the Pony Express (Dr.)
Jan.	29—The Wild Flower of Pino Mountain (Dr.)
Feb.	5—The Branded Six-shooter
Feb.	12—The Ranch Girl's Measurements (Com. Dr.)

GAUMONT

Jan.	25—Topical
Jan.	28—Life or Death
Jan.	30—Fair Weather Friends
Feb.	1—Educational and Topical
Feb.	4—"Say Uncle," French Alpine Manœuvres
Feb.	6—Dogs Will Be Dogs
Feb.	6—Deep Sea Shell Fish
Feb.	8—Educational and Topical
Feb.	11—Hop O' My Thumb
Feb.	13—Catching the "Big Sneeze"
Feb.	13—Under the Microscope
Feb.	15—Educational and Topical

GEM

Dec.	24—The Amulet (Dr.)
Dec.	31—Dorothy's Birthday (Dr.)
Jan.	7—Absinthe (Dr.)
Jan.	14—The Ninth Commandment (Dr.)
Jan.	21—The Scapegoat (Com.)
Jan.	28—A Northwoods Romance (Dr.)
Feb.	4—Billy's Board Bill
Feb.	11—Billy Fools Dad

GREAT NORTHERN

Dec.	28—From the Balkan War (Sc.)	372
Jan.	4—Outwitting a Rival (Com.)	941
Jan.	11—James, the Hungry One—(Com)	537
Jan.	11—The New Boot Cleaner (Com.)	410
Jan.	18—The Test (Com. Dr.)	984
Jan.	25—John Steals a Furlough (Com.)	679
Jan.	25—The West Coast of Jutland (Sc.)	294
Feb.	1—The Aviator's Generosity (2-reel Dr.)	2000
Feb.	8—An Orphan's Conquest (Com. Dr.)	1000

IMP

Feb.	1—A Winning Ruse (Com.)
Feb.	1—Professor Bunion (Com.)
Feb.	3—A Spicy Time (Com.)
Feb.	6—The Man Outside (Dr.)
Feb.	8—The Marriage Lottery
Feb.	8—Cocoa Industry at Panama
Feb.	10—Fresh Air Filkins (Com.)
Feb.	13—In a Woman's Power (2-reel Dr.)
Feb.	15—Binks Did It
Feb.	15—Ben the Stowaway

ITALA

Dec.	9—Keeping in Style (Com.)	300
Dec.	23—Easy to Return Home (Com.)	
Dec.	23—A Good Hunting Dog (Com.)	
Dec.	30—Knock Wood (Com.)	
Dec.	30—Two Little Devils (Com.)	

KAY-BEE

Jan.	31—When Lincoln Paid (2-reel Dr.)
Feb.	7—The Favorite Son (2 reels)
Feb.	14—Smiling Dan (1 reel)
Feb.	21—The Counterfeiter (2 reels)

KEYSTONE

Jan.	27—The Deacon Outwitted (Com.)
Feb.	6—The Battle of Who Run (Com.)
Feb.	3—Just Brown's Luck
Feb.	3—The Elite Ball
Feb.	10—The Jealous Waiter
Feb.	10—The Stolen Purse

LUX

By Prieur.

Jan.	24—The Magic Carpet (Com.)	301
Jan.	24—Detective Knowall on the Trail (Com.)	678
Jan.	31—Faint Heart Never Won Fair Lady (Com.)	413
Jan.	31—Arabella as a Chimney Sweep (Com.)	449
Feb.	7—Tickets, Please (Com.)	636
Feb.	7—Wonderful Fruits (Com.)	315
Feb.	14—Leopold and the Leopard (Com.)	685
Feb.	14—A Modern Architect (Com.)	300

MAJESTIC

		Feet
Jan.	12—Just Hard Luck	
Jan.	14—Child Labor (Dr.)	1000
Jan.	19—Harry's Lesson (Com.)	1000
Jan.	21—Cabby and the Demon (Com.)	
Jan.	26—Saved from Sin (Dr.)	1000
Jan.	28—When the Last Leaf Fell (Dr.)	1000
Feb.	2—Extra Baby (Dr.)	1000
Feb.	4—Interrupted Elopement (Com.)	1000

MECCA

Feb.	1—A Man's Woman (Dr.)
Feb.	8—In the Web (Dr.)
Feb.	15—The Call of Mother Love (Dr.)

MILANO

Dec.	14—The Apache Vow (two-reel Dr.)
Dec.	21—Love Sublime (two-reel Dr.)
Dec.	28—Her Inspiration (Dr.)
Jan.	4—A Father's Stratagem (One Reel)
Jan.	11—A Secret of the Sea (2 reels)
Jan.	18—Life's Lottery (2 reel Dr.)

NESTOR FILM COMPANY

Jan.	24—His Brother's Keeper (Dr.)
Jan.	27—A Dinnerbell Romance (Com.)
Jan.	27—The Footpath to Happiness (Com.)
Jan.	29—White Man's Firewater (Dr.)
Jan.	31—The Higrader (Dr.)
Feb.	3—One on Auntie
Feb.	3—Jed Holcomb's Prize Box
Feb.	5—Fatty and the Bandits
Feb.	7—The Strike Breaker
Feb.	10—Aunt Betty's Revenge
Feb.	10—In Temperance Town
Feb.	12—The Little Peacemaker (Dr.)
Feb.	14—The Mystery Cave (Dr.)

PILOT

Feb.	13—The Blacksmith's Story
Feb.	20—The Two Glasses

POWERS' PICTURE PLAYS

Jan.	22—A Bitter Dose (Com.)
Jan.	24—On Burning Sands (2-reel Dr.)
Jan.	29—How He Won Her (Com.)
Jan.	31—The Rugged Coast (Dr.)
Feb.	5—Sunbeam
Feb.	7—Their Mutual Friend
Feb.	12—The Man Higher Up (Com.)
Feb.	14—His Ideal of Power (Dr.)

PUNCH

Jan.	30—Their First Baby (Com.)	500
Jan.	30—The Would-be Romeo (Com.)	500
Feb.	6—Tom, Dick and Harry on the Job (Com.)	500
Feb.	6—Just Kids (Com.)	500
Feb.	13—A Close Shave (Com.)	500
Feb.	13—Some Doctor (Com.)	500
Feb.	20—By Parcel Post (Com.)	500
Feb.	20—Rowdy Starts Something (Com.)	500

RELIANCE

Jan.	15—The Wheel of Fate (Dr.) 1000
Jan.	18—The Strength of the Weak (Dr.) 1000
Jan.	22—The Open Road (Dr.) (2 reels)
Jan.	25—The Masqueraders (Dr.)
Jan.	29—Saved by Airship (Com.) 1000
Feb.	1—A Wife's Battle (Dr.) 1000
Feb.	5—The Strike Leader (2-reel Dr.) 2000
Feb.	8—An American Queen (Dr.) 1000
Feb.	12—Bud Tilden, Mail Thief (Dr.) 1000

REX

Jan.	23—The Symphony (Dr.)
Jan.	26—Becky, Becky (Com.)
Jan.	30—The Angelus (Dr.)
Feb.	2—The Labyrinth (Dr.)
Feb.	6—At Midnight
Feb.	9—His Sister
Feb.	13—The Widow and the Widower (Com.)
Feb.	16—Billy's Double Capture (Com. Dr.)

SOLAX

Jan.	22—The Coming of Sunbeam
Jan.	24—The Roads That Lead Home
Jan.	29—The Wrong Box (Com.)
Jan.	31—The Scheming Woman (Dr.)
Feb.	5—Overcoats
Feb.	7—The Monkey Accomplice
Feb.	12—The Eyes of Satan
Feb.	14—The Thief

THANHOUSER COMPANY.

Jan.	24—The Floorwalker's Triumph
Jan.	26—Her Nephews from Labrador
Feb.	2—His Uncle's Wives
Feb.	2—Seven Ages of an Alligator
Feb.	4—When the Studio Burned
Feb.	7—While Mrs. McFadden Looked Out
Feb.	7—Los Angeles, the Beautiful

VICTOR

Jan.	10—The Lie (Dr.)
Jan.	24—Sunny Smith (Com.)
Jan.	31—The Trifler (Dr.)
Feb.	7—Percy H. Baldwin—Trifler
Feb.	14—The Duellists (Com.)

A FEW WORDS ABOUT FILM MERITS

Edison

"False to Their Trust," one of the "What Happened to Mary" series, is another story of misappropriated bank funds. It contains a good deal of interest. The discovery of the secret by the aid of the dictaphone gives the story a decidedly up-to-date tone.

Lubin

"The Old Oaken Bucket" is picturesque in effect, as well as being strongly tragic. The story of the boy who left the farm for a position in the city, taking up in due time with bad companions, and the natural sequence, illuminated by a murder, is well worked out.

"The Insurance Agent" is a specially good comedy, in which Lottie Briscoe and Arthur Johnson are at their best. This film is specially to be recommended.

Kalem

"The 'Possum Hunt" is very good—has some comedy, plenty of atmosphere and is more or less educational in type.

Biograph

"The Tender-Hearted Boy" has something of originality in its makeup. It is a question whether the tender-heartedness of the boy should be so closely linked with cowardice as depicted in the picture. However, this is a matter of opinion.

"The High Cost of Reduction" has some merit as a comedy and will doubtless bring a laugh in every instance.

"The Misappropriated Turkey" is far-fetched in plot, and in the general working out of the story. The secreting of a bomb in the carcass of a turkey, to be sent to the owner of the foundry, might be incentive to vice.

Vitagraph

"When Bobby Forgot" is an excellent comedy, with Kenneth Casey and Adele de Garde in the leading roles. The youngsters display exceeding cleverness and aptitude in this film.

Nestor

"Fatty and the Bandits" is a laugh from first to last. There are no objectionable points in the production—nothing to offend the guardians of morals—and it contains some excellent comedy situations.

"The Strike Breaker" is founded on an interesting theme, but has a number of inconsistencies which mar to a great extent the effect of the picture.

Frontier

"The Branded Six-Shooter" is more or less of a thrilling nature and is excellent for theatre audiences. There is, however, a deal of melodrama in its makeup.

Powers

"The Mutual Friend" is much too melodramatic. The theme, which is grounded on unhappy matrimonial conditions and consequent murder and suicide, has no particular use and its morbidness condemns it.

Crystal

"Accident Insurance" merits praise for its comedy element, which is exceptionally strong.

"Her Lady Friend," on the same reel, has not the merits of the former, but is at the same time quite commendable.

Kinemacolor

"The Struggle" is one of the first of the Kinemacolor dramas to really make itself felt. It depicts very vividly the struggle of a young man between two powerful influences—the terrible morphine habit and love. This picture is very well produced and is a credit to the Kinemacolor Company.

"The Violin" is also excellent, as is also "Mystic" manipulations, which demonstrate some clever sleight-of-hand feats.

GAUMONT NOTES

Claude Patin, assistant manager of the Paris Gaumont office has been detailed to the Flushing office of the Gaumont Co. to take charge of foreign affairs.

* * * *

J. Roy Hunt, who has just circled the globe for the Gaumont Weekly, landed in San Francisco February 1, and is now in New York. He obtained more than forty thousand feet of negative.

* * * *

Raymond Gaumont is at the Pacific Carnival in Honolulu. After a month's stay in the Hawaiian Islands he will sail for Central America, where he will follow the United Fruit Company's railroad lines through the Latin republics, completing his tropical work at Panama. He will then come north and cover Northwestern Canada.

* * * *

Operator Nusbaum, of the Gaumont Co., left January 20th for Yucatan, where he will spend three months, covering Southern Mexico and British Honduras.

HOCHSTETTER-PIERSON COMPANY

For the benefit of readers and those contemplating business dealings with the Hochstetter Utility Company, we have been asked to announce the recent change of name of the company to that of the Hochstetter-Pierson Company. This concern has now under way some very important film productions which will in the near future be made known to the public.

The Columbia Film Company, recently incorporated with a capital of $100,000, will have its headquarters at 1435 Tremont street, Denver, Colo. This concern will turn out three releases weekly. In this work three companies of fifty people each will be employed. The incorporators are Lester Park, E. B. Deu Pree and Otis B. Thayer. These men, with Byron Park and William E. Foley, will be the board of directors. Foley will be vice-president and Thayer managing director. The latter was formerly with the Selig people, and is thoroughly familiar with the moving picture business.

Have Your
FILMS CLEANED, RE-DEVELOPED and RENOVATED
By the Well Known
"HOCHSTETTER PROCESS"
We will install the Plant and do the work on your premises. Write for Terms.
Hochstetter-Pierson Co.
40 East 12th Street :: New York City

OFF FOR FLORIDA
Members of "Punch" Company about to sail on board steamship Iroquois.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Jan. 2—Three Friends .....
Jan. 6—The Telephone Girl and the Lady (Dr.) .....
Jan. 9—The Best Man Wins (Com.).....
Jan. 9—The Bite of a Snake (Com.).....
Jan. 13—Pirate Gold .....
Jan. 16—An Adventure in the Autumn Woods
Jan. 20—Kissing Kate (Com.).....
Jan. 20—The High Cost of Reduction (Com.)
Jan. 23—The Tender-Hearted Boy.....
Jan. 27—The Misappropriated Turkey.....
Jan. 30—The Masher Cop .....
Feb. 3—Brothers .....
Feb. 6—Oil and Water.....

CINES

George Kleine

Jan. 7—A Maid's Devotion (Dr.).....1000
Jan. 11—The Woes of a Peacemaker (Com. Dr.) 1000
Jan. 14—The Velino River and Falls, Italy (Sc.) 100
Jan. 14—A Fishermaiden's Heart (Dr.)..... 900
Jan. 18—An Absent-minded Lover (Com.)... 500
Jan. 18—Taming the "Spooks" (Com.)..... 500
Jan. 21—She Shall Not Know (Dr.).....1000
Jan. 25—Plot and Counterplot (Dr.).....1000
Jan. 28—A Lesson from the Past (Dr.).....1000
Feb. 1—The Beautiful Falls of Marmore, Velino River, Central Italy (Sc.) 200
Feb. 1—The Doctor's Love Affair (Dr.)... 800
Feb. 4—A Strenuous Courtship (Com.)..... 450
Feb. 4—An Invincible Sleuth (Com.)..... 550
Feb. 8—A Deal in Stocks (Dr.).....1000
Feb. 11—For Mother's Sake (Dr.).....1000
Feb. 15—One on Them (Com.).....1000
Feb. 18—Views of Narni and Lake Trasimeno (Travel) 420
Feb. 18—The Conjurers (Com.).....580
Feb. 22—His Redemption (Dr.).....1000

EDISON

Dec. 27—A Clue to Her Parentage (Being the sixth story of "What Happened to Mary") (Dr.) 1000
Dec. 28—He Swore Off Smoking (Com.).... 525
Dec. 28—How a Horseshoe Upset a Happy Family (Com.) 475
Jan. 1—Yosemite National Park and the Big Trees of California (Sc.).... 375
Jan. 1—How They Got the Vote (Com.)... 625
Jan. 3—The Running Away of Doris (Dr.).1000
Jan. 4—The Redman's Burden (Dr.).....1000
Jan. 6—The New Day's Dawn (Dr.).....1000
Jan. 7—An Unsullied Shield (Dr.).....1000
Jan. 8—Interrupted Wedding Bells (Com.).1000
Jan. 10—The Eldorado Lode (Dr.).....1000
Jan. 11—The Maid of Honor (Dr.).....1000
Jan. 13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Des.) 400
Jan. 13—The Office Boy's Birthday (Com.). 600
Jan. 14—At Bear Track Gulch (Dr.).....1000
Jan. 15—The Title Cure (Com.).....1000
Jan. 17—Leonie (Dr.) 1000
Jan. 18—The Mountaineers (Dr.).....1000
Jan. 20—The Man He Might Have Been (Dr.) 1000
Jan. 21—The Ambassador's Daughter (Dr.)..1000
Jan. 22—The Power of Sleep (Com.).....1000
Jan. 24—False to Their Trust (seventh story of "What Happened to Mary" Dr.) 1000
Jan. 26—The Lorelei (Dr.).....1000
Jan. 27—The Dancer (Dr.) 1000
Jan. 28—A Day that Is Dead (Dr.).....1000
Jan. 29—A Serenade by Proxy (Com.).....1000
Jan. 31—A Perilous Cargo (Dr.).....1000
Feb. 1—The Princess and the Man (Dr.)..1000
Feb. 3—Over the Back Fence (Com.)..... 975
Feb. 4—The Phantom Ship (Dr.).....1000
Feb. 5—How They Outwitted Father (Com.).1000
Feb. 7—Sally's Romance (Dr.).....1000
Feb. 8—The Governess (Dr.).....1000
Feb. 10—Barry's Breaking In (Dr.).....1000
Feb. 11—The City of San Francisco (Sc.)..1000
Feb. 12—Dangers of the Street (Des.)..... 500
Feb. 12—A Heroic Rescue (Com.)..... 500
Feb. 14—The Doctor's Photograph (Dr.).....1000

ESSANAY FILM CO.

Dec. 26.—Bill Mixes with Relations (Com.)..1000
Dec. 27—Love Through a Lens (Com.).....1000
Dec. 31—Requitted Love (Dr.) 1000
Jan. 1—Seeing Is Believing (Com.).....1000
Jan. 2—The Miner's Request (Dr.).....1000
Jan. 3—When Soul Meets Soul (Dr.).....1000
Jan 4—Broncho Billy and the Maid (Dr.).1000
Jan. 7—The Heiress (Com.).....1000
Jan. 8—Here's Your Hat (Com.).....1000
Jan. 9—Alkali Ike in Jayville (Com.).....1000
Jan. 10—Jimmy (Com. Dr.).....1000
Jan. 11—Broncho Billy and the Outlaw's Mother (Dr.) 1000
Jan. 14—China and the Chinese (Edu.).....1000
Jan. 15—The Girl at the Brook (Dr.).....1000
Jan. 16—The Closed Door (Dr.).....1000
Jan. 17—What George Did (Com.).....1000
Jan. 18—Broncho Billy's Brother (Dr.).....1000
Jan. 21—The Thirteenth Man (Dr.).....
Jan. 22—The Sheriff's Child .....
Jan. 23—The Laird of McGillicuddy (Com.).
Jan. 24—The Farmer's Daughter (Dr.).....1000
Jan. 25—Broncho Billy's Gun-play (Dr.).....1000
Jan. 28—The Voice of Guiseppe (Com.).....1000
Jan. 29—The Melburn Confession (Dr.).....1000
Jan. 30—The Sheriff's Story (Com. Dr.)....1000
Jan. 31—Hypnotism in Hicksville (Com.)....1000
Feb. 1—The Making of Broncho Billy (Com. Dr.) 1000
Feb. 4—The Ranchman's Blunder (Dr.).....

KALEM CO

Jan. 22—The Boomerang (Dr.).....1000
Jan. 24—One on Willie (Com.).....
Jan. 24—The 'Possum Hunt (Sporting).....
Jan. 25—The Cub Reporter's Temptation (Dr.) 1000
Jan. 27—The Turning Point (Dr.).....1000
Jan. 29—The Pride of Angry Bear (Dr.)....1000
Jan. 31—The Horse That Wouldn't Stay Hitched (Com.) .....
Jan. 31—St. Augustine, Florida (Sc.).....
Feb. 1—The Senator's Dishonor (Dr.).....
Feb. 3—The Prosecuting Attorney (Dr.)....1000
Feb. 5—In the Power of Blacklegs (Dr.)....1000
Feb. 7—Three Suitors and a Dog (Com.)...
Feb. 7—The Matrimonial Venture of the "Bar X" Hands (Com.).....
Feb. 7—The Last Block House (2 reels special Dr.) 2000
Feb. 8—Lady Peggy's Escape (Dr.).....1000

LUBIN

Jan. 13—A Timely Rescue .....
Jan. 14—Peter's Pledge .....
Jan. 16—It Might Have Been.....
Jan. 17—Quarantined .....
Jan. 17—Fooling Their Wives.....
Jan. 17—The Mexican Spy (2 reels).....
Jan. 18—The Girl and the Gambler.....
Jan. 20—Literature and Love.....
Jan. 21—Who Is the Savage?.....
Jan. 23—The Old Oaken Bucket.....
Jan. 24—Making a Baseball Bug.....
Jan. 24—Pizen Pete .....
Jan. 25—The Insurance Agent.....
Jan. 27—The Guiding Light (2 reel Dr.)....
Jan. 27—The Girl of Sunset Pass (Dr.).....
Jan. 28—On the Threshold (Dr.).....
Jan. 30—What's in a Name (Com.).....
Jan. 30—She Must Elope (Com.).....
Jan. 31—The House in the Woods (Dr.).....
Feb. 1—Private Smith .....
Feb. 3—The Lost Note.....
Feb. 4—A Motorboat Party .....
Feb. 4—The Missing Jewels.....
Feb. 6—Keeping Up Appearances.....
Feb. 7—The Price of Jealousy.....
Feb. 8—The Miser .....
Feb. 10—Down on the Rio Grande.....
Feb. 11—The Higher Duty.....
Feb. 13—Orange Growing .....
Feb. 13—The Rest Cure.....
Feb. 14—The Regeneration of Nancy.....

G. MELIES

Dec. 19—A Woodland Christmas in California (Dr.) 1000
Dec. 26—Jack's Burglar (Com.).....1000
Jan. 2—Tempest Tossed (Dr.).....1000
Jan. 9—Her Great Chance (Dr.).....1000
Jan. 16—The Kiss of Salvation (Dr.).....1000
Jan. 30—The Gypsy's Warning (Dr.).....1000
Jan. 23—A Ballad of the South Seas.....1000
Feb. 13—Unmasked by a Kanaka.....1000
Jan. 31—A Tale of Old Tahiti (2 reels).....2000
Feb. 6—A Gypsy's Warning (Dr.).....1000
Feb. 20—St. Joseph's Taper (Dr.).....1000
Feb. 27—Molly's Mistake (Dr.).....1000

PATHE FRERES

Jan. 10—The Life of Ants.....
Jan. 11—Starting Something (Com.).....
Jan. 13—Pathe's Weekly No. 3.....
Jan. 14—The Jelly Fish and the Plankton....
Jan. 14—The Palace of Fontainebleau (Travel) .....
Jan. 15—Her Faithful Yuma Servant (Dr.)..
Jan. 16—Mixed Colors (Com.).....
Jan. 17—Our Enemy, the Wasp (Science)..
Jan. 17—Along the Riviera (Travel).....
Jan. 18—The Family Jar (Com.).....
Jan. 20—Pathe's Weekly, No. 4.....
Jan. 20—The Ways of Destiny (Dr.).....
Jan. 21—The Birth of a Dragon Fly (Science)
Jan. 21—The Making of a Book (Ind.).....
Jan. 22—The Unfulfilled Oath (Dr.).....
Jan. 23—The Halfbreed (W Dr.).....
Jan. 24—The Part Played by Air in Respiration (Science) .....
Jan. 24—The Genet (Edu.) .....
Jan. 25—The Elusive Kiss (Com.).....
Jan. 27—Pathe's Weekly No. 5.....
Jan. 28—Max Joins the Giants.....
Jan. 29—Hubby's Polly (Com.).....
Jan. 30—Saved by His Horse (Western)....
Jan. 31—The Chameleon .....
Jan. 31—The Making of Hats .....
Feb. 1—The Great Prayer of the Arabs....
Feb. 1—Along the Columbia River (Sc.)...
Feb. 3—Pathe's Weekly No. 6.....
Feb. 4—The Pitcher Plant.....
Feb. 4—The Swedish Submarine Manœuvres
Feb. 5—A White Rose (Com.).....
Feb. 6—The Bear Hunter (Dr.).....
Feb. 7—French Army Manœuvres.....
Feb. 7—The Opening Bud .....
Feb. 8—The Peace Council (Com.).....
Feb. 10—Pathe's Weekly No. 7.....
Feb. 10—A Drama in the Air (Special Dr.)..
Feb. 11—The Electrotyping Process (Edu.).
Feb. 11—The Salt Industry in Sicily (Ind.)..
Feb. 12—The Artist's Trick (Dr. Com.)....
Feb. 13—The Clutch of Conscience (W. Dr.).
Feb. 14—The Hedgehog .....
Feb. 14—Borneo Pottery .....

SELIG

Jan. 15—A Plain Girl's Love (Dr.).....
Jan. 16—A Revolutionary Romance (War Dr.) 1000
Jan. 17—Poison Fuz .....
Jan. 17—The Clay Industry.....
Jan. 20—The Lipton Cup (Dr.).....1000
Jan. 21—A Matrimonial Deluge (W. Com.)..1000
Jan. 22—A Black Hand Elopement (Com.)...1000
Jan. 23—A Little Child Shall Lead Them (Dr.) 1000
Jan. 24—The Ainos of Japan (Edu.).....1000
Jan. 24—The Suffragette (Com.).....1000
Jan. 27—The Miner's Justice (Wes. Dr.).....1000
Jan. 28—A Canine Matchmaker (Com.).....1000
Jan. 29—The Empty Studio (Dr.).....1000
Jan. 30—The Lesson (Dr.).....1000
Jan. 31—The Altar of the Aztecs (Dr.).....1000
Feb. 3—The Governor's Daughter.....1000
Feb. 4—Sweeny and the Million 1000
Feb. 5—The Three Wise Men (Dr.).....1000
Feb. 6—How It Happened.....1000
Feb. 7—The Artist and the Brute.....1000
Feb. 10—Pierre of the North (Dr.).....1000
Feb. 11—"Don't Let Mother Know".....1000
Feb. 12—Her Only Son 1000
Feb. 13—Bill's Birthday Present.....1000
Feb. 14—Buddha 1000
Feb. 14—A Little Hero.....

URBAN ECLIPSE

George Kleine

Dec. 18—Three Rogues Outwitted (Com.)... 550
Dec. 25—Wood Industry in French Jura (Indus.) 300
Dec. 25—The "Angel" Child (Com.)..... 450
Jan. 1—Laughing Billy (Com.)..... 400
Jan. 1—A Four-footed Cupid (Com.)..... 600
Jan. 8—Along the Coast of Dalmatia, Austria (Travel) 200
Jan. 8—Kidnapping the Fiddler (Com.).... 800
Jan. 15—Two Men and a Girl (Dr.).....
Jan. 22—Balkan War Territory (Sc.).....1005
Jan. 29—Hubby Does the Cooking (Com.).. 400
Jan. 29—The Bulgarian Army in the Balkans (Top.) 600
Feb. 5—Curing a Temper (Dr.).....1000
Feb. 12—A Business Shark (Dr.).....1000
Feb. 19—Snakes and Frogs (Edu.)..... 265
Feb. 19—Getting Even (Com.)..... 735

VITAGRAPH

Jan. 17—The Interrupted Honeymoon (Com.)
Jan. 18—Thou Shalt Not Kill (Dr.).....1000
Jan. 20—What a Change of Clothes Did (Com. Dr.) 1000
Jan. 21—Ma's Apron Strings (Com.).....1000
Jan. 22—The Joke on Howling Wolf (West.).1000
Jan. 23—The Volunteer Strike-breakers (Com.) 1000
Jan. 24—Montgomery Falls (Sc.)..... 250
Jan. 24—The Vengeance of Durand (3 reel Special Dr.).....3000
Jan. 24—The Widow's Mite (Com.) 1000
Jan. 25—Everybody's Doing It (Com.).....
Jan. 25—When Bobby Forgot (Com.).....
Jan. 27—Two Sets of Furs (Com.).....
Jan. 27—The Coke Industry (Edu.).....
Jan. 28—When Mary Grew Up (Com.).....1000
Jan. 29—And His Wife Came Back (Com.).1000
Jan. 30—The Smoke from Lone Bill's Cabin (Dr.) 1000
Jan. 31—How Fatty Made Good (Com.)....1000
Feb. 1—It Made Him Mad (Com.).....1000
Feb. 3—Cutey and the Twins (Com.).....1000
Feb. 4—Classmates' Frolic (Com).....
Feb. 4—Elephant's Toilet (Com.).....
Feb. 5—The Skull (Dr.).....1000
Feb. 6—Stenographer Troubles (Com.).....1000
Feb. 7—The Whispered Word (Western)..1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.) 1000
Feb. 10—A Trap to Catch a Burglar (Com.).1000
Feb. 11—Papa Puts One Over (Com.).....1000
Feb. 12—Buttercups (Com.) .....
Feb. 12—The Panama Canal (Dr.).....
Feb. 13—The Weapon (Dr.).....1000
Feb. 14—The Chains of an Oath (2 parts)..2000
Feb. 14—The Man Higher Up (Com.).....1000

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums
FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of twelve **beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving full description of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

MIATT PROCURES
PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

SCENARIOS

We want Highest Class contribution—Comedies Specially Desired.

KINEMACOLOR CO.
1600 BROADWAY, NEW YORK

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Get in Touch With Us

for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens, and tripod. We lead them all. Watch others follow.

SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

Have You Failed To Sell?

If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!

Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

The Theater Advertising Guide

Contains names of about 500 Theaters and other valuable Information. It's a pocket size Book for 25 cents.

L. HETZ, 302 E. 23d St., New York City.

Have your Printing and Developing done by the "Hochstetter Process."
Write for particulars.

HOCHSTETTER-PIERSON CO.,
40 East 12th St. N. Y. City

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

MOVING PICTURE MEN!
Write for particulars concerning our "QUALITY SLIDE" agency proposition. We make stock slides, advertising slides—any kind of slides.
TROY SLIDE & SIGN CO.
Pub. Sq., E., Troy, Ohio

MAJESTIC

SUNDAY, FEBRUARY 2nd

"The Extra Baby"

With Beautiful LITTLE RUNA HODGES and a Clever Company

ELEVEN LITTLE ORPHANS ARE SENT WEST TO FIND HOMES. ONE PASSES THROUGH SCENES OF INTENSE PATHOS AND ABSORBING INTEREST, INNOCENTLY MENDING TWO BROKEN HEARTS.

TUESDAY, FEBRUARY 4th

"The Interrupted Elopement"

A COMEDY WITH A PLOT—STRIKINGLY PRESENTED

BY AN EXCELLENT CAST OF WELL KNOWN COMEDIANS

THE MAJESTIC MOTION PICTURE CO., 540 West 21st Street, NEW YORK

(MUTUAL PROGRAM)

POWER'S PERFECT PROJECTION

POWER'S CAMERAGRAPH

THIS NEW CATALOGUE IS NOW READY FOR DISTRIBUTION. IT EXPLAINS ALL DETAILS OF **POWER'S CAMERAGRAPH,** AND CONTAINS MUCH VALUABLE INFORMATION.

OUR SUPPLY IS LIMITED. WRITE US AT ONCE FOR CATALOGUE **D**

MADE BY

NICHOLAS POWER COMPANY

90 GOLD ST. NEW YORK

POWER'S PERFECT PROJECTION

FEB 15 1913

MOVING PICTURE NEWS

LIBRARY OF CONGRESS
FEB 15 1913
PERIODICAL DIVISION

VOLUME VII
No. 6

FEBRUARY 8 1913

"THE BLACKSMITH'S STORY"

First release of the
Pilot Film Corperation
February 13th.

PRICE TEN CENTS

RELIANCE.

RELIANCE.

"Bud Tilden--Mail Thief"

A Thrilling Dramatization

OF ONE OF

S. Hopkinson Smith's

MOST FAMOUS STORIES

IN ONE REEL

"BUD" SEES AGAIN THE SCENE IN THE STORE AND REFUSES TO SPEAK

Staged by OSCAR C. APFEL

with GERTRUDE ROBINSON—CARLTON GRIFFIN—SUE BALFOUR
E. P. SULLIVAN

AND A SPLENDID COMPANY

Released Wednesday, February 12th

(MUTUAL PROGRAM)

RELIANCE.

RELIANCE.

Ambrosio

OUR NEXT BIG FEATURE

The Knights of Rhodes

A big spectacular historical subject, introducing the capture of the famous island of Rhodes by the Sultan Soliman's army.

READY ABOUT FEBRUARY 8th—DON'T WRITE; WIRE!

OUR NEXT REGULAR RELEASES ARE

FEBRUARY 15th **"THE HAND OF JUSTICE"** IN TWO REELS

Another winner, perfect in every way. Make it your business to book it.

FEBRUARY 22d **"MARCUS, THE VENETIAN TRIBUNE"** IN TWO REELS

A wonderful tragedy of the first days of Venice, by the greatest of Italian poets, Gabriel D'Annunzio.

MARCH 1st **"LOVE AMONGST THE LIONS"** IN TWO REELS

A sensational story full of powerful and absorbing incidents—a really great lion picture.

TO-DAY, YES; BUT to-morrow may be too late, so get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

WHY? 1st—It gives you an exclusive every week, as we sell but one exchange in each territory.

2d—Every subject is worth featuring and is especially selected for the American market.

LAST BUT NOT LEAST—You get that perfect AMBROSIO photography.

Ambrosio American Co.

15 EAST 26th STREET NEW YORK, N. Y.

IMPORTANT ECLAIR RELEASE CHANGES

Owing to the phenomenal success of our American feature productions we are pleased to be able to announce for the future

A FEATURE EVERY WEEK

Beginning February 25th the Eclair Company will discontinue their Tuesday release in the Universal program and beginning March 5th with "THE CRIMSON CROSS" in three parts, there will be a two or three reel feature every Wednesday.

Our releases then on each week will be Wednesday and Sunday. Among our Sunday releases we will present, the comedy HIT of the year—a series of animated cartoons based on the famous Newlywed pictures of McManus. We will give you

SNOOKUMS NEWLYWED

and his parents really brought to life.

On February 13th the release will be "A LARGE EVENING" instead of "THE MAN WHO DARED," which two reel feature will be released February 27th.

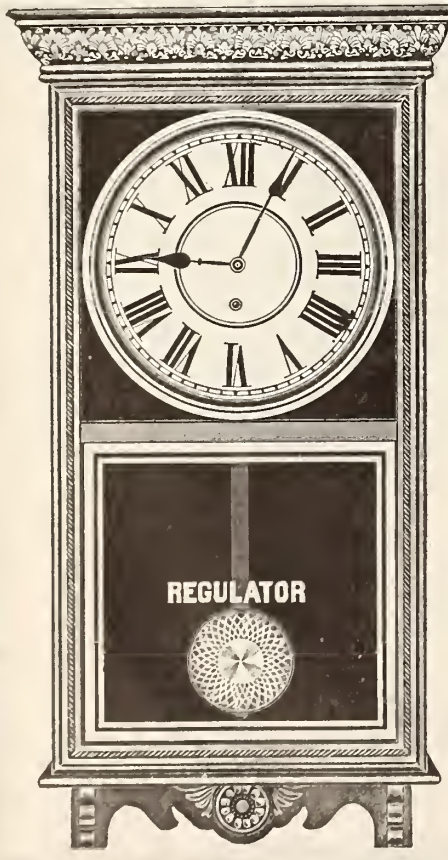
The two reel feature "THE GREAT UNKNOWN" will be released February 20th.

We send our semi-monthly Bulletin of live news and a beautiful slide of Miss Barbara Tennant **FREE** for the asking.

We have a magnificent set of photos of our American Stock Company which we will sell for only 15c each unmounted and 30c mounted. You will like them. Be sure you see Bulletin No. 35 out this week. WRITE US FOR ANY ASSISTANCE.

ECLAIR FILM CO.

225 WEST 42ND ST., NEW YORK CITY



A Good Big Clock For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

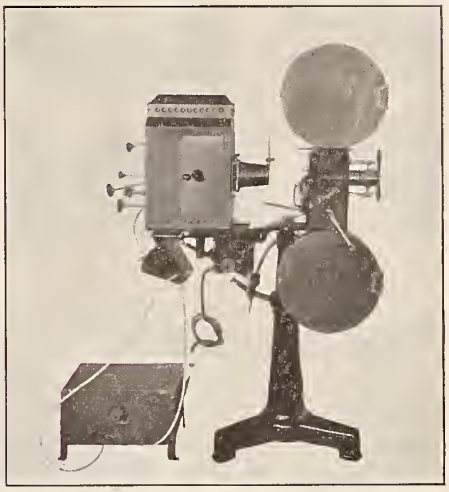
ACCURACY

WHAT IS IT WORTH TO YOU?

How many times have you ordered repair parts for that other machine and when they arrived they didn't fit? How many hours have you wasted trying to make them fit, and even then you knew you hadn't done as good a job as you required, but you had cussed and fussed and then let it go at that.

Many, many times we have heard operators say, "Why don't the manufacturers make parts that fit?"

So we made up our minds that we would make all parts of our machine absolutely accurate no matter how much it cost, and it does cost like sin, but it is going to pay us and pay you, Mr. Exhibitor, and Mr. Operator. With that in mind we named the company The **Precision** Co., and we have lived up to that name in the full sense of the word.



Simplex

projectors are made of the best materials possible to find for the purpose and that fact combined with their accuracy insures such long wear that those who are used to other makes of machines are astonished at the condition of Simplexes that have seen hard service for sixteen or eighteen months.

When the time comes, however, that new parts have to be used you can depend upon it that they will fit. They will go on like an old glove, not too loose or too tight, but just comfortable, for they are **accurate.**

A machine made that way cannot help but be better than that other kind.

Our name is your guarantee.

Catalogue B will tell you more about it

MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET **NEW YORK**

Oh, Mother!

We're Born!

We've buzzed into the moving picture world! And we have been very buzzy making some of the niftiest pictures you poor, long-suffering exhibitors have ever gleamed! On the square, and in an all-round way, we think we've made some masterpieces,—and we think so because they've passed our judgment—which is very stern! It's a cinch you'll admit they're great.

Oh, no, we're not new to the game. The only thing new about us is the organization. The personell—get that?—have been at it ever since the picture biz got exciting—which was when it started!

We haven't yet decided the medium through which you can obtain Ryno film. But we'll come across with the info. mighty soon. If you love your silk socks, watch for it!

So long, bunch! We'll chatter some more next week!

Ryno Film Co., City Island, N. Y.

PILOT FILMS

"ONE-REEL FEATURES"

TO THE TRADE:-

This Company will make one-reel features, each one far removed from the ordinary grind, and in fact three-reel stories condensed into one. Pictures which will make a lasting impression.

"THE BLACKSMITH'S STORY," released FEBRUARY 13TH, is suggested by a well known poem. Fading Scenes tell in a striking manner a remarkable story. The whole thing is daintily arranged, finely edited and will be long remembered.

Our second release, FEBRUARY 20TH, "THE TWO GLASSES," is taken from a poem by Ella Wheeler Willcox, by special permission.

GEO. A. MAGIE

WE WANT GOOD SCENARIOS

PILOT FILMS CORPORATION
120 SCHOOL ST., YONKERS, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII **February 8, 1913** **Number 6**

A SMALL BOY AND A LARGE PANIC

ALL the papers throughout the country supplied with news by the Associated Press have, more or less, scare headlines regarding the tragedy at the Hippodrome in Houston street, New York, on Sunday evening, February 2d. Of course it is impossible for any of us in the industry to suppress such facts or prevent the newspapers making capital out of such an event. At the same time I do think the truth should be told in the first instance, so that in future references to the event people are not scared.

A movement is on foot to prevent the use of motor drives on the machine. Some contend that the motor drive in this instance made the operator careless, and two or three feet of the film were outside the machine, and the direct rays from the carbons caused the fire. It behooves the manufacturers of machines to watch the result of this event very thoroughly. I contend the fact that accidents and fires are so few from this cause that improvements to machines should not be suppressed without a thorough trial. Some claim that a motor drive makes the operator careless and indifferent, it makes him lazy and inattentive. The motor drive certainly gives a steadiness to the picture that the hand-driven machine cannot accomplish, but, apart from all this, it was not the fire that caused the panic; it was a small boy in the booth yelling "Fire!" and the excitability of the various nationalities assembled in Houston street did the rest.

I have advocated in these columns many times that exhibitors flash upon the screen a slide stating that the machine and booth are fireproof. I have also recommended that a fire drill be taken every now and again, the same as is accomplished in schools. I have also suggested the education of the audiences regarding their duty in the event of a fire, and it is gratifying to know that a few exhibitors have carried out these suggestions. Why not all?

The New York papers have been full of suggestions of drastic measures to be made for like contingencies at the expense of the exhibitor, who surely has enough to contend with, without further legislation. If it were possible to eliminate the small boy from the booth as assistants to operators it would be well, and a different story would be told. In the inquiries that have been made Fire Commissioner Johnson and Assistant District-Attorney Minton state that the loss of life and the panic were unavoidable, and remarked that such panics are just as likely to occur in any of the 800 houses in New York under the same conditions. Evidence was brought out that the proprietor had been fined five or six times for violation of the license on account of overcrowding, and a fine of $57.50 had been imposed in each case. Why were they allowed to hold a license and continue in business? If such a measure as Alderman Folks' bill had passed, such a calamity would never have occurred.

> Alderman Ralph Folks, father of the proposed ordinance to keep motion picture theatres on the "street level," scored Canon Chase, saying that he and others were indirectly responsible for the loss of life in the Houston street accident because they had insisted on lugging in a "censorship" amendment to his "street level" bill.
>
> "Religious fanaticism, such as burned men at the stake in the fifteenth century, should not be tolerated to burn people in moving picture shows today," says Alderman Folks.

While these words seem very strong, they are, to some extent, deserved, and at the Board of Aldermen meeting on the 4th, wherein the Mayor had written a letter asking that an immediate consideration be given to the passing of the ordinance introduced by Alderman Folks, the following interesting debate took place:

> Not content with thus delaying action, the Tammany men passed a resolution calling for a public hearing on not only the Folks ordinance, but also the Morrison ordinance, which contains the censorship provision. It was introduced by Alderman John J. White, who frankly acknowledges that he is interested in the theatrical business. The hearing is set for Saturday, July 15th.
>
> Alderman White opposes the resolution because it provides for moving picture show licenses for theatres seating a maximum of six hundred persons, in-

stead of only three hundred, as now. He attacked Alderman Folks as being a representative of the "film trust." He explained that Mr Folks was a member of the National Board of Censorship, and that it had been charged that this body had received $8,000 or $9,000 from the "film trust" to carry on its work.

Alderman Folks indignantly denied that he had ever represented the "film trust" or had ever received a dollar from it or held a dollar of stock in any theatrical enterprise. "But as for Alderman White," he added, "he admits his personal interest in theatres and asks that it be protected by us. It ought to be enough to disqualify him from voting on the subject. Those opposed to my ordinance are willing to sacrifice lives to keep up their profits."

Replying to the remarks made by Alderman Folks in regard to the moving picture ordinance, Canon Chase said:

"I cannot believe that Mr. Folks is quoted correctly when he is reported to have said that Canon Chase and such men were indirectly responsible for the loss of life on Sunday night. Mr. Folks knows that the Folks ordinance does not require any improvement against the danger of fire as to exits, galleries, stairs or fire escapes in the existing motion picture shows. He knows that the Morrison ordinance, which he has opposed and I favored, required the existing shows, after proper time, to conform to the standards which the Folks ordinance required only of motion picture houses which may be built in the future."

Of course I am not interested in the quarrels among the politicians. I fully believe the Cinematograph industry is far above politics, and has grown to such enormous proportions that it ought to be governed by men from its own ranks, who would put it on a basis where politics cannot enter in and to uphold the dignity of the industry so that legislation, such as is proposed by Canon Chase, and which I produce on another page, is not needed. Again, Thomas J. Ahearn, State Fire Marshal, in his annual report, says:

"The 15,000,000 people throughout the country who daily attend moving picture exhibitions are exposed to danger from fires and unbridled displays."

For the further protection of the crowds attending moving picture theatres Fire Marshal Ahearn would prescribe a set of rules to govern the erection of such theatres, and would "demand that the proprietor should be compelled to take out a license for the place, not its manager, so that the laws could not be evaded by a mere transfer from name to name."

"There should be direct lighting for moral safety," he continues, and he also recommends ordinances to govern the storage and handling of films. "It has been shown that moving pictures have frequently been the occasion of pyromania," the fire marshal declares, citing a number of instances where "pyromaniacs were started on their career by moving pictures." To remedy this and other conditions he favors a censorship of films.

Fire Marshal Ahearn is very much behind the times in recommending the censorship of films and the storage of the same as he does. The Board of Fire Underwriters and others have made it pretty hard for the exchange men to store films and also for the transportation of the same. I quite believe that good protection should be given, and that every possible safeguard should be put around the film in transit and also in use in the booth, and that well-trained operators should handle the same, not leaving such duties to boys thirteen or fourteen years of age, who not only rewind the film, but run the machine while the operator gets a smoke on the balcony. I have written Mr. Ahearn for statistics of the "pyromaniacs" of which he speaks, and also for a percentage of the fires in the State of New York, due to Cinematograph fires. I am fully of the opinion that the statements I published two years ago, and which have been quoted in every Cinematograph fire inquiry since then, wherein I made the statement from actual figures, that not 2 per cent. of the fires throughout the country were caused by the films, and since then I have carefully watched every fire that occurred, and I do not think that I am wrong in making the statement that not 1 per cent. of the fires during the last two years can be traced to the Cinematograph industry. If, and this is a very large IF, the small boy could only be educated through the schools on the moving picture houses, not to cry "Fire!" and IF some of the grown-up boys would only keep their heads cool in an emergency, panics would be avoided.

It is for the heads of all the companies, irrespective of their standing, whether licensed or unlicensed, to get together and take counsel, drop for the time being their animosities one to the other, and form a council for the betterment and full protection of the industry. The well-known truism, "United we stand, divided we fall," is never more exemplified than it is to-day in the Cinematograph world.

Alfred H. Saunders.

THE WINNER LOSES
Majestic release February 11th.

AN AMERICAN QUEEN
Reliance release February 12th.

AN ACT

To Amend the Penal Law in Relation to an Official Inspecspection of Motion Picture Films.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1, Article 106, of the Penal Law is hereby amended by inserting after section 1140a a new section to be known as Section 1140b, to read as follows:

1140b. Official Inspection of Motion Picture Films.

1. It shall be unlawful for any person, firm or corporation to show or exhibit any motion picture in any licensed place of public amusement, in any theatre, concert hall, motion picture theatre or in any open air motion picture theatre without first having obtained a permit therefcre issued by the State Department of Education as hereinafter provided. Every day's exhibition in any licensed place of public amusement without such permit therefor shall be deemed a distinct and separable violation of this ordinance.

2. The State Department of Education shall not grant a permit to exhibit any motion picture, until an application in writing shall have been made therefor to the State Department of Education nor until the plates, films, rolls, or other like apparatus by or from which such motion picture is shown or produced shall be inspected by persons duly authorized by the State Department of Education from the teachers, examiners or supervising staff thereof for the work of censoring motion pictures nor until the motion picture itself shall be seen by the authorized inspectors.

In case such picture is approved by the Department of Education, it shall issue a permit in writing and in such form as the Bureau of Licenses shall prescribe.

3. If any motion picture for the exhibition of which an application for such permit is made, is an obscene, indecent, immoral or impure motion picture which would tend to the corruption of the morals of youth or others, or if it pictures any crime, any murder, suicide, robbery, holdup, stabbing, assaulting, clubbing or beating of any human being in such detail as to offend the sense of morality or decency, it shall be the duty of the State Department of Education to refuse such permit. Otherwise it shall be the duty of the State Department of Education to grant such permit.

In case any motion picture is declared by the inspectors authorized by the Department of Education to be of such a high degree of educational, moral, spiritual, religious or sacred character as to make it in keeping with the highest ideals of the American Sunday as set forth in the laws of New York, the Department of Education shall indicate that fact upon the permit by the use of these words: "Approved for Sundays and week days."

Only such motion pictures as are thus approved by the State Department of Education for Sunday use shall be used in such exhibitions of motion pictures as are permitted by law on Sunday.

4. In case the State Board of Education shall refuse to issue such permit the determination of the State Board of Education to refuse to grant a permit may be reviewed by writ of certiorari and the provisions of law and of practice in respect to the writ of certiorari to review the determination of an inferior tribunal shall be applicable thereto.

5. The permit provided for in this act shall be obtained for each and every motion picture and for all duplicates of the original films exhibited in any motion picture theatre, in any open air motion picture theatre, in every license theatre, or concert, and every licensed place of public amusement, and shall be required in addition to any license required by any local ordinance. A fee of $50.00 for each permit for an original film shall be paid to the State Department of Education and $10.00 for each duplicate of the original permit. The Department of Education shall retain 2-5 of the fees received from this source for the expenses of this inspection, and other work of the Department and shall pay 3-5 of the amount received quarterly to the treasurer of the State of New York.

6. When such permit to show or exhibit a motion picture is once issued to any applicant, such motion picture may be shown in any duly licensed place, provided that such written permit, clearly describing such motion picture, is actually delivered to the licensee of such motion picture theatre or other licensed place of public amusement. Any number of transfers of such permit may be made, provided always that such permit is actually delivered to such transferee.

7. The permit provided for in this act shall be posted at or near the entrance of the motion picture theatre or the open air motion picture theatre or any licensed place of public amusement where the motion picture permitted by such permit is being shown or exhibited at such a place and in such a position that such permit can easily be read by any person entering such theatre at any time when such motion picture is there being exhibited. The exhibition of any motion picture in any motion picture theatre or in any open air motion picture theatre or any licensed place of public amusement without the posting of such permit therefor shall be considered a violation of this ordinance; and each day's exhibition of any motion picture in any motion picture theatre or open air motion picture theatre, without the posting of such permit there shall be deemed a distinct and separate offense.

8. It shall be the duty of the State Department of Education to number all permits for motion pictures and to keep a record of all permits for motion pictures issued, both numerically and alphabetically arranged.

9. After the exhibiting of each motion picture, there shall be thrown upon the screen for at least 10 seconds a facsimile of the permit for the picture just shown, giving the name of the manufacturer, the name of the picture, and the number of the permit as recorded by the Bureau of Licenses. The licensee of each licensed place where motion pictures are exhibited shall keep a record book, open at all times to the public, in which shall be recorded, under the date or dates when it was shown, the name of each picture shown, the name of its manufacturer, the name and address of the owner of the film and the name and address of the person, firm or corporation from whom the film was rented or leased.

Any person violating the provisions of this act and every person aiding or abetting such act shall be guilty of a misdemeanor, and besides the penalty for a misdemeanor, the exhibition of any motion picture contrary to the provisions of this act itself annuls any license which may have been previously obtained by the manager, agent, owner or lessee using or letting the building, garden, room, place or other structure in which the violation of this act occurred.

The above is a copy of an act proposed to be introduced in the Legislature, after a few alteration, or corrections, and revision. If the manufacturers, exchange men, and the exhibitors want this act passed, let them give it their support. If not, then oppose it with all their power.

In my opinion it is illegal and cannot be passed until the Board of Education legislature is amended. The Board of Education has its duties well defined, and to saddle it with film censorship will work a hardship on an already overworked departmcnt.

EDITOR M. P. NEWS.

ECLAIR HAS NEWLYWEDS

The business seems to be tending toward features, clever comedies and educationals. On the heels of their announcement of a two or three-reel feature every week, the Eclair Company audience that they have the right to anthe famous Newlywed cartoons of McManus.

Snookums Newlywed is to be brought to life in a series of animated cartoons where the actual drawing is seen to move and go through all the funny antics depicted in the series as shown in the "funny sheets" of the Sunday papers.

These pictures are not only screamingly funny, but are wonderful in the fact that they are "animated cartoons," a decided novelty.

This series will be placed among the regular Sunday releases of the Eclair Company when they change their program to a two or three-reel feature on Wednesday and a single reel on Sunday in the Universal program.

The Newlywed pictures have been shown privately to a number of prominent exchange men and newspaper men, and everyone has been most enthusiastic over them.

IDEALS AND MOTION PICTURES

By H. Bedford-Jones

THE finest attribute of a moving picture is the quality of suggestiveness. It is rather a pity that we so mishandle our language as to turn the broad, comprehensive word "suggestive" into a narrow, unlovely word of reproach. We should use it as a term of appreciation, instead of as a term of depreciation, for the word is too valuable a one to be lost.

A suggestive moving picture should be one that suggests—what? Ideas, good or bad, is your prompt reply. Wrong. We only look to think for ideas after we begin to look down on the thing itself. Suppose you were your grandfather; you could pick ideas out of every tree and bush you passed, out of every person you met, out of all you saw. But if you suddenly witnessed a wonderful, unheard-of, and perhaps devilish motion picture, you would look for something far beyond ideas. You would look for ideals. Anything can suggest ideas, but it requires a very big and a very noble thing indeed to suggest ideals.

There is a curious and very deep-rooted distinction between these two words, which may or may not be connected with moving pictures according to the trend of your brain matter. As a concrete example, let us summon up history. When the Persians sacked Athens they were actuated by national ideas, which produce energy. When the Greeks sacked Babylon they were actuated by national ideals, which produce effects. Ideas have commonly failed in history, from Alcibiades to Philip the Second; ideals, on the other hand, have commonly succeeded, from Cato to Joan of Arc and Robespierre. Xerxes was one of those practical materialists who are so often doomed to failure; Alexander was one of those impractical idealists who so often revive the roots of the world.

For a long time the motion picture business has been actuated by ideas. It has become a part of our life, part of the ordinary grind, and we look down at it rather than look up to it. To-day, however, certain of the big producers are getting a grip on ideals, and bid fair to raise the business to its real level. Ideals grow very slowly and are long in taking root, but they last forever. Ideas grow old and change, while ideals have no sere.

It is a serious thing to attack our educational systems, which have taken so many thousand years to evolve. But they have not evolved; they have devolved. We laugh at the Mahometan system as stupid, but at least it is a great deal more consistent than the Christian system, for it is certainly insistent and ours is not. In consists of religion and insists on religion, and religion is purely a matter of ideals. Attack the Christian faith in the streets of Chicago and at the worst you would arouse a few fanatics to argument; attack the Mahometan faith in the streets of Tun's and at the best you would arouse a city of fanatics to bullets. This seems a wide digression from the subject, but it is not. We drum ideas into the heads of our children instead of ideals, for the very simple reason that our educational system, which should be an ideal, is only an idea.

And here, with the world rubbing its head and pondering over the difficulty, steps in the moving picture and presents a solution. Give the children ideas, it says, but let me give them ideals as well. And still the world is pondering. Why?

Because we have been fitting the child to our "system," instead of fitting our system to the child. We must accept the restlessness of a child and give it play, let it wear itself out in freedom. We must not encourage by repression but discourage by expression, and in view of this apparently trivial bit of psychology the moving picture is worth consideration. We bind the child to the system, but—would it not be possible to bind the system to the child? Most of us hate ideas on sight, but we always respect and weigh ideals, and possibly come to love them. Were his school to present ideals, the child might conceivably come to love it instead of hating it.

That the motion picture is an educational potentiality, there is no longer any doubt, but that it will enter largely into our school systems is a matter of debate. Education, however, is not limited to schools; it hardly begins in schools. It is not education, but that which one gets from education, that which education suggests to one, that is the desideratum. And unconsciously we educate ourselves to the level of our ideals.

Now, there is a connection between all these things—between religion and moving pictures and education and ideals, and the bit of child-psychology that seems so trivial. This connection is the slender, nebulous, unbreakable thread of suggestion, the wonderful quality that strikes fire from man's soul and leads his mind to the stars. It may lead him to the bottomless pit, but we have abandoned that meaning. Suggestion has a great deal to do with religion, and if I am not mistaken, there is some new religion founded altogether on this quality. It is intimately concerned with the other things also, for it is not unlikely that the fragment of psychology I presented is the key to the whole staggering problem of education. Froebel and the rest applied it to the kindergarten, and in Europe it is partially applied to higher schools, but we have not yet seen the—ideal.

"Where there is no vision, the people perish" is one of the most practical, mystical and thunderbolt texts that we have. For this vision means "ideal," and should have been translated so, perhaps. I do not say that we are in danger of perishing, but I am afraid that we are in danger of having no vision, as regards our educational work. A vision must be something that suggests, that shows us an endless vista of future possibilities, that drags us forward willy-nilly. Ask any educator if he can behold this tremendous invigorating vision ahead of his daily grind, and unless he be extremely poetical indeed he will answer no. Ask any moving picture producer if such a vision is open to him, and unless he be extremely prosaic indeed he will answer yes. He cannot help seeing this great ideal, even if he can only dimly sense it afar off.

To crystallize the whole argument, the moving picture should become an influence in education, for the moving picture alone has the power to suggest an ideal to the child-mind and to present it with the required delicacy. Despite all our care, thought and attention, our public school are torture-houses in childish minds. Ethically speaking, they are crimes against children; practically speaking, they are the best we have been able to give.

For twenty years the cry has arisen against our schools that their seats and desks ruin many children. Statistics have been produced by the page—fifty per cent of Etonians with curvature, ninety per cent of general spinal curvature throughout the world caused by school seats, etc. The indictment is admitted, but no remedy has been found, unless each child were to have a sort of Morris chair—which is visionary and altruistic and impractical. It is also very untidy. Oddly enough, some years back the Nazarenes were called by those same names, but in its very derision the world fell down to worship a vision. Why should not the schoolroom have a comfortable air of untidyness? It is very nice to have schools that are symmetrical and pleasing to the eye, but it is much nicer to have children who are symmetrical and pleasing to the eye.

The counts in the indictment are varied, and here comes in a very odd state of things. School physicians, for these various physical ailments of the children, prescribe that in school hours they be given a good deal of rest and exercise—which are exactly the two things children do not come to school to get. This argues inefficiency and lack of a vision. The fact of the matter is that we attempt to bring up a child as we do a tree, by binding him with ropes; in reality we can only bring him up by cutting his ropes.

It would be absurd to attack our system of education in toto, and I do not do this. It would be absurd to say that moving picture producers should be philanthropists. It would be still more absurd neither to attack our educational system at all nor to assume that producers might not be philanthropists. It is safe to assume that the film companies are not in the business for love only, but it is dangerous to assume that they are in the business for money only. The real business man lives in the future. He must make a living, but he wants to grave his mark on the future if possible, and if he has a vision he will do so inevitably. He must not be a liver, but a giver. Whether he deals in hemp or bonds or motion pictures,

he must have some extraneous vision that pulls him forward and up. And no man, save only the religious enthusiast, can have a greater vision than he of the moving picture.

He can, but has he? That is the question. The vision is there, open to every man, woman and child who has a finger in the making and showing of a film, could they but see and grasp it. We may very often see a vision, an ideal, without being prepared to grasp it and let it lead us onward. The world is full of men, for example, who see the vision of Christianity and realize it, but who hold back from clutching it. They say that this vision has been thrust upon them by brute strength, and they refuse it. Now, had this particular vision been suggested to them (accepting their explanation as fact), it might have reached them; you cannot force a spiritual thing, such as education or religion, upon any man and expect him to grasp the ideal, the vision behind it. It must be unfolded before him, it must appeal to some fiber of him until it becomes his ideal.

"And what is this vision you talk about so knowingly? What is its tangible, concrete, knowable shape?"

I can best answer by metaphor, for at best visions are intangible, unknowable, but terribly matter-of-fact things to touch. Instead of writing, as so many of our writers do, about what happened (perhaps) two thousand or two million years ago, suppose the vision were given us of what will happen (perhaps) two hundred years hence. We would get a book that would stagger us, if it were written with any vision whatever before the writer. Suppose the vision to be that of the moving picture.

We would have a vivid picture of a new educational system, one that we had never dreamed of. We would see the school system extended into every branch of life, specialized for every class of business and work. We would see the children, the young men and women, the people of the world, subordinating the study of books to the study of pictures. Pictures are suggestive of ideals, while books are suggestive of ideas. The moving picture would not be as we know it, for it would be improved and extended in every way, in ways that we cannot yet imagine.

Art, religion, politics—everything in the world would be dominated by the moving picture, for remember that this would be a book of a vision. It would be exaggerated, just as every vision exaggerates itself to those who hold it. We never attain our vision; our vision attains us before we know it. The Socialist party will never bring the world to Socialism; but the world will bring Socialism to the Socialist party. That is the inevitable paradox of the ideal. The French nation shattered Europe to attain an ideal; then, when all was lost and France riven asunder, Europe gave her people their vision. And so with the great vision that underlies the moving picture.

ACCIDENT INSURANCE
Crystal release February 9th.

GEORGE DAVIDSON, AGE 15, THE YOUNGEST STAGE MANAGER IN THE UNITED STATES.

He superintends the stage at the Princess Theatre, owned and controlled by Brown & Anderson at Boone, Iowa, running vaudeville and pictures with a seating capacity of five hundred (500). He has been running the stage for the past four years and is as competent as many operators twice his age. He is the only support of a widowed mother.

THE TALE OF THE MAN WHO LIKED MOVING PICTURES

There was once a Sordid, Commonplace Man whose wife went in heavily for Art, whereas the only kind of Pictures he cared anything about were those of the Moving Variety. In an effort to cultivate his Esthetic Tastes, she took him abroad and dragged him through the great Art Galleries, where he Embarrassed her by evincing a desire to pause before pictures such as "The Temptation of Aunt Sainthony," at which she wouldn't look except when there wasn't anybody around.

Being of an Emotional Nature, and fond of a Good Cry, the wife used to stop and weep before all the Sad Pictures —of which there were only a few, being in this respect different from many of our American Exhibitions, in which the pictures are nearly all Sad. At this, her husband, who was entirely destitute of Temperament, scoffed rudely.

"Oh, pickles!" he said Unsuavely. "The noise you are emitting sounds like the Soul of a Lost Whale. Do you really enjoy bellowing thus before the picture of a Poor Widow who was compelled to eat her children to keep from starving to death? As for me, I prefer the other kind of Moving Pictures."

So saying, he wandered off and asked the Liveried Attendant to point out to him Leonardo da Vinci's "Mona Lisa," of which he had often Heard; but the Guard told him that it had become a Moving Picture. This, however, served only to confirm the husband's good opinion of his own Good Opinion in all matters pertaining to Art.

And the husband is still Sordid and Commonplace, and he still likes Moving Pictures.—February Lippincott's.

For Those Who Worry O'er Plots and Plays

The Edison Policy

Alfred H. Saunders, editor of the Moving Picture News, drives home a significant statement in a recent editorial on "Scenarios." "In all the reports I have received from the censorship boards throughout the country, not a single word has been spoken against the Edison films." This is a highly complimentary assertion—and it is a true one. There is really no cause for wonderment. Mr. H. G. Plimpton, manager of Negative Production, is the brains of the Edison editorial department. We have watched his methods interestedly for several years past. He takes unusual care in selecting his stories; they must be logical, convincing, clean. In other words, a consistently high standard is intelligently maintained. Furthermore, Mr. Plimpton is a man of broad education. He knows literature and, in that knowledge, he is capable of choosing material that will appeal to the better element.

If a Dickens, Scott, or more ancient classic is to be filmed, Mr. Plimpton has authority and sees to it that his directors produce it with sympathy and aecuracy. Historical drama, comedy, educationals, etc., the same eare, thought and knowledge is evident. It has become a much-sought honor for picture playwrights to have their work accepted by the Edison Company. They know that such acceptance means their work is well-nigh perfect, just as the fiction writer who finally lands a story or article in Scribner's or Harper's feels, somehow, that he has finally arrived.

And how has Edison reached this enviable standing? Simply because a high standard was determined upon and kept by a manager who has the literary knowledge, not superficial knowledge, but a thorough knowledge, of good literature, and hence the mentality to know refined and advanced work. System, the knack of writing plots, a knowledge of the business as it pertains to his department, these are all necessary qualifications for the script editor. But above all these is the higher literary education; the knowledge of good books and what they contain, and the sympathetic appreciation of high-class work with or without the usual ending. Many of the script editors and directors have this literary education, and the releases show it. Others otherwise qualified are not so widely read and their releases show it.

The Motion Picture Story Magazine "Philosopher" argues that the "schools" for script writers are benefieial. But the "Philosopher" confesses during the course of his argument that he knows nothing personally for or against the "courses." We have read fifteen different "courses" submitted to us by writers and others. We have read hundreds of scripts written by the "graduates." We feel that we can speak from experience when we unhesitatingly state that two out of three of these "courses" are not worth the paper they are written upon. Furthermore, we have published statements from such editors as Plimpton, Warren, McCloskey, Hoadley, Schulberg, Vinton and others, and, without exception, they score the correspondence "schools." These men speak without fear or favor. They are in a position to know whereof they speak. Script writers should heed their advice.

Letters of Rejeetion

A script editor asked us the other day as to what was our idea of a courteously worded rejection slip. Speaking as a picture playwright, we admit that all rejection slips "look bad to us." However, they are a necessary evil. Here is a nifty little thing used by Everybody's Magazine:

> We thank you for your courtesy in submitting this manuscript for our consideration. In returning it, we do not mean in any sense to reflect upon its merits. Many reasons govern the availability of manuscript. We may have on hand several stories of the same character, or it may not harmonize with the general policy. It is impossible for us to give reasons in each case. We shall be pleased to eonsider other contributions of yours as you may be pleased to submit them.

Then one from Collier's Weekly:

> We beg to return herewith the enelosed manuscript, which we regret we are unable to use. We wish to say, however, that rejeetion does not in any way reflect upon the value of the manuscript and that it is not necessarily unavailable for use in other periodicals. It simply indicates that the matter is not suited for the present needs of Collier's.

The magazine editor and the script editor have much in common. Neither can take the time to explain the weaknesses of contributions, for they read thousands of manuscripts yearly. A courteously worded rejection slip is appreciated by the writer of good sense whose judgment will inform him that there are many others to think of also by the hard-working editors.

Just an Example

The following is just an example of letters we receive occasionally from professional fiction writers, who should know better. When the magazine writer does not immediately succeed in the script writing profession, sometimes he or she becomes a nuisance.

> I am going to write to you because I have heard of you more than any other person in scenario writing. You know of my magazine work, of course, but I wish to write scenarios if I have any success. I have had six refused and will be nothing daunted if I can get at the gist of the matter. It is this: Every article on the subject tells what wonderful plays are required and how they have to be rewritten, etc., before they can be produced. In this case, then, what becomes of them, as they eertainly never appear on the screen. I read the Mirror, Photoplay and Motion Picture Story Magazines, the Photoplay Author Magazine and the News. I frequently attend as many as eight shows an afternoon in Chicago, just to "get into" the work and, honestly, no "sour grapes," but I don't see more than two in ten worth looking at. Now you, in all justice, know that this is true. Do the editors do most of the writing? If more outside manuscripts were used wouldn't the output be better? One could hardly expect to see good work emanate constantly from the same person.
>
> If I have no chance against the editors there is no use in wasting my time. Answer these two questions: Do the companies really buy plays, or do they have a staff to write them? Do they always return manuscripts and, if so particular about plays, why do not some of the good ones show up?

The companies really do buy plays and some of them retain a staff of writers also. They do not always return the manuscripts; they eonsider the unusual scripts, providing any show up in the mail. This magazine writer is in a elass by herself. She asserts that "not more than two in ten are worth looking at." The other 2,999,999 patrons of picture theatres think differently because attendance at moving picture theatres is increasing right along. This lady is miffed because she has had six scripts rejected. We would advise her to show the same pluck and spirit proven in her magazine work when she probably had considerably more than six stories rejected before she made good. We had numerous seripts rejected years ago before we sold one, yet we refused to become discouraged and to take up the old wail of "I see many worse ones on the screen than the ones I write." If we had stopped there, we'd never have had a successful script to our credit. We have given considerable space to this letter to show the rank and file of picture playwtights just what a professional fiction writer can pull off when in the mood. This writer really doesn't mean what she says. She is disgruntled because six scripts were returned to her. Maybe she is saving her real good plots to use in her magazine stories and is laboring under the idea that "any old thing" is good enough for the "movies." Only the best is now considered by script editors and the sooner some of the fiction writers entering the field appreciate this fact, the more quickly will they succeed.

One statement made by this correspondent is pertinent. It is a fact that good work cannot emanate constantly from the same person. A staff writer, no matter how experienced or versatile, cannot write three or four scripts weekly up to standard. And, incidentally, we might remark that some of the releases of certain manufacturers prove this to be a fact.

The Order of Optimists

A Van Buren Powell, of Brooklyn, N. Y., president of the Order of Optimists, feels it incumbent upon him to revive that once flourishing organization since he has read the verses contributed to this department recently. The watchword of this order, which numbers many thousands of script writers as active members since its organization a year ago, is keep Sweet. President Powell incidentally drops into poetry to give vent to his feelings. His proclamation:

Ods bodkins! Again! And right here, in the territory of the Optimistic Order! I refer, of course, to that poem—that poem that out-kippered Kipling and out-pessimized old Pess himself. I thought everybody had joined the Optimists, and lo! here crops out and blossoms forth one whom we must convert. Give me his address, or give him mine, and let us get together. I want to keep up the reputation of the Order and bring this (at present) foe to be a (presently) friend. Here goes:

A scribe there was, and he scrawled a script
(Even as you and I)
When it came back, all rejection-slipped,
He vowed that the editor should be whipped,
And he wrote a rave that roared and ripped.
(Even as you) and—aye!

The howls we waste, and the growls we waste
And the wear on typewriter keys
As we sit and seethe and sweat and stew
And seek to make black a world all too blue
By writing a letter we e'er shall rue
To the one whom we strive to please.

A scribe there was, and he scrawled a script.
(Even as you and I)
But he sate him down, when his play came back,
And let it get cold; took another tack,
Wrote it over; got off the beaten track;
Made a play any firm would buy.

Oh, it isn't the croaks and sarcastic jokes
That help our plays to sell;
'Tis taking the effort we'd waste in rhyme
To better our work, and by THAT to climb
To the goal called success, which we'll reach in time.
JOIN THE OPTIMISTS AND DO WELL.

The Value of System

Be systematic in your work. Get a book or ledger. List every script written by its title. Note when sent out, to whom, the date of its return, or the date of its sale, the postage per submission and remarks There are many systems affected by many writers. Plan out your own and make it as simple as possible. Be systematic, know where your scripts are and what you are accomplishing.

Keep Within Reason

Instead of asking the producer to supply battleships, Sahara deserts and aeroplanes, keep within the bounds of reason. Do not plot expensive or well-nigh impossible properties or settings for your story. The original script, that can be produced the least expensively, invariably appeals to editor and director.

Up to the Editor

A picture playwright compliments us for seeking credit for the writer on the film and at the same time censures us for not printing the authors' names in the stories of the films. We will gladly print them, providing the publicity men furnish them. Edison and Lubin are doing it; why not the others?

Single and Double Spacing

When you write magazine or newspaper copy, double or triple space, always. This gives the editor, particularly the newspaper editor, an opportunity to write in between the lines, to blue pencil easily, and it adds attractiveness to the copy. Either method will do for the moving picture manuscript, although personally we single space our scripts, using the first page for title, synopsis and cast, and the next two or three pages for action. Make it a rule to have your complete synopsis on the one page, it makes convenience for the reader. It makes little difference to the average script editor whether you double or single space your scripts, providing there is something striking to space.

A Hint from Ruskin

A thought from Ruskin comes to us this week: "It is of the greatest importance in these days of book-deluge to keep out of the salt swamps of literature and live on a little rocky island of your own, with a spring and a lake in it, pure and good."

Isn't the above applicable to pictureplay writing?

WILLIAM LORD WRIGHT.

GREAT NORTHERN SCENICS

In addition to its regular releases, the Great Northern Film Company is presenting a series of scenic films which should prove of interest, not only because of their excellency in photography, but also because of the subjects selected. Scenic views of the rugged coasts of Norway, Sweden and Denmark are rarely presented, and it has remained for the Great Northern Film Company to present these in addition to a number of landscape and agricultural views. Among the latter are views of Jutland on the coast of Denmark, and in this are shown marine views and also the activities of the farmer folk. This is said to be particularly interesting because it depicts the vim and energy with which the rugged peasant folk reap their harvests.

Another instructive series of motion picture views are to be seen in a series of views off Kullen, a cape on the west coast of Sweden. These pictures were taken from the deck of a steamship and the effect is said to be most realistic from an educational standpoint. The Great Northern Company intends making a specialty of scenic subjects for the purpose of meeting the demands for educational subjects.

BUD TILDEN, MAIL THIEF
Reliance release February 12th.

MISS LILLIAN RUSSELL IN KINEMACOLOR

It would be hard to tell who is more pleased with the natural color motion pictures of Miss Lillian Russell recently taken at the Kinemacolor studios in California—the fair subject thereof, or Henry J. Brock, president of the American corporation, who undertook to furnish moving illustrations of the celebrated American beauty's forthcoming lecture, entitled "How to Live 100 Years." Miss Russell is the most photographed actress of the American stage, and a keen critic when it comes to pictures of herself. On the other hand, she is one of the best posers who ever faced a camera, and knows more about artistic lines and lights than the average operator. Therefore, when Miss Russell approached the Kinemacolor Company of America with a proposition to make a series of motion pictures, showing the day's regimen of a well-groomed woman—appropriately impersonated by herself—Mr. Brock undertook the contract with enthusiasm. At the same time he realized that this would be one of the most delicate tests of Kinemacolor, which has triumphantly reproduced the beauties of Nature in hues of her own creation. But the personal portraiture of a famous beauty, to the satisfaction of herself and hosts of admirers familiar with her features as seen on the stage, or through the monochrome medium of thousands of photographs and printed pictures, was a task that might have staggered the greatest portrait painter.

LILLIAN RUSSELL (IN THE CENTER), HER SISTER, MRS. ROSS (TO LEFT), AND LADIES OF THE KINEMACOLOR STOCK HAVING TEA AT THE STUDIOS NEAR LOS ANGELES, CALIFORNIA

One of a series of color moto-photos illustrating Miss Russell's lecture entitled: "How to Live 100 Years." Opening at Orchestra Hall, Chicago, February 24th.

Nevertheless Mr. Brock foresaw the rewards of success and overlooked no opportunity to achieve it. He placed at Miss Russell's disposal for two whole weeks in December the completely equipped Kinemacolor plant in California, and under the expert direction of David Miles, with the assistance of Gaston Bell and other members of the five stock companies, the task was completed. Those who have been privileged to get a private view of the finished films proclaim them the most remarkable motion pictures for delicacy of coloring and characteristic portraiture that have ever been made. Miss Russell's wonderful complexion seems to live and glow upon the screen, and her blonde beauty, which has made her famous the world over, is revealed as was never possible in black and white—or even under the artificial footlight glare.

Not only the color, but the very texture of the various garments—intimate as well as elaborate, with which Miss Russell adorns herself to point the moral of her lecture, will be revealed by Kinemacolor process to her hearers; and later, at the termination of her tour, the pictures will be released for the benefit of Kinemacolor patrons the world over. Thus, Miss Russell will make a globe-trotting tour in the multichrome pictures without personally leaving her native land, and Mr. Brock will show his foreign confreres, who are seeking natural beauties everywhere, how the Kinemacolor Company of America has captured the finest flower of Nature and civilization—a beautiful woman from boudoir to ballroom.

The best evidence of mutual satisfaction with this pictorial experiment is the fact that Mr. Brock has secured Miss Russell for the role of Lady Teazle in the elaborate Kinemacolor production of "The School for Scandal," while later she will revive in the colored reels her famous impersonation of "The Grand Duchess" in the Milloecker operetta which she made so popular. It is also probable that a bevy of stage beauties, realizing that Miss Russell has found the right medium for preserving her charms in lifelike pictures, will flock to the Kinemacolor studios determined to do likewise.

MISS LILLIAN RUSSELL AND MR. GASTON BELL OF THE KINEMACOLOR STOCK CO.

in one of a series of Kinemacolor pictures illustrating the regimen of a society woman to be exhibited by Miss Russell with her lecture entitled: "How to Live 100 Years," opening at Orchestra Hall, Chicago, February 24th, later at a Broadway Theatre.

NORTH STAR AMUSEMENT CO. OPENS NEW THEATRE

At the corner of One Hundred and Sixth street and Fifth avenue, New York, the North Star Amusement Company will shortly open a beautiful new house seating over 1,000 people. Motion pictures will be shown exclusively. Through Mr. J. H. Hallberg, "The Economizer Man," they have purchased two latest model Simplex projecting machines. Mr. Hallberg also reports the sale of an Edison Model B. machine with Hallberg A. C. Economizer to Union Electric Supply Company, of Providence, R. I., and also another of the same make machine to Chas. P. Gilmore, Oswego, N. Y. Also Powers No. 6A to Lawler Bros., Greenfield, Mass.

A FEW WORDS ABOUT FILM MEETS

Kinemacolor

Some especially fine offerings in Kinemacolor were exhibited to the press this week. They were as follows: "With the Servian Army Before Adrianople," embodying some tremendously interesting scenes from the seat of war. "A Romance of the Canadian Wilds," in which a young New York artist seeks the wilds across the border in order to gain inspiration. He falls in love with a beautiful young Canadian girl, arousing the jealousy of the girl's former lover to such an extent that the life of the artist is endangered. The story, however, ends happily without murder. In this picture the atmosphere obtained and maintained is one of its chief charms. "Fifty Miles from Tombstone," a comedy-drama, is also quite acceptable. But perhaps the most charming film of the day was entitled "Lower Lake Geneva, Switzerland," a most magnificent scenic.

Biograph

"Brothers," from Biograph, is another sample of remarkable directorship. The conception of this story, and the actors fitting so splendidly into their different roles make this a film for special mention.

Essanay

"The Ranchman's Blunder" is a drama which could stand a little more originality of theme. It is the same old thing, a Western love story with the same gun accident. It is, nevertheless, interesting in a measure.

Rex

"At Midnight" has an unusual grip to it. The smoothness with which this story has been produced reflects great credit on the Rex Company. It has originality of theme, and has been so splendidly produced, photographed, etc., that it cannot fail to please. This story as a drama will fit any occasion.

Imp

"The Man Outside" has merit as a drama with unusual interest. The detail of the producing end has been carefully attended to, and it is a film specially adapted to theatre purposes.

Lubin

"Private Smith," a story of the coward and the hero, holds the interest of the audience from first to last.

Gaumont

"On the Brink of Dishonor" is an exceedingly well produced picture. Although as a photographic gem it will attract the bulk of the admiration, it may inspire. "Love Thy Neighbor" and "Watch Your Watch" are fair comedies—not at all unusual, but pleasing.

Lux

"A Modern Architect" and "Leopold and the Leopard" are two comedies of the farce order with no special merit. The second mentioned would, however, be the choice of the two.

Frontier

"The Ranch Girl's Measurements" is rich in comedy, and will get a laugh every time it is shown The young woman of the story, a bright light among the ranchmen, has promised to marry the one who buys her the exact number of yards of cloth for a dress, no less nor no more than just enough. The situation allows for plenty of fun.

Bison 101

"In the Red Man's Country" has been very acceptably staged in two reels. In this film are some remarkably beautiful exterior scenes. There is nothing so remarkable about the story itself, but the action and careful production of the piece carry it.

Selig

"The Cowboy Millionaire" is one of the best comedies which we have seen filmed in some time. It is in two reels, and treats of the story of a rich cowboy who after marrying and entering socity, gets tired of the lack of excitement and sends for his friends to liven up the town. This film is a scream from beginning to end.

Vitagraph

"Classmates' Frolic," with our beloved Flora Finch figuring largely in the development of the story, is what it cannot help being with Miss Finch anywhere near, and that is, good comedy.

Solax

"Overcoats" is a good story which could have been better handled. However, the comedy of the situation stands for itself.

"The Monkey Accomplice," comedy-drama, has a fair amount of interest.

Powers

"The Man Higher Up," in comedy form, is sure to get a laugh. It is the story of a magistrate and his son, who thinking well each of the other, meet accidentally one night in a cafe and make a night of it. The place is raided and the magistrate returns to his office just in time to have his son and the others of the party appear before him.

Crystal

"Strictly Business" is a very poor excuse for a comedy. The plot is much too transparent. "An Awful Scare" on the same reel is distasteful. We do not want to look at coffins until we have to, even if they do appear in comedy.

Eclair

"For the Child's Sake," from Eclair, is a drama with more than the usual amount of interest. This film is to be highly recommended.

Nestor

"The Mystery Cave" has a good deal of merit, but "mystery cave" is too blatantly an artificial contrivance to carry much atmosphere with it.

RYNO PICTURES NOT THE SAME

They are different from the others; their standard seems to be one of merit and enterprise. Ryno Company haven't yet announced their affiliation with any independent body, but already the exhibitors have evinced an interest in the product of the new brand, and are waiting to hear through whom they can obtain Ryno. The plant at City Island is busy making pictures that will "tell the story." Jack Noble, the erstwhile Universal director, is bending every effort to establish a new record in film manufacture. By the way, his production entitled "Absinthe," which was made for the Universal, is being talked about as an unusual and gifted production.

The latest Ryno production is a meritorious picture. The story is tense, the acting sincere and convincing, and the photography clear. It is Ryno's ambition to surpass the average brand on the market.

We are waiting to learn through which channel Ryno will reach the market.

EDWARD ELSNER JOINS HANDS WITH GENERAL FILM PUBLICITY & SALES COMPANY

The eminent producer and playwright, Mr. Edward Elsner, has to his credit more successes than any other man of his age in the dramatic world, having been associated with such plays as "Bought and Paid For." "Within the Law," and many other successes which have gained world-wide reputation. He is also the inventor of numerous mechanical stage effects, among which "The Sand Storm" used in "Under Two Flags," has been the foundation of many startling effects produced since then. He is equally well known in England and France and has been associated with the most noted stars of our day. Mr. Elsner, finding that the General Film Publicity & Sales Company, the pioneer in launching high-class dramatic productions such as Nat C. Goodwin as Fagin in "Oliver Twist," etc., and realizing the future possibilities in moving pictures as well as in the legitimate, has affiliated himself as an officer and director of the General Film Publicity & Sales Company He has taken over the entire charge of their producing end of the business.

The General Film Publicity & Sales Company has reorganized and the former secretary and director, Henry W. Ebann, is no longer connected with this firm. He has been succeeded by M. B. Barth as vice-president and treasurer. Mr. Edward Elsner was elected secretary and director, H. A. Spanuth retaining the presidency.

The future policy of this organization will be to produce only the highest and best obtainable in the motion picture industry.

WILLIAM LORD WRIGHT'S PAGE

THE moving picture is regarded with fear by the theatrical managers. They are all afraid of the pictures' popularity, and one would think that some pronounced and new theatrical policy would be taken to combat Cinematography. Poor "shows" with high prices will never prove effective rivals to the moving pictures. And a tendency toward lower priees for theatrical entertainments is evident here and there. One notices in several cities many offerings scheduled at high prices the early part of the season are now advertised at "popular" rates. There is no reason why moving pictures should ever cause worry to managers who produce good plays honestly. There is room for both. The moving picture business is surely flourishing. More and more are the downtown theatres in every city becoming motion picture houses. The noticeable change from cheap vaudeville to an entire program of good motion pictures is certainly a cause for unqualified rejoicing. Clear pictures, well projected, are infinitely to be preferred to cheap vaudeville, from every point of view.

* * * *

Giles R. Warren, the versatile director of those popular Victor pictures, lives in Dumont, N. J. He is an enthusiastic member of the Dumont Fire Department and purchased a red helmet, hip boots, and a trumpet in his offieial capacity as second assistant vice-chief. He also installed a big gong in his bedchamber. There were many false alarms and the family got tired. One day they removed the gong unknown to Director Warren. That same night the house next door burned down and Mr. Warren slept peacefully through all the excitement. When he found out next morning what had happened, he resigned.

* * * *

While the producers are crying for more educational subjects for the pictures, why do they not look around about them and film some of the vital questions of the day? There are some big questions now being considered in this country and we have so far failed to see many of them forming the basic idea for moving picture plays. For instance, the present public school system is being almost universally eriticised among the thinking people. It is claimed that the average high school graduate is better fitted to drive a delivery wagon than to perform any important duty in life, after he leaves school. The majority of the boys do not enter college, and a knowledge of the dead languages does not bring in much salary after they are turned forth to fight the practical battles of life. Here is a fundamental idea that could be studied and filmed and would be appreciated by many anxious parents.

Preparatory school secret societies and fraternities are also being considered a menace for boys of this country. The college fraternity has its place, but many high school "frats" exist contrary to law, and such organizations poison the civie character of the boy. Cannot some farseeing producer look into the question and give us a convincing and educating play with the certain lesson?

It has also been discovered by Superintendent Ella Flagg Young, of the Chieago public schools, that there is a sad lack of knowledge of good manners among high school girls Mrs. Young says:

> "We need a dean of women in the high schools of this country. We need them so that girls can acquire not only education but the fine manners."

A great woman says that the schoolgirls of this country are lacking in that womanly grace that is a part of a true education. Bad manners in school boys or girls should be carefully remedied, for they are demoralizing and destructive of character, if they are not a sign of depravity already begun The coming generation is the hope of our nation. The moving pictures can well further such educational crusades.

* * * *

Horace Vinton, the well-known author, late director for the Comet company, recently accepted a short engagement through the "provinces" as leading man with "The Call of the Heart" theatrical company. He has been getting all the press notices and the "big hands." He was playing in Cincinnati the other week when some former moving pieture players happened into a box. Horaee came on and was immediately recognized. Before he could start his lines one old-time acquaintance, who had looked upon the wine when it is red, rose enthusiastically and remarked: "Horace, this is easier money than movin' pieture work. What?" It almost broke up the performance.

* * * *

Daniel Frohman has signed a contraet which will permit James K. Hackett to appear in motion pietures of "The Prisoner of Zenda." Frohman was always a progressive man. He is now proving that age and experience do not cause him to settle down into a rut, but that he is fully able to recognize the growing importanee and popularity of the moving picture and to ably eope with conditions as they are. Hackett will appear in the Famous Players Film Company presentation of Anthony Hope's novel. Many years ago we witnessed .E H. Sothern's delineation of Rudolph Rassendiel at the old Hooley's Theatre, Chieago. The play should go great in the pietures. Hope wrote "The Prisoner of Zenda," whieh is full of rich, red blood, after tinkering around with "Dolly Dialogues." He ereated a new school of romantic fiction. Stanley Weyman, some years ago, revamped Dumas in "Under the Red Robe," "The House of the Wolf," and "A Gentleman of France." Anthony Hope went him one better in plotting "The Prisoner of Zenda" and "Rupert of Hentzau." He created an entirely new school of romantic fiction and, like Sir Conan Doyle, has been unfortunate in having his ideas rewritten in different novels ever sinee. We await with interest Mr. Hackett's appearance in "The Prisoner of Zenda." It will be an entertaining and elaborate addition to the moving pictures.

* * * *

According to a story friends of Horace G. Plimpton are telling, Mr. Plimpton, in the course of the day's business, had occasion to return a scenario to a budding picture playwright. Mr. Plimpton is manager of produetions of the Edison company, and has to order manuscripts rejected sometimes, although it pains him so to do. The author in question wrote a real sassy letter to the Edison company. Mr. Plimpton replied in his usual courteous way, and is reported to have stated thusly:

> "We regret that you have taken umbrage."

And then the reputed reply was this:

> "You charge me with having taken umbrage. I wish to inform you that I am not a thief, and never took anything that did not belong to me in my life."

* * * *

We have had something to say recently on the poster question. Exceptions have been taken to our arguments, in certain instances, but we feel that we are eorreet in our attitude and see no reason for withdrawing our assertions. We repeat that, in our opinion, the moving picture theatre is much better off without the lurid and sensational posters and banners. Posters quiet and tasteful in eoloring, and presenting the merits of the picture truthfully, are to be desired. The sensational poster and the gaudy banners are not to be desired. They lower the tone and the standard of the entire industry, and at a time when the business is assuming added dignity and importance. The refined and educated element, so desired by the exhibitor as steady patronage, will never be tempted into the theatre by flamboyant and misleading advertising. Give your place of entertainment an atmosphere of refinement and dignity and then uneonsciously will the sense of its respectability and worth be impressed upon passersby. The rank and file will feel that here, at least, they can invariably get their money's worth; and the stranger to the pieture theatre will more readily be attracted. Taboo the

cheap banners and the unrefined illustrated songs and ultimately profit thereby. One argument is that "the others do it and we must, too, in order to get business." A mistaken argument. If the others all do it, you will win out sooner or later by the law of refined contrast and originality.

* * * *

When Neil G. Caward, editor of the Photoplay Magazine, was searching for an associate editor, he was attracted by the writings and the picture plays turned out by A. W. Thomas. Mr. Caward summoned Mr. Thomas into Chicago. The meeting proved very pleasant.

"What is your occupation?" asked Mr. Caward

"I'm a newspaperman," replied Mr. Thomas.

"So am I—that is, I used to be, and hence, ever will be. You're hired," said Caward.

* * * *

Paul Leroy died of heart disease in a Sandusky, O., moving picture theatre, while trying to answer questions concerning the film story put at him in rapid succession by his two little children sitting at his side. This should prove as a warning to others not to endeavor to explain some of the vague stories presented only too often on the screen.

A NEW METHOD OF TEACHING MODERN HISTORY

A classic name in American literature has become identified with a new method of teaching modern history. A striking illustration in "The Literary Digest" of January 11 shows "A Class in History of the Present"—one class of only a baker's dozen from the more than four hundred girls who are studying The Literary Digest in the Washington Irving High School, New York City. It appears, from an article accompanying the illustration, that Dr. William H. Maxwell, superintendent of schools, recently sent out to all the city teachers a circular, saying:

"Many pupils have a not unnatural suspicion of 'classics.' They have a natural interest in what other people are reading and talking about. They should be induced to read the better magazines. This will tend to overcome the prevalent misconception in the minds of young students that literature belongs to the past."

The "Washington Irving" is the largest high school in Greater New York, and probably in the country, having an enrollment of 4,764 pupils. An immense new edifice is now nearing completion, on Irving Place, to house them. Miss Jean Davidson, one of its teachers, tells how they use "The Digest," and what its impressions are upon the students. From "an interesting collection of opinions of the girls themselves," these expressions are quoted by her: "I like this because I want to know what is going on in the world to-day"; "I think this is keeping me from growing one-sided"; "I begin to know what people are talking about"; "I like to read about live men instead of dead ones"; "My father says he is glad I am doing one thing in school he understands and sees the use of"; "I was able to show my brother he didn't know everything."

INTERNATIONAL CINEMATOGRAPH EXHIBITION AT LONDON, ENGLAND

From March 22-29th next, there will take place in London, the first International Cinematograph Exhibition. All the arts and industries which are allied to the Cinematograph and Cinematograph theatres, in whatever way, whether directly or indirectly, will take part.

On this occasion a large Congress will take place to which the most distinguished members in all branches have been invited, and in the large majority of cases have consented to speak.

Among the competitions arranged may be noted:

(1) For the best operator.
(2) For the best pianist.
(3) For the best poster.
(4) For the best and most useful invention.

In all these cases money prizes, and gold, silver and bronze medals will be offered.

KEMPTON GREEN
Director Lubin Company.

PILOT FILMS CORPORATION

We beg to call special notice to our front cover showing a picture of the first release of the Pilot Films Corporation, incidentally would like to mention that this company is laying itself out to excel, in every respect, any production now on the market. It is making special "one-reel feature films." In future their aim will be to even "better the best," and for this cause will pay a larger fee for scenarios selected. To show the care in which they are working, the third release selected was a comedy subject, and after seeing it on the screen, "Pilot" Magee decided that it was not good enough for the Pilot Films Corporation, and so it was placed on a high shelf and another film substituted in its place. "Pilot" Magee reports very gratifying results of his visit to the exchange men, and if their policy is carried out in all its details, none but the very best pictures will appear on the screen.

A CLOSE SHAVE
Punch release February 13th.

AN AWFUL SCARE

By Virginia West

(Adapted from Crystal Release)

"Goin' anywhere to-night?" asked Holtz as he came into the delicatessen store belonging to Shultz. Shultz hesitated a moment, toying with a shred of sauerkraut which peeped from under the lid of the bowl containing that delectable food.

"I might go down in the city for a while," he said with a brave attempt at indifference in the matter.

"Got an engagement with a girl, have you?"

"No, oh, no!" Shultz looked up quickly with an expression that told Holtz he was on the wrong track.

"Well, I know you're out for some kind of a lark, and unless you got an engagement you're playing Smaltz and me dirt not to take us along."

Shultz walked around the counter and arranged the sausages more symmetrically.

"Say, old man, come on; tell us what's up. Have you been let in on something new?"

"Well, to tell you the truth, I'm going to do a little investigating of a matter I've heard about."

"Well, take me along as assistant, will you? I'm dyin' of slow torture in this place I haven't been down in the city for six weeks," pleaded Holtz.

"Well, the cars are always ready to take you—if you have a little patience. I don't know that anybody's had you tied."

"I know that. But, you know, Shultzie, you always find such nice, entertaining things to do."

"Think you'll flatter me, do you?"

"No," insisted Holtz, "it's a fact."

Shultz ate a pickeled onion and pushed the bowl toward Holtz. "I'll tell you, then, if you're bound to know where I'm going," he said finally when the onion had been chewed fine enough to satisfy the most exacting Fletcherite.

Holtz waited in excited silence.

"I'm going to a seance."

"To a—what?"

"A seance."

"You've got me."

"Well, then, a spiritualist meeting."

Holtz backed away a little. "Say, Shultz, have you lost your mind and become one of them?" he asked almost in a whisper?"

"No, I haven't. I don't believe in it at all, but I was told some things by a man who had been and I thought I'd go and investigate. I told you I was going to investigate, didn't I? I don't believe in it at all."

"W—ell, I don't believe in it, either, but it makes me feel kind of creepy. I'll go though, if you'll let me," added Holtz quickly when he saw Shultz grin.

"Oh, yes, you may go. I don't mind in the least," answered Shultz, transferring another onion from the bowl to his mouth.

That evening about half-past six the two men were about to step onto a car headed for New York, when they heard a sharp, familiar whistle.

"Hello, Smaltz," they both called, "going to town?"

"Yep. Better hurry."

They all swung aboard as the car started to move.

"Where you fellows going?" asked Smaltz when they were seated.

Silence reigned for sueh a long period that Smaltz said, "For heaven's sake, you must be going to do something awful. Gee, but you do look sheepish. This is evidently no place for a minister's son."

"You're crazy, Smaltz" said Holtz indignantly. "You know Shultzie and I don't do things we're ashamed of."

"Of course we don't," added Shultz.

"Well, it looks queer to me, that's all," insisted Smaltz.

Shultz moved a bit uneasily in his seat for a while. Then he said to Holtz. "Perhaps we'd better tell him."

"Well, you tell him. You know more about it, you know. It's really your plan. I don't know very much about it."

Shultz cast a withering glance at Holtz and then turned to his other friend.

"You see," he began, "I am somewhat of an investigator. When I hear of a new subject or of something I don't know about, I want to go at once and find out all I can. See?"

"Oh, yes, I see," answered Smaltz. "But, for heaven's sake, come to the point and tell me what you're going to investigate."

"Well, the other day a fellow came into my store and told me he had had a most remarkable experience."

"Yes?"

"He said he had been to a spiritualistic seance and had seen his mother-in-law."

"Are you looking for a mother-in-law? You can have mine."

"I'm looking for anything I can see. Holtz begged me to take him along, so I finally consented."

"Do you believe in that rot?" asked Smaltz.

"Well, I can't say that I do. In fact, I can say I don't, but I want to know how it is done," Shultz replied.

"There was silence among the three men for several minutes. Then Holtz said, "Say, Shultzie, did the man say he really saw his mother-in-law? Did it look like her and talk like her?"

"He said it looked like her and it said it was his mother-in-law, but he said that she said she was sorry for the way she had treated him when she was alive."

"So mothers-in-law improve, do they? Well, it's a good thing," said Smaltz. Turning to Holtz, he said, "Say, Holtz, haven't you got a mother-in-law dead?"

"Yep, she's dead," replied Holtz pleasantly.

"Maybe they make a specialty of mother-in-law spooks. By jinks, I'll go, too, and we'll see if we can get Holtz's mother-in-law."

"No, you don't. I don't want her. You fellows can just let her alone," exclaimed Holtz excitedly.

"Well, if she came of course we'd have to investigate her in the interest of—of—what do you call it?" asked Shultz.

"I don't know, but I take no interest in her," grumbled Holtz.

"It's something that has two words and the first one has some P's and S's and things all mixed up. I don't know." Shultz was mumbling softly to himself, entirely indifferent to the protestations of Holtz.

"Well, I'm going along," said Smaltz with finality. "You've whetted my appetite for a good lively spook."

When the car stopped at the corner of Broadway and Twenty-first street the three men alighted and walked westward to Eighth avenue. The number they wanted was soon found and the three began to climb the dark, steep staircase to the third floor.

When Shultz stopped on the next to the top step a bell rang somewhere and a man was apparently thrust automatically into the narrow hall from the front room.

"Do you wish to see some of your dear ones?" asked the gentleman confidingly.

Nobody spoke for so long that Shultz finally said, "Yes."

"Well," said the gentleman, "will you kindly, each one of you, write the names of those you know in the spirit-world on one side of one of these slips and your own name on the other? We shall endeavor to get in touch with some of your friends."

The gentleman handed each one of the three a slip of paper. Shultz and Smaltz wrote several names, but Holtz did not move.

"Here, Holtz, I'll fix yours for you," said Smaltz, taking the paper from his hand. He wrote one name on eaeh side of the slip. One was that of Holtz, and under it he put "Investigator." Under the name on the other side he wrote, "Beloved Mother-in-law." Quickly Smaltz took the slip from Shultz and handed all three to the gentleman.

"Just step this way, please," he said, and led them into the dimly lighted front room.

"Confound you, Smaltz," said Holtz in a stage whisper, "did you tell him about my mother-in-law? I told you to let her alone."

Smaltz stepped quickly into the room, where further conversation on the subject was impossible.

"Now, fellows," whispered Shultz, "I want you both to

watch very carefully and very scientifically. I came here to investigate and I want to do it."

The pleasant gentleman who had so kindly attended to their entrance addressed those present.

"Ladies and gentlemen, we are going to try our best tonight to have some good messages and materializations. I hope you all will get something. First, I shall pass around the box for the admission fee, which I will say for the benefit of those who may not know is one dollar."

The gentleman nodded and another gentleman arose and passed around the room.

"Now, again for the benefit of those who are new to us and who may be a little skeptical," continued the gentleman, "I wish to give an opportunity for investigation of the cabinet and the room so as to leave no room for doubt regarding the genuineness of this seance. Now, ladies and gentlemen, please anyone who wishes come up and examine the cabinet and table or anything at all."

"That sounds fair," whispered Shultz.

"You'd better go," replied Smaltz.

"All right."

He arose and another man quickly followed. Together they made an examination of the room and returned to their chairs satisfied.

"Now we shall ask the medium to step into this cabinet and then turn out the lights."

The medium, a lady of some two hundred pounds, entered the cabinet. In a moment all was in total darkness and a death-like silence reigned for a while.

Suddenly a little bell tinkled overhead. Everybody looked up but at first saw nothing. Then a bright, white hand appeared and moved from place to place, the tinkle of the bell following it. Then the hand disappeared and all was silent as before.

"Ugh!" said Smaltz suddenly.

"What's the matter?" asked Shultz.

"A cold hand passed over my face."

A bright spot appeared on the floor in front of the cabinet and the name of Mary Jones was spoken. The owner of the name answered.

"This is the spirit of Anna," said the voice of the pleasant gentleman. "Does Mary Jones recognize her? Please speak quickly if you do and help the spirit to materialize"

"Yes, I recognize her," said Mary Jones, and the bright spot gradually assumed much greater proportions until it finally took the form of a young woman.

"Just look at that," whispered Shultz. "It must be a spirit. How could it be anything else?"

Anna approached Mary Jones and held a short conversation with her, then disappeared from whence she had come.

"What do you think of that?" asked Shultz. But Smaltz and Holtz said nothing.

"William," a voice was heard to say. The three men looked above them. There was a bright spot near the ceiling.

"William Holtz!"

Holtz started violently. "Great Scott, you've stirred her up," he said to Smaltz.

"Call her down, Holtzie, call her down," urged Shultz.

"I won't. I don't want her."

Shultz was not going to let such an opportunity slip. "Here," he said.

The spot gradually descended and gradually grew larger, until a woman stood before the three men.

"William, I am your mother-in-law," said the spirit.

"Well, I can't help it," said Holtz.

"I love you, dear William." she continued.

"Since when?" asked Holtz.

"Since I came into the spirit world. I have been close to you so many times but you didn't know it. I am sorry for anything I ever did to displease you. I will stay close to you and help you."

"You needn't mind botherin'," said Holtz. "You can go on back home now."

"Don't insult the lady," whispered Smaltz.

"Well, dear son, I shall go. I do not blame you for your cold reception, but your heart will soften. Good-by." The lady seemed to wrap her luminous draperies around her and disappear

More materializations took place and messages were given to the believers among the audience. Bells rang, musical instruments played and flowers floated through the air. Then the lights were turned on and the seance was declared at an end.

Holtz made a rush for the door and the other two closely followed.

"Say, Holtz, she did come, didn't she?" said Smaltz as soon as they had gotten outside.

"Shut up. Talk about your own mother-in-law."

"It was wonderful," said Shultz. "I'm glad you came in this morning and persuaded me to take you."

Holtz said nothing more. All the way home Shultz and Smaltz talked of the evening's experience, with more or less shivers running up and down their backs, but Holtz was dumb.

When they reached the end of the journey the three separated and started for their respective homes.

Holtz lived nearer to the car line than the others, consequently reached home first.

He opened the front door, gave a violent start and turned in the direction he had come as fast as his legs would carry him.

He overtook Shultz, who lived only a little farther in the other direction.

"What on earth is wrong?" asked Shultz "Have you seen her again?"

"No," panted Holtz, "but she or somebody has left a coffin inside my door."

"Come on, let's go see if I can see it," suggested the investigator.

Back they went. Shultz saw the coffin and backed into the street.

"You better come home with me. Maybe it won't be there in the morning," he said.

They went to Shultz's house. He opened the door and there upon the floor stood a black coffin. He and Holtz were quickly on their way to overtake Smaltz.

"You fellows are crazy," he said when they had told him the awful story. "You'se got spooks on the mind. Come on home with me."

They were near Smaltz's home and decided to spend the night with him.

"Holy Moses!" he exclaimed, "they've left me one, too!"

Holtz and Shultz ran down the street looking for a policeman and Smaltz followed close behind.

The officer returned with them to Smaltz's house. He lifted up the lid, and there lay an envelope addressed to Smaltz. He read the contents.

"Dear Smaltz:

"Am just retiring from business so am sending you and your two friends something you will probably all need some day.

"Faithfully yours,

"Planter."

The three friends looked at each other speechless for a moment.

"Well, anyway," said Shultz, "this don't affect Holtz's mother-in-law any."

"Ah, shut up!" said Holtz.

SOME DOCTOR
Punch release February 13th.

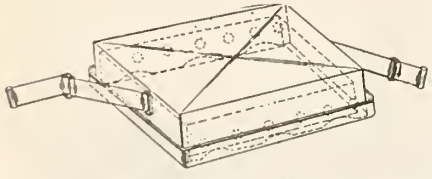
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

IN the Patent Office it is the contention of Commissioner Moore that the opinion of the Supreme Court in the case of Butterworth v. United States, ex rel. Hoe et al. (112 U. S., 50), which made the decision of the Commissioner final within the office, thus doing away with appeals to the Secretary of the Interior, renders the connection of the Patent Office with the Interior department so slight that it would seem that its separation and establishment as an independent bureau is eminently desirable. Such a step would not only place the Patent Office upon a more stable footing with regard to the exercise of the powers of the Commissioner invested in him by law, but would relieve the Department of the Interior of the physical burden of caring for and appropriating for the bureau.

The establishment of the Patent Office as an independent bureau would be a step in the direction of progress in the interest of efficiency and economy. Its duties as an office are purely judicial in character, with such incidental clerical work as is necessary to carry them out. It requires in its employees special training along scientific and legal lines, and such employees are difficult to obtain and to retain in service, except at salaries higher than those paid to the other employees of the department, and the Patent Office has always suffered by reason of the failure of Congress to make the provision necessary. If good results are to be obtained, everything possible should be done to insure the independence, efficiency, and permanence of tenure of the entire force of the Patent Office. The Patent Office has nothing in common with the other bureaus of the Interior Department or of any other department.

Registration No 90,002 has been granted the Eastman Kodak Company, of Rochester, N. Y., for the trade-mark "ZELTA" for photographic paper, used since September 20, 1912.



Patent No. 1,048,444, issued to Charles Burdon Buxton, of Ormiston, Kiribilli, near Sydney, New South Wales, Australia, is for Daylight Photographic Plate Developing Apparatus, such as is used without a dark room. In the construction of apparatus of this class care must be taken to insure that it can be easily loaded by touch without risk of the plates being put into the wrong groove. As most fast plates now made are easily fogged by light coming through at so-called "safe-light" apertures, it is desirable to be able to load the apparatus easily by touch or feel alone, and thereby to use a dark bag which has no such "safe-light" apertures. When plates are loaded into grooves the apparatus should be such that they are secured against light rays while still in the bag and that the developing liquid itself may be contained in a vessel which does not require to be placed in the dark bag. It is further desirable that the apparatus be so made that the danger of freak marks occurring on the plates may be minimized as much as possible. As the developer acts more rapidly while in a state of agitation, as when moving across the plate in currents or streams, these freak marks result from such irregular flowings. Cleanliness being imperative in successful photography, it is important that all baffle plates, false bottoms and other parts of the apparatus be so constructed as to be readily adapted for washing. It is also desirable that such apparatus shall be so constructed as to be capable of developing any size plates up to the maximum measurement of the plate tray. The vessel for holding the developer must be watertight when closed; the method of closing must be simple, quick and safe, and the general appearance of the whole apparatus must be neat and as compact as possible. It is claimed that all these conditions and requirements are fulfilled in this apparatus.

FINALE. The act of Congress of July 31, 1912, prohibiting the importation of moving picture films depicting prize fights or boxing contests has been effective in consigning to the furnace some 7,500 feet of film pictures of the Johnson-Jeffries Reno "mill" of July 4, 1910, even though the films were made of American material, exposed and developed in this country. They were shipped to South America soon after the fight, the contract providing for their return, but when they arrived here after a tour of every city and village of Brazil, Argentina, Uruguay and Chili, the customs officers decided that they could not enter the country, and ordered that the films be "deported" even though native by production, upon which decree the owners suggested that the films be consigned to a hot place—even hotter than Brazil. So Appraiser Higgins ordered them where they ought to have gone in the first place—up the flue.

WITH regard to moving picture shows in Mexico, Consul Wilbert L. Bonney, writing from San Luis Potosi, has the following to say: "The motion picture business here, established eight years ago, has grown both in popularity and quality. Prior thereto the drama was for the wealthier classes only. The demand for pictures of artistic merit is recent. For example, Christmas week 'Les Miserables' films were shown, while the 'Inferno' and 'Aida' were recently exhibited.

"It is interesting to note the effect of these films upon the great number of people here who get their first introduction to fiction, drama, and art in this graphic manner. It is often difficult otherwise to know what the people think or what their preferences are. By simply throwing the picture of a prominent individual on the curtain the public preference is immediately and unmistakably demonstrated. Audiences here are demonstrative. Until the cheap motion pictures appeared it is probable that 80 per cent of the people had never witnessed a dramatic performance of any character.

"The future of the business here depends upon the development of the film business itself. Any improvements will be quickly taken up. The people are not much interested in views of their own country; even the battle of Bachimba did not draw well here They prefer French work and scenes. Bull-fight pictures do not take well. In fact, I am inclined to believe that the motion picture entertainments are encroaching upon the bull fights in public interest, but the recent failure of the latter may be due to other causes."

WE are indebted to the Golden State for an illustration of the possibilities of electrical utilization for the contraction of time and space in the administration of justice. While running his automobile through the town of Red Bluff, on his way to Chico, a man ran over and killed a dog. When he reached Chico he was met by the sheriff, who told him that

he was wanted on the long-distance telephone from Red Bluff, where a warrant had been sworn out against him for exceeding the speed limit. After recovering from this electrical "shock" he pleaded guilty by 'phone and was fined $35.00, which he paid the sheriff. Had he been made to telegraph the fine the cycle of the "Electric Circuit Court" would have been complete. As it happened he was arrested, had his hearing, pleaded guilty to the charge and was fined, all without coming face to face with his accuser or judge. California has thus outstripped proverbial "Jersey Justice," and established an excellent precedent.

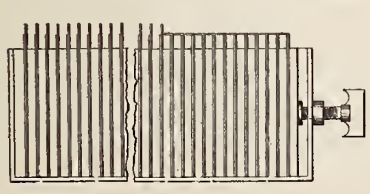
"Our colonies might be well enough," was a saying among Englishmen in 1774, "were it not for Dr. Franklin, who has with a brand lighted from the clouds set fire to all America."

The Elks, during a Lodge of Sorrow held recently at Seattle, utilized electricity in the memorial service in flashing the names of the departed members in big, bright letters as they were called off from the roll of dead. The effect was so impressive that the precedent will be observed in future years, and probably be adopted by other lodges throughout the country.

BILL TO AMEND THE MOVING PICTURE LAW.—Assemblyman Cuvillier and Senator Griffin introduced a bill to amend the penal law which forbids operators of moving picture shows to allow any children under 16 years of age to enter such places except with a parent or guardian. Assembly bill No. 27. The bill would amend that provision as follows:

"Except that any child under the age of 16 years may be admitted to a moving picture performance or theatre without a parent or guardian on week days, except Saturday, Sunday and school holidays between the hours of four o'clock and seven o'clock post-meridian, and on Saturdays, Sundays and school holidays between the hours of one o'clock post-meridian and seven o'clock post-meridian, provided in said theatre or at said moving picture performance, a separate space shall be set apart exclusively for children, and a matron, who shall not be less than twenty-five years of age, shall be in charge of said children. Said matron shall be employed by the theatre or moving picture establishment, only after she shall have satisfied the official that issued the license to said theatre or moving picture establishment of her fitness for said position, and obtained a certificate of approval of her employment as matron from said official. Said matron shall at all times thereafter, while so employed, be under the jurisdiction of the official that issued her the certificate of approval, and if during the employment of said matron the said official should have reason to believe that said matron is neglectful of her duty or incompetent, the said official shall issue a notice to the proprietor of said theatre or moving picture establishment withdrawing the said certificate of approval." To Codes Committee.

After considering the case for several weeks after argument, the Supreme Court of New York has rendered a decision restraining the Selig Company from selling, renting or exhibiting its production of Monte Cristo, on the ground that it is an infringement of the copyright version of the play owned by James O'Neill, the film production of which is controlled by the Famous Players' Film Company.



Patent No. 1,048,427, to Adolph Pettenkofer, of New York, N. Y., is for an Improved Method of Making Kinetoscope-Belts of the type wherein a plurality of separate picture leaves secured to a traveling band of belt are employed. The process consists in arranging a series of pictures, a plurality of spacing blocks, and a plurality of plates in a suitable frame, and in such manner that a spacing block and a plate will lie between each two successive pictures, and the ends of the pictures will extend beyond the corresponding ends of the plates; the combined thickness of said spacing blocks and plates being such that the pictures are spaced farther apart from one another than the width of the angularly bent strips hereinafter referred to; bending the projecting ends of the pictures about the ends of the plates as guides to thereby provide each picture with a strip extending at an angle to the remaining portion thereof; applying an adhesive substance to the exposed surfaces of said angular bent strips; and securing a band of flexible material to the coated surfaces of said strips.

GREAT SPORT *AL FRESCO*—Fish versus Hunt. 81 Ky. 584.

All things come to those who hustle while they wait, according to the modern interpretation of the old saw, and that waiting is sometimes the most tedious of employments is a fact fully realized by the officials in charge of the New Union Passenger Station at Kansas City who are about to eliminate the hustle from the wait by the installation of animated picture paraphernalia for the benefit of those waiting for trains, late or otherwise. Such an innovation for the entertainment of passengers ought to prove effective. It has already been adopted on the French line of ocean steamships, to the apparent delight of the sea-going public—the France, Provence and Touraine having been fully equipped in this respect.

Hamlet may have been designedly "non compos," but the prophetic spirit, nevertheless, inspired him to define the higher function of the motion picture art, i.e.:

"To hold, as 'twere, a mirror to Nature; to shew virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Hiatt

SIMPLEX IN MELIES' STUDIO

The Melies Manufacturing Company have selected a Simplex projector, made by the Precision Machine Co., 317 East Thirty-fourth street, New York, for installation in their studio at 204 East Thirty-eighth street, New York. Over twenty of the picture play manufacturers are now using the Simplex projector in their studios.

AMBROSIO FEATURE A BIG SUCCESS

"Satan," the feature film produced by the Ambrosio Company, is meeting with enormous success Congratulatory letters and telegrams by the score have been received by them.

The Imperial Feature Film Company, of Pittsburgh, has just written the Ambrosio Company, advising them of the big business they are doing and are asking for additional territory.

The Ambrosio Company have another big film which will be announced shortly.

Harry Warren, one of the leading church musical directors of New York City, who was for nineteen years, until 1905, organist at St. Bartholomew's, Madison avenue and Forty-fourth street, and later of the Church of the Ascension, Fifth avenue and Tenth street, has entered the moving picture field. His first appearance in the moving picture field will be made soon in Rochester, where he will play a large pipe organ especially designed for theatrical use. The organ, which cost $50,000, has been called a "pipe-orchestra."

Manufacturers' Synopses of Films

LUBIN

THE LOST SON (Special Two Reel) (Feb. 17).—John and George Nolan are brothers. John, a young man of 22, while kind-hearted, is inclined to be wild and frequents the billiard rooms. George, aged 14, is quiet and devoted to his mother. One night John gets into a quarrel in the pool room, his antagonist knocks him down and John, seizing a billiard ball, hurls it at the man, who drops, apparently dead. John rushes home and tells his mother that he has killed a man. She implores him to make his escape, which he does by the back window just as the police raid the house. The shock of the tragedy affects the father so that he drops dead. John races to the depot, boards a freight train and is lost to the family. Ed Jennings, the wounded man, does not die, and John's mother advertises and instructs the police to find her boy, but to no purpose. John believes himself to be a murderer hunted by the law and dares not read a newspaper. George gets a position in a store. He is industrious, well liked and quickly promoted; his salary takes care of the little home, but the mother continues to grieve for the lost son. Ten years pass and George is appointed to a position of trust. He has to visit another city on business for the firm, and is entrusted with a quantity of money. There a fair and races going on, and he thinks it all right to take a day's enjoyment. In the crowd he is robbed or loses the wallet containing the firm's money. Terrified at the idea of what may be thought, he places the small amount of his own money on a horse, hoping to win back his loss. The horse loses and, in desperation, he returns to the bookie and begs him to accept his watch on another bet. The bookie laughs, but after much persuasion takes the watch and opens the case. It contains the picture of a woman. He seizes George and demands "Whose picture it is." George replies that it is his mother. "It is my mother also," replies the bookie. George tells him that Ed Jennings did not die. The two brothers return to the old home. The mother is overwhelmed with joy and John makes good his brother's loss.

EDISON

THE CITY OF SAN FRANCISCO (Feb. 11).—In the views of this typical American city as shown in this picture we feel that the general public will take a special interest for several reasons, viz.: that it was at the time of the earthquake, in 1906, probably the most photographed city in the world; that as the pictures in 1906 showed the devastation wrought by the terrific upheaval, the present pictures show how the enterprise and undaunted spirit of the West have brought order out of chaos, rebuilt and erected palaces on the ruins and caused a new and beautiful city to rise phoenix-like from the ashes of the old and that it is now occupying a prominent place in the public's mind as being the site of the Panama Pacific Universal Exposition in 1915 to celebrate the opening of that marvel of engineering, the Panama Canal.

Among the many interesting views we see the officials of the Japanese government in conjunction with the officials of the Panama Exposition and municipal officials selecting the site and turning the first shovelful of earth for the Japanese exhibit at the exposition. Beautiful panoramic views of the residential portions of the city, close views of the business portion and of the numerous statues which are of national interest—charming bits from the public parks and drives—the famous Seal Rocks and Cliff House, in the large dining room of which we see the Japanese and exposition officials at luncheon. In addition to the many other interesting scenes which our limited space does not permit us to describe we see the famous Sutro baths, which are known the world over, interior views of which we were especially fortunate in obtaining, showing hundreds of bathers and spectators. We believe we have obtained the most complete and comprehensive motion pictures ever made of this wonderful feature of a wonderful city. This film should be full of interest both to those who have seen the city of San Francisco and to those who have not.

DANGER OF THE STREET (Feb. 12).—In this day when the interest of school directors and teachers is being centered increasingly on the motion picture as an educational factor, largely because of the lasting love and enthusiasm for the living lessons shown by the children themselves, no subject can appeal stronger than that of the prevention of the thousands of needless accidents that not only the child is exposed to under our high pressure living but the adult as well.

The busy public witnesses these accidents daily but rushes on into identical mishaps tomorrow because the lesson has not been brought home to them graphically—and it is the life saving, limb saving work of the motion picture that will vivify this simple but vital lesson. The Edison Company is the pioneer in this field as it was a leader in the safe and sane Fourth and the Pure Milk and Tuberculosis crusades. If a safe and sane Fourth saves hundreds of lives, a safe and sane everyday on the streets and highways of the cities and country towns will save thousands and prevent pain and suffering to tens of thousands of persons who would otherwise be thoughtless or ignorant of the dangers they face.

The Edison Company devoted several weeks to the making of this film, carrying out the ideas advocated by those interested in the accident prevention movement. The scenes were worked out from typical accidents that have occurred and are occurring every day and includes those where street cars, automobiles, games in the street, roller skating, bicycle riding, "stealing rides" on wagons and street cars and a number of other causes that contribute to the list of dead and injured children.

Quite apart from its educational value the picture is varied and interesting throughout.

AMERICAN

PECOS PETE IN SEARCH OF A WIFE (Feb. 13).—A cowboy from New Mexico concludes his only requirement to complete his earthly joys is the acquisition of a wife, so he veritably goes to market to seek his prize.

How large a variety he would have to select from he little dreamt, and once it became noised about that he was in quest of a mate, he soon had a peck of trouble on his hands. Possibly all would have been well had Pecos not taken it upon himself to offer unqualified encouragement to many, only to take the liberty of changing his mind. From Widow Cotts he switched to Singing Bird, an Indian girl, only to transfer to Dolores, a Mexican senorita.

The excitement grew in intensity from day to day and had its climax when Pecos run into a party of school teachers on a vacation trip.

The-experienced eye of Widow Cotts, however, gave her the upper hand and she soon had Pecos annexed to her sheep ranch, much to the disgust of Pete.

THE ROMANCE (Feb. 15).—A charming romance started by an innocently foolish act and carried to a successful climax.

At the Cliff Villa, Miss Brown and her maiden aunt were finding life anything but the beautiful pastime that the architectural and horticultural beauties bespoke for those fortunate enough in life to be able to command such comforts. On the contrary, things were growing so monotonous to Laura Brown that she sought for and found enjoyment in tantalizing her aunt, upon whom Dame Fortune had never smiled long enough to make her either attractive or wealthy.

When the scion of a wealthy family made his debut in the circle of acquaintance that forms the leading characters for this interesting portrayal, matters were not prospering as well as could be desired until idleness of mind led Miss Brown into mischief that led up to the unraveling of a beautiful romance.

Kerrigan takes the part of the idle, rich young swain, turns a new leaf, becomes industrious and, in the story, of course, becomes engaged to Miss Van Trump, the winsome ingenue lead.

MIATT PATENTS

LUX

LEOPOLD AND THE LEOPARD (Feb. 14).—Leo is one of the lads that adorn the promenade at Southend. He sees a pretty girl, and promptly follows her home. Mary resents his intrusions, but he is so persistent that she determines to give him a lesson which he is not likely to forget. She promises to marry him if he will carry a note to a friend of hers and bring back to her whatever may be given to him. The letter is to her fiance and instructs him to send back by bearer his pet leopard.

Leo is somewhat alarmed by the ferocity of his charge, but sticks valiantly with the beast. The leopard goes for poor Leo and gives him a very warm time, and, after passing through as much excitement in about five minutes as the ordinary individual meets with in a lifetime, poor Leo is obliged to emulate the example of Charlie's aunt—he is still running.

On the same reel:

A MODERN ARCHITECT.—This film contains many good tricks of the camera which never fail to make a comic popular. At the same time Arabella, the Lux comedienne, in the leading rôle creates much fun. Having decided to build a house after her own ideas of house building, she draws up her plans and sets to work. The workmen do not hurry sufficiently to suit her ladyship and she makes them work at a very high speed. Finally her house is finished in a downright jerry-built fashion, and it does not prove capable of containing the crowd of guests whom Arabella invites to attend the housewarming. The house collapses under its burden and causes the guests to receive many hard knocks, which they do not omit to return to the unfortunate architect with interest.

CINES

FOR MOTHER'S SAKE (Feb. 11).—Marie, a modest young milliner's apprentice, is devoted to her mother, and is always trying to make her happy, but, at the same time, reserves a place in her affections for her sweetheart, Alfred. Her future looms bright with prospective happiness until one day her mother is suddenly taken seriously ill.

Poverty makes it impossible for Marie to provide the essential comforts and medical attention, but she is too proud to let Alfred know, who, unable to account for her changed attitude, terminates their engagement. Driven to despair in the face of these discouragements, Marie goes to some of her wealthier friends in search of help, but no one will listen to her plea.

At last she calls upon Alfred, who insists upon taking her to dinner. Suddenly in the midst of their conversation she has a presentiment that her mother is in great distress, and in a burst of tears reveals her secret. Alfred now understands all of her recent behavior toward him and the two hurry home to care for the suffering mother, who with the proper attention soon regains her health, and rejoices over the restored happiness of the two young people.

THANHOUSER

A MYSTERY OF WALL STREET (Feb. 11).—A great financier, a power in Wall Street, fell in love with a beautiful society girl. Feeling sure that she would accept him, he proposed, but she had the bad taste to prefer a younger and poorer man, and the financier, filled with rage and chagrin, determined to be revenged.

The girl's father was a broker in Wall Street, and it was at him that the financier struck. In the daily battles on the Stock Exchange the shares in which the broker was interested steadily sank in value. The broker, on the verge of ruin, learned who his enemy was, and asked him to spare him. The financier laughed at him and said that he meant to ruin him. And he certainly would have kept his word if the successful suitor had not intervened.

The young man told his future father-in-law not to worry, but on the following morning to lead a determined onslaught upon the financier's holdings, for the latter, he assured the

worried broker, would not be on hand to lead his forces.

By a clever ruse, the financier was decoyed away from bis home, and he did not return to New York until the market had closed for the day. The silent ticker in his office told its own story. During his absence the girl's father had recouped his losses, while the financier had lost heavily.

Why the financier happened to be absent at such a critical time is one of the mysteries of Wall Street. A few venturesome people have asked this question of bim, but all they received was a fierce glare and a snappish, "None of your business." The broker, too, is silent, but when the matter is discussed in the presence of his son-in-law, a suspicious twinkle comes into the young man's eyes.

SOME FOOLS THERE WERE (Feb. 14).—A very pretty girl came to the summer resort hotel. Three bachelors, who had been idling away their time at the resort, brightened up perceptibly, and laid plans to make her acquaintance. But unfortunately the girl chanced to pass as they were discussing the details and overheard them.

The first man "sprained" his ankle. The girl and her aunt helped him tenderly to the hotel. The "sprain" ceased as soon as the two women left bim. The second man "accidentally" hit the aunt in the back while golfing. He was a good golfer and the ball struck her where he had intended it should, right between the shoulder blades. He profusely apologized and was forgiven, incidentally making the girl's acquaintance. The third man, older than the others, and a finished prevaricator, informed the girl that he knew her father. She did not ask any embarrassing questions, but charmed him by the confiding way she accepted his statement.

There was intense rivalry among the bachelors, but the girl seemed to like all of them. She delighted in posing them in odd attitudes while she snapped them with her little kodak, telling them how "funny" they looked.

The day came when the belle had to leave. The three bachelors sadly bade farewell, but she assured them that they would hear from her soon. They did! For the evening's newspaper contained a picture of the fair enchantress, who, it seemed, had been stopping at the hotel under an assumed name. She was really a well-known writer, who had been collecting data and photographs for a magazine article on "Fools One Meets at Summer Resorts."

The bachelors were stunned. They remembered the cute little snapshots the girl had taken of them, and realized that they would look "funny" (as the girl expressed) in a magazine article. They had been very sentimental and foolish, they all recalled, and there was no doubt that they had furnished much material to the young authoress.

But they had been taught a salutary lesson. They never flirted again, for they all agreed that it isn't safe.

KINEMACOLOR

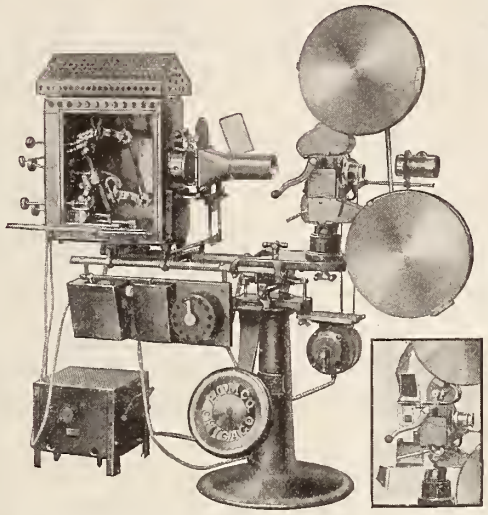
FROM BUD TO BLOSSOM.—The actual growth of flowers shown by speed magnification.

Single photographs are recorded on the film at brief intervals during the period of the opening of a bud, and these, when projected upon the screen at the usual speed, show in a few moments all the changes that have taken place in the developing flower for several hours past. One of the most striking things noticed is the effort that the plant appears to be making as it opens its buds. Leaves and stem move in sympathy and it seems as though the plant was making a mighty effort to realize the principal aim of its existence.

The varieties shown are—yellow iris, sweet sultan, single carnation, pink gypsy glass, gladiolus, pelargoniums, nasturtiums, roses, butterfly flowers and Japanese tiger lily.

ENTERTAINING AUNTIE.—Auntie writes to her nephew at college that she is paying too many bills for him and proposes to come on and investigate. His college mates learn of the proposed visit and one of them disguises himself as Auntie. The nephew learns their plans and when the real Auntie arrives, presumes she is the made-up college mate and treats the old lady accordingly, with the consequence she stops paying any bills whatever and the nephew goes to work as a shipping clerk and the old lady devotes herself and her money to the Abigail Jones Home for Dogs. At the conclusion of the reel contrasting scenes are shown, presenting the nephew as shipping clerk, with perspiration streaming from his rather dirty face, and some of Auntie's pet dogs lying on cushions in the Abigail Jones Home for Dogs.

DON'T BE MISLED



THE MOTOR DRIVEN MOTIOGRAPH EQUIPMENT

No. 1002-M

APPROVED BY

NATIONAL BOARD OF FIRE UNDERWRITERS

IS THE BEST PROJECTION MACHINE ON EARTH

We invite comparison with the heaviest advertised machine—You will find that liberality is a better salesman than paid space in journals.

You get more real and actual value in one $250.00 MOTIOGRAPH than in two machines of that price of another make.

Our quality is not to be compared with those cheap, heavily-advertised, "assembled" machines you have wasted good money on.

The most successful watch factory
The most successful automobile factory
The most successful Motion Picture Machine factory is that one which still does, and always did, make every part and screw in one factory and under the personal management of its own officers.

Beware of any "assembled" machine—Buy the machine that invites mechanical comparison, and yet, projects the most perfect picture there is—that "painted on the wall" kind.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

GAUMONT

CATCHING THE "BIG SNEEZE" (Feb. 13).—Jimmy, his little brother Tim, and bis mother go strolling. As they pass a lonely place a man stops in front of them and throws pepper into the mother's eyes and nose and snatches her purse. He runs away, leaving her to cry and sneeze to her heart's content, and even more so. The two little boys guide the blinded mother home. After she has had her eyes bathed, they show her an article in the newspaper which reads: "Purse snatchers have been very audacious. They ply their nefarious trade in broad daylight and at night outside of the brilliantly lighted cafes. They first blind their victims with pepper."

The following night Jimmy and Tiny Tim, awfully, awfully angry that their mother has been so horridly treated by the naughty, naughty thief, decide that they will "get" this "Big Sneeze." They dress up in some of their father's old clothes. The garments are many times too large for them. They take with them a large banjo and another instrument. They are disguised as street musicians in order to gain admission to the big cafes where they hope to catch "Big Sneeze." They enter the "Pink Mouse" cafe. They notice a man taking pepper from the table and putting it in a handkerchief. He resembles the man who had attacked their mother. They edge nearer to him and Jimmy notices a bulge in his back pocket. He believes and hopes it to be stolen jewels. Jimmy puts his hand in the pocket and draws out his mother's stolen jewels. With the other hand he throws pepper into the nose and eyes of the "Big Sneeze," whom it really was. The boys denounce him as he who had robbed their mother. The "Big Sneeze" is arrested. Meanwhile, at the home of the boys, a servant has entered their room. She finds it vacant. In alarm she informs the mother, who is also agitated. At that moment, however, the two boys enter, Jimmy carrying the recovered jewels. They are happily received.

VITAGRAPH

THE WEAPON (Feb. 13).—With a preference for Frank Lewis, Mr. Grey, an eccentric old man, who has a passion for collecting precious gems, disapproves of his niece's lover, Darrel Young. He is incensed at Dorothy's refusal to marry Lewis and threatens to disinherit her in his will. Dorkins, the butler, observes Mr. Grey's antipathy for Darrel Young, and determines to take advantage of it in his purpose to rob his employer of his jewels. He sees the old man admiringly looking over his precious possessions and he casts furtive and greedy glances towards them. While Mr. Grey is thus engaged, Darrel enters the library and Grey puts the jewels in his desk. Darrel frankly asks Mr. Grey's consent to his marriage to Dorothy. The old man becomes very angry and threatens to strike Darrel, who defends himself by raising his hand as if to strike the old gentleman. While in this aggressive attitude, a maid in one of the adjoining rooms sees Darrel's hand raised and she hastily withdraws to inform her fellow-workers of what she witnessed. Darrel lowers his hand without striking Mr. Grey and indignantly withdraws.

The butler has been watching the scene and immediately after the young man has gone, he enters the room and seizes the jewels. Mr. Grey resists him and Dorkins, grasping a sharp paper knife from the table, stabs the old man to death. Then he hastens to tell the other servants that he found his employer dead in the library. The police are notified, and come to the house; suspicion, through the testimony of the maid, is fastened upon Darrel Young. Dorothy, hearing the maid's evidence, falls in a faint and is caught by the butler. The point of the knife which the butler hurriedly placed in the inside pocket of his coat penetrates Dorothy's shoulder, and she utters a scream of pain, pointing towards the butler. The detectives seize him, tear open his coat and discover the blood-stained knife in his pocket, and the murder of Mr. Grey is fastened upon him. He is arrested and Darrel's innocence is established.

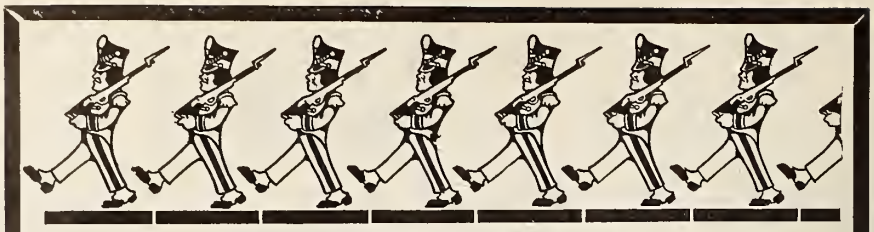
IMP

AN IMP ROMANCE (Feb. 10).—George Barr and Howard Sloane, two young sculptors, are contenders in a prize contest for the most artistic statue to be finished and presented at the art school within the month. Neither one has sufficient capital to employ a model, but together they start out to find someone who will pose for the statue and take a chance on getting paid. They accidentally come upon a company of moving picture actors who are rehearsing a scene. In the company is Violet Horner, the beautiful leading lady. In her the boys see a wonderful subject for the statue. They make her acquaintance and, after telling her the situation, prevail upon her to pose for them. During the sitting both boys fall in love with her but she cannot decide which one she likes best. Barr's statue turns out the best. Sloane realizes this and one afternoon while the studio is locked and the statues covered. Sloane sneaks in and, without removing the cover, smashes the statue which he thinks is Barr's (but the maid in cleaning up has changed the position of the statues and Sloane, unknowingly, has smashed his own). Sloane's perfidy is not discovered until the day of the contest.

Violet, while in the studio looking over some picture films, comes upon a piece that was taken by one of the Imp cameramen on the afternoon that Sloane smashed the statue. She telephones to the hall where the contest is being decided and requests the judges to delay their decision until she arrives. Jumping into an auto Violet is driven to the scene of the contest. Sloane is denounced and Barr is awarded the prize. Violet accepts Barr's offer to pilot her through life.

FRONTIER

THE GIRL OF THE RANGE (Feb. 19).—Very few people there are in this busy world of ours, even in the heart of the typical Western range country where cattle rustling has in the past and even is now carried on extensively, who really know how desperate the undertaking is. The stealing of cattle by the daredevil renegade necessitated in many parts of the rugged frontier the establishing of small bands of rangers, whose duty it is to capture, dead or alive, the said desperate rustlers when caught in the act, or when positive proof was sufficient to warrant tracking them to their lair. Our little story deals with the characters of the days of the '60s when cattle rustling was carried on in disregard of the laws, and of the hardy ranger scouts who, like bloodhounds, were ever anxious for the scent that would lead them to a desperate battle with the cattle thieves. Their operations became so extensive that Capt. Chas. Barnes, a noted ranger of undisputed courage, was sent to Arizona to break up the rustling, his wife and son going with him. Shortly after reaching Arizona the sweetheart of Bruce Barnes, son of Capt. Barnes, regardless of the warning that the rustlers were active, decided she must visit her sweetheart. The journey is made with safety, but she finds when reaching her destination that Bruce, for some reason, is not the same. As our story progresses we will find the reason. A short time after the arrival of Rosaline at the office of Capt. Barnes, he receives notice that a gang of rustlers are working a short distance away. One of his scouts is sent out. He comes back badly wounded, reporting that the rustlers are in force. Hurried preparations are made to corral the band, and Capt. Barnes and his rangers ride rapidly away toward the scene of action. Rosaline cares for the wounded ranger and while assisting him, Bruce, her sweetheart, comes in. She supposed Bruce was with her father, and asks him the reason why. He evades her answer and refuses her caresses, leaving her. Rosaline decides to find out the reason, and as Bruce rides away, she mounts the horse of the wounded ranger and follows him at a safe distance. She sees him meet, as she shortly learns afterwards, May, the daughter of the boss rustler. Realizing Bruce has been false to her, she awaits her opportunity, returns her engagement ring, tells him to stick by the little girl whom he has promised many things, and that she will go out of his life completely. Later there are constant skirmishes between the rangers and the rustlers, and in one of these battles the boss rustler is wounded unto death. Bruce, because of his love for May, decides to turn traitor to his father's cause, and just before May's father dies, Bruce promises the dying man that he will lead the rustlers on to victory. The rapidly changing scenes bring complications, and at last fate brings the rangers and cattle rustlers together in a last hand-to-hand battle that is to decide the fortunes of war. May, the daughter of the rustler, in her anxiety for Bruce, insists upon riding at his side. A stray bullet, as though aimed by the hand of fate, finds lodgment in her frail body and the brave, troubled spirit passes through the portals of that great beyond where judgment is all beautiful. The horrible situation appalls the rustlers and they are easily overpowered. Capt. Barnes is wounded, and as Bruce, his son, now a captive, is brought before him, he learns for the first time that he is a traitor. Bruce, filled with remorse, begs his father to send him to prison, and tells him that only in that punishment can he find relief for his tortured soul. The sentence is passed by the father, and the boy is led away, while the head of the brave soldier sinks upon his breast. Time passes, and the penalty has been paid. The prison doors open and Bruce Barnes is met at the portals of liberty by Rosaline, who has found it impossible to forget him and still loves the man to whom long ago she pledged her troth. A little later on there is a comparatively happy reunion at the Barnes home, and we leave them to start a new, a better and happier life.



MARK TIME!!

Some exhibitors hold fast to **OLD** methods because they don't know the **NEW.**

Yesterday's way was alright **YESTERDAY**—but **TODAY** and the tomorrows of **YEARS TO COME** require

KINEMACOLOR

to keep profits **UP** and competition **DOWN.** **ENROLL!**

KINEMACOLOR COMPANY

1600 BROADWAY **NEW YORK CITY**

POWERS

TWO SIDES TO A STORY (Feb. 21).—The barber is reading. It is the slack time of the day and he fills it in with reading the paper. The customer comes in silently. He lies back in the comfortable chair before the barber sees him. The towel is arranged around the customer's neck and the razor is sharpened when the barber starts back and his face assumes a look of hatred, mixed with a desire for revenge. As he shaves his customer, he tells him a story with concentrated venom and bitterness. He describes "how he was once a happy man, devoted to his wife, and loved, as he thought, by her. One day he left her in the morning after the usual affectionate leave-taking. Arriving at the shop he found he had forgotten the key. He returned and, as he approached the house, he saw through the window a stranger embracing his wife with warmth and enticing her with nuggets of gold. It was evident this was no chance meeting and that their familiarity was nothing new. Broken-hearted and discouraged he went away from his home and left the woman who had deceived him."

The tale finished, the customer looks bored until he catches the look of murder in the barber's eye as he cries, "and you are the man." There is a desperate struggle for the razor and, holding the barber's hand, the customer forces him to hear his side of the story.

The customer tells the barber "how he left the barber's wife, long ago, standing forlornly at the station as he went forth to carve out a fortune in the gold fields. Success came, and he returned and looked her up and, finding her, he clasped her in his arms and showed her the nuggets."

The barber, insane at this confession, endeavors to get the razor free when the customer cries, "The woman—your wife—is my sister," and the razor drops to the floor.

The two men return to the sorrowing wife and the barber returns to his old happiness once more.

CRYSTAL

THAT OTHER GIRL (Feb. 23).—Chester and Harold are admirers of Pearl. She favors Chester. He is visiting her one day and is just about to leave when Harold arrives. Chester drops a letter out of his pocket and Harold sees it. The letter mentions a certain Belle Archer, and Harold leaves it where Pearl is sure to see it. This she does, and immediately becomes angry at Chester. He calls again, but she telephones Harold while he is there and Chester leaves in a fury. The next day Chester is on his way to the armory with his gun. He meets Harold and immediately chases him. Harold is afraid that he will be shot and rushes home. Chester meanwhile cannot understand Pearl's actions and determines to call on her again. He does so,

and, demanding an explanation, Pearl shows him the letter that she found. He laughs and shows her another letter which explains that Belle Archer is a race horse that he was backing and that she had won her race. Pearl immediately comprehends and she and Chester renew old ties, leaving Harold out of all consideration.

On the same reel:

SCHULTZ'S LOTTERY TICKET.—Schultz is an artist. He purchases a lottery ticket from his friend, Holtz. This he puts in his coat. Mrs. Schultz decides to buy her husband a new coat for his birthday. This she does and gives the old one to a dealer in old clothes who passed the door. Schultz's friend informs him that his ticket had won the prize of $5,000. Schultz immediately takes his friends and proceeds to celebrate. Upon arriving home, ten minutes after his wife has given his coat away, he begins to look for the ticket but cannot find it. His wife explains and he immediately sets out to find the man with his coat. After numerous false clues he runs across the man, and the man runs away. He throws the coat over a fence when he sees that he cannot escape and Schultz gets hold of it just as some boys were throwing it on a bonfire. He saves the coat and is pleased to find the precious ticket safe. He rushes home and is mortified when his wife informs him that his friend again called and left a note explaining that the ticket was a counterfeit and that Schultz's hopes were all in vain.

NESTOR

THE HARVEST (Feb. 19).—Mary has two admirers, John and Hal, but while her father and mother approve of John, Mary selects Hal, marries him and moves to another state, where, after staking out a claim, both start to work it. Mary is injured by an explosion at the mine, and Hal writes her parents to come. In the meanwhile, he has met a dance hall girl, Cally, and as the accident has blinded his wife, he makes love to "the woman who don't care" in her presence. Doctor Scott performs an operation on Mary's eyes and after removing the bandages, lifts the shade, but the first thing the wife's eyes fall upon is her husband with Cally in his arms. It is the last straw; for months she has been made to realize how thoroughly worthless a man she has married in preference to the nobler John. Cally and Hal elope, but the horse runs away, instantly killing the woman, and Hal soon follows her. However, Mary is not left alone, for her parents arrive and with them is John, who has come to offer what aid is in his power, and to later take his place beside the woman he loves and who now loves him.

101 BISON

THE SONG OF THE TELEGRAPH (Two Reel) (Feb. 16).—The line of civilization is gradually crawling westward, steadily driving the red man further west or on the growing reservations. Lieut. Richards is in charge of the engineering corps which is running the telegraph line across the desert.

Many of the Indians have never seen the poles and the wires before and are afraid of the "strings which sing." Little Mona is not afraid, but she is very curious and wonders what weird song the wires sing. She tiptoes cautiously to the pole, puts her ear against it and listens entranced at the musical hum. Lieut. Richards watches her with cynical amusement. She makes such a pretty picture. He accosts her. She is much interested in the good-looking, kind, white man. He sees her again and again and amuses himself with her artlessness. She, poor child, falls in love with him and gives him a pretty string of beads. Her head and heart are so full of this engaging stranger that she no longer listens to the young brave, Choco, and he grows suspicious and watches.

A dispatch is sent to Richards from headquarters, telling him to use every precaution to avoid trouble with the unrestful Indians. He warns his men. Richards meets Mona near a telegraph pole and takes her in his arms and kisses her. He tells her that the wires are singing to her "I love you, I love you," and that they will always tell her the same sweet story. She, poor child, believes him. Choco hears and sees it all and, going to his chief, tells him. The chief orders Mona to stay in the camp and to keep away from the pale face. She rebels.

One day an Indian tries to steal a gun and belt. A trooper fires at him and wounds him. He escapes to his tribe and the Indians jump at the excuse to start a fight. Mona divines their intentions and runs away and tells her lover of the uprising.

The Indians surprise the advance body of engineers and massacre them. They tie the body of one man on a horse with an arrow still in him, and set it loose. The horse reaches the cavalry camp. The Captain, doubting his ability to cope with the Indians, sends a man out to climb the nearest telegraph pole and send a message for help. The man is seen by the Indians but manages to climb the pole and is able to send part of the message before a bullet finds its billet in his body and he falls.

The unfinished message tells enough of the awful tale to enable the Commander to know where to send reinforcements, and they start for the scene of unrest. Lieut. Richards and his party are hemmed in at Elks Horn. They suffer from thirst and Richards offers to go and try to break through the Indians and get water. Mona, from a hillside, sees his brave action and steals away and joins him and helps him get the water. He suffers a temporary collapse. She revives him and helps him on his way back. He gets through and the water is passed around to the suffering men. The cavalry arrives and relieves the gallant little band. Mona helps to nurse the Lieutenant, but as he recovers he gets tired of her attentions and his one desire is to get East. He is promoted and granted a three months' leave of absence.

Choco escapes and determines upon a terrible revenge. He gets his bow and arrows and stealthily awaits his chance to kill Richards for stealing Mona from him, for he knows the Lieutenant is not in earnest. The time for Richards' departure arrives and he gets his belongings together. Mona, with a premonition of disaster, will not leave him and he looks around for an excuse to get away from her. He gets her to sit by the telegraph pole and listen to the love song and promises to return very soon. He puts his coat over her shoulders and his hat on her head and leaves her so.

Choco steals up, sees what he believes to be the accursed white face and a quivering arrow pierces the trusting girl's breast. He runs up to gloat over his rival's suffering and is griefstricken at what he finds.

Lieut. Richards forgets all about his flirtation with the Indian maiden as he clasps the "girl he left behind him" in his arms and Choco stands immobile, with the grief eating his faithful heart out by the grave of little Mona in the solitary desert.

GEM

BILLY'S STRATEGY (Feb. 18).—Billy and his sweetheart have had a little quarrel, and just to make him jealous she accepts the attentions of another suitor. When she thinks she has punished Billy enough she decides to break her engagement with Billy's rival and to again accept Billy's attentions, but before doing so she requests Billy's rival to return to her the letters that she had written to him during their short courtship, which he absolutely refuses to do. He informs her that he is going to Europe, and that when he returns he will amuse the boys at the club, with the letters. In desperation she informs Billy of his rival's intention and informs him that she cannot accept his offer of marriage while his rival retains those letters. On Billy learning that his rival, whom he has never met, is about to sail for Europe, he decides to burglarize the house and get his sweetheart's letters, but, unfortunately for Billy, his rival misses the boat and returns in time to catch Bill robbing the house. Not knowing Billy and thinking that he is a burglar, he phones for the police. He then confronts Bill, who in turn thinks the rival has gone to Europe, mistakes him for a burglar and, when the police arrive, Bill has him arrested but as they are taking him away, the butler, whom Bill has robbed of the keys so that he could enter the house, arrives with a policeman and identifies the rightful owner; they then return to the house to arrest Bill, who, after many trying situations, succeeds in getting out of the house with the much-coveted letters, returning them to his sweetheart, who in turn accepts his proposal.

ESSANAY

THE GIRL IN THE CASE (Feb. 12).—Jim Rice, a traveling man, meets an old friend of his nicknamed "Old Geaser" in a hotel lobby. With Rice is Virginia Grant, an actress with a musical comedy show. Old Geaser is introduced to Miss Grant. Rice is called to the telephone. During his absence Old Geaser takes Miss Grant to her theatre. Miss Grant suggests that Old Geaser go out and buy some cold lobster and champagne and bring them back to her dressing room. Geaser departs for the hotel, where he orders the desired luxuries. In the meantime Rice has been informed that Old Geaser has taken his girl. He tells two or three of the traveling men around the hotel that he will get even. The waiter wraps up the lobster and champagne and sets it on a table just outside the dining room door. Rice sees the bundle and, noticing Old Geaser's name on it, substitutes it for another package. Geaser takes the package to his new acquaintance of the stage. Miss Grant invites her brother and a friend to dine with Geaser and herself. The package is opened and an old pair of shoes fall out. Geaser is thrown out of the theatre. The following day Old Geaser's niece Ruth arrives. Jim Rice is very much smitten with her. Ruth informs Mr. Rice that it will be impossible for him to continue his acquaintance with her until he gets her uncle's consent. Old Geaser refuses emphatically. A week later Old Geaser visits Miss Grant at the theatre and promises her a diamond ring if she will promise to love him. Of course the young actress consents. Rice, suspicious of where Old Geaser was going, follows him. He bribes the passing policeman to arrest Old Geaser as a suspicious character. The officer is about to take Geaser to headquarters when Rice interferes, tells Old Geaser that he will "fix it" with the policeman if he'll consent to the marriage of his niece. The uncle consents. The two men return to the hotel. A note is handed Old Geaser which states that his niece has eloped with Miss Grant's brother. Miss Grant appears on the scene and returns the ring to Old Geaser, saying that she could never learn to love him. Both men are overwhelmed.

ECLAIR

THE TRAIL OF THE SILVER FOX (Feb. 11).—"Right purty thing, ain't it. Guess I'll just take that myself."

Bang! Crash!

The big, burly body of Yellowstone Dan went tumbling through a pile of overturned chairs, as he staggered backward and fell with a thud—dead!

Instantly all was in an uproar. The crowd in the Golden Nugget rushed to the corner, where lay the body of the six-foot ruffian, to find pretty Therese Bertila, almost fainting, and Clancy Marr, her lover, bending over Dan, picking up the big revolver.

Therese wore the beautiful White Fox pelt, of which she was so proud, since it was a gift from Clancy, and several could just place big Dan's last remark about that "right purty thing." No one had noticed little Fawn Afraid, the Cree girl, who had slipped away in the first confusion.

Sergeant Jack Daniels, R. M. P., could see but one answer. Marr was arrested and little Therese walked slowly to her cabin, hardly able to realize what had happened.

But Fawn Afraid followed, and at once she tells the heart-broken girl that it was she, not Clancy, who had killed big Dan, and for most justifiable reasons. Overjoyed at this, the belle of the little Yukon settlement hurried to headquarters to tell the officers, but she had hardly returned to her cabin, when Clancy staggered in, saying he had escaped from his captor, whom he imagined to be his rival. He had left him at the bottom of a ravine with a broken thigh.

"What!" almost screamed the startled girl. "You left him there, crippled to die in the cold!"

She rushed from the cabin and out through the cold, bitter night to search for the injured officer. Therese plodded through the woods, half-guessing at the trail, in the falling snow, until at last, in the morning, she found Daniels, almost dead from exposure. The troopers were notified and the injured sergeant was moved to Therese's cabin.

Meanwhile, it was learned that Yellowstone Dan was an outlaw, with a large reward offered for his capture, dead or alive. Fawn Afraid collects the reward and leaves it on Therese's table as compensation for the trouble she has caused her.

As Therese nurses the wounded man back to health, Clancy learns a wholesome lesson and is cured of his groundless jealousy. When the sergeant leaves to return to his barracks, Therese gives him the beautiful white fox pelt to point the lesson for Clancy.

A LARGE EVENING (Feb. 13).—"Awfully busy to-day, hardly had time for lunch. Missed two cars to-night, that's what made me so

MIATT PATENTS

late. I'm just all in. Can hardly keep awake. You look tired out, too, Laura."

"Well, I think you are late! You're right about me though, dear, I am tired out. I spent most of the day shopping and I'm so sleepy. I think the best thing we can do is to retire early to-night.

Neither of them meant what they said. They were far from feeling sleepy. In fact, Mr. Jones was thinking of the fellows at the Minx Club, wishing he was there at that very minute, and Mrs. Jones was planning a cunning scheme of how she would get to a certain dance which one of her friends was giving that evening. They were sitting in the dining-room, while Mr. Jones was eating his half-cold dinner, which had been kept for him nearly two hours. But his mind wasn't on the dinner. While Mrs. Jones was waiting for her husband to return from business, two letters were delivered. One was for her from a friend of hers, who was giving a dance that evening, saying that she would like very much for her to come, even though Mr. Jones couldn't accompany her. The other was for Mr. Jones, from the Minx Club, telling him that he is expected there that evening for a big game. What were they going to do? Mrs. Jones is exceedingly provoked at her husband's late return. He pacifies her with $100, which she puts in the drawer of the sideboard for the time being.

They both go to their rooms after dinner. Wifey gets out a ball dress, and hubby thinks he will find out whether his wife has really gone to bed, so he puts on his pajamas over his street clothes, and goes to his wife's room. She is all dressed for the ball and hurriedly dons kimona and cap, and allows hubby to come in. Tbey both yawn and say good night again. Each of them then hurries to get out, and hubby goes to his gambling and wifey to the dance. During the evening Mr. Jones loses all his money and even an I. O. U. for $100. Mrs. Jones enjoys the ball and there meets an old flame. At 1:30 a. m. she leaves and is escorted home by the former admirer.

Meanwhile, hubby has arrived home, thought of the $100 in the sideboard, and is about to take it when he thinks he bad better disguise himself as a burglar. Wifey arrives home, and, just as she is getting ready to disrobe, she hears a noise downstairs, takes her umbrella, and goes down to the dining-rom, where she finds the burglar. The old flame, meanwhile, is outside, and sees what is going on. At seeing the burglar, Mrs. Jones rushes upstairs for hubby and finds him not there. Being suspicious, she takes a revolver and returns to the dining-room and leads her husband a merry dance. The flame, thinking himself a hero, hurries in to aid Mrs. Jones, only to be faced by the husband, who orders him to get out, which he promptly does by the window. The husband and wife stare at each other. Both promise to be good and they decide to bury tbe hatchet.

URBAN-ECLIPSE—GEORGE CINES

A BUSINESS SHARK (Feb. 12).—Financial difficultics force Vernon, a banker, to ask his friend, Meyers, for a loan of $50,000. Meyers, who has a great admiration for Mrs. Vernon, gladly lends the money, believing it will gain him favor in her eyes. However, later, his advances are repulsed by her with scorn, and to get revenge he demands payment on the notes at the first opportunity. To save her husband, Mrs. Vernon pawns her priceless pearl necklace, replacing it with an imitation string.

A short time afterward, the Okasa Oil shares, in which Vernon is heavily interested, are announced to be rising. Vernon telephones his brokers to increase his holdings. Meyers, in the meantime, hearing of his friend's good fortune, determines to ruin him, and sends a forged telegram ordering Vernon's brokers to sell the Okasa shares at once.

That evening Meyers attends the Vernons' ball and, while dancing with Mrs. Vernon, notices that her pearls are false. Suspecting what has happened, he angrily breaks the string, scattering the heads upon the floor. Mrs. Vernon informs her husband of the insult and, reminding him of the forged telegram which they have just received, points with a finger of suspicion at Meyers. Unable to conceal his fury Vernon vehemently orders the scoundrel to leave the house at once, while Mrs. Vernon seeks consolation in her husband's arms.

GAUMONT WEEKLY No. 48

Released through Film Supply Co.

LOGGING IN ALASKA.—Eskimo dog teams haulle tremendous loads near Sitka.

Mary Pickford plays the blind girl, Juliet, in "A Good Little Devil," David Belasco's production of the beautiful fairy play by Mme. Rostand and her son. The sweet personality and beautiful face of this clever little actress are familiar all over the world to patrons of the film shows, by whom she is intimately known as "Little Mary" and "the Maude Adams of the movies." Wherever she has appeared in the new Belasco success she has been besieged on the streets, in department stores, in fact everywhere by thousands of admirers, especially women and young girls. After every matinee performance crowds gather at the stage door of the Republic Theatre waiting for her to come out. This picture shows "Little Mary" just as she is leaving Ford's Theatre, Baltimore, after a matinee of "A Good Little Devil." David Belasco stands just behind.

THE DENVER STOCK SHOW.—Champion Percherons parade before large audience.

TERRIBLE DISASTER AT McKINNEY, TEXAS.—Department store and implement house collapse when filled with buyers. Eight persons killed.

HUNTING WILD BOARS.—Bavarian regent has lively shooting day.

A [illegible] OF THE DEEP.—S. S. Narrung, a floating wreck, arrives at Dover, England.

NEW DOCKS FOR MONTREAL.—Prince of Connaught officiates at opening ceremonies.

A WINTER DAY IN MOSCOW.—Hockey matches furnish animated Winter pastime.

LAST OF THE GOOSE-STEP.—German army abandons peculiar military walk.

GENERAL SAVOFF.—Victorious Bulgarian commander in camp at Kirk Kilisse.

LINCOLN.—Two famous American statues of the War President.

ANIMATED WEEKLY No. 48

Released through Universal Co.

PARADE OF THE NORTHERN GRENADIERS.—Reviewed by Princess Charlotte, sister of the German Emperor, at Breslau, Germany.

OXFORD vs. CAMBRIDGE.—Play a fast game at their annual hockey match at Beckenham, England.

THE IRISH CANINE SOCIETY.—Hold a successful show at the Society's Grounds, Dublin, Ireland.

NATIONAL CONVENTION MOVING PICTURE EXHIBITORS.—Meet at Columbus, Ohio.

"WHAT'S WHAT" IN NEW YORK.—The famous billion-dollar sky line.

MOTOR BOAT RACES.—Held on the Willamette River, Portland, Oregon.

LABOR DEMONSTRATION.—The striking garment workers meet at Union Square, New York.

FIGHTING THE FLAMES.—The largest ice house in the United States is destroyed at Omaha, Neb.

FASHIONS.—Latest creations in Easter millinery from the Paris shops. (By courtesy of Greenhut-Siegel Cooper Co., Paris-New York.)

FOLLOWING THE FLAMES.—The Royal Hunt Club start on their annual hunt through the streets of London.

JIM THORPE.—The hero of the Olympic Games signed to play ball with the New York Giants.

ENGLISH WAR BALLOON.—Departure from Farnborough on the journey that ended disastrously.

WHEELS OF COMMERCE—ASBESTOS.—Scenes taken in one of the largest Asbestos Plants in the world.

DISASTROUS CAVE-IN.—A McKinney, Texas, department store collapses, killing a score of people.

WHO'S WHO IN STAGELAND—FRANK McINTYRE.—The original "Traveling Salesman" poses for the Animated Weekly.

PATHE'S WEEKLY No. 7

LACONIA, WASH.—The tremendous falls of snow in the Cascade Mountains have seriously interfered with the railroads.

LOWENBURG, GERMANY.—Because of floods the people here are being driven from their homes.

NEW YORK, N. Y.—A seven car local on the Third Avenue elevated crashes into another train, killing one and injuring twelve. The passengers are compelled to climb from the windows to escape.

PARTENKIRCHEN, BAVARIA.—The sons of the German Crown Prince are here spending their mid-Winter rest from their studies.

CHARLESTOWN, MASS.—The old U. S. Frigate Wabash, once the pride of the American Navy, and now a receiving ship at the Navy Yard here, has been sold for the old iron she contains. The frigate will be burned.

NEWPORT, R. I.—An old bell, bearing the date 1702, and bearing an inscription showing it to have been presented to Queen Anne, is found beneath old Trinity Church and is placed in the care of the Rev. Stanley Hughes.

NEW YORK, N. Y.—The King of Cartoonists, Mr. Bud Fisher, draws the first series of the Mutt and Jeff pictures for Pathé Weekly.

GREAT WESTERN

FATHER AND SON (Feb. 15).—This drama deals for the most part with the ingratitude of a son who had gained promotion in the army and found himself outranking his father. The latter is a sergeant and has seen long service on the field of battle, but for some reason or other the son, who has been promoted to a lieutenancy, requests his father to retire so that he will not be humiliated by serving under his son. The father, on the other hand, takes it as an honor to serve under his offspring, but the latter still persists in his determination that the father must retire or seek other quarters. The broken-hearted old man finally decides to present his resignation to the colonel in command, but as a war is imminent, the veteran is urged to remain and go to the front in the cause of his country. He consents and covers himself with glory in many encounters, but on one occasion, during a review of the officers, the son, who is in command of a detachment of which his father is a member, deliberately fails to salute him when the officers are being congratulated for the valor. The old man's heart is almost broken and in the next encounter he pushes himself into the vanguard and not only saves his son's life but saves the day. During the battle he is cut down by a cavalryman in the ranks of the enemy and dies on the field of battle. His son is at his side and when the body is carried to the field hospital the commanding colonel orders that unusual dignities be shown. The son stands abashed at the side of the army stretcher and finally arises to uncover and show reverence to the body of the father whom he had urged to retire from the service.

On the same reel is a series of Danish landscape scenes showing interesting marine views of the coast of Jutland.

MAJESTIC

TEACHER WANTED (Feb. 9).—Mary, the pride of her father's heart and the adored of all the cowboys of the ranch, is as good a shot as any of them. Her father decides she must go East to school as she is growing up too wildly. So despite her protests and the boys' pleading, off she goes. Her father dies in the years that follow and when she is twenty she finds herself all alone in the world. In her Massachusetts school she receives an offer to come to Colorado and take charge of a little schoolhouse there. She accepts. Once out there, the boys think her a Boston schoolmarm and decide to play all sorts of tricks on her. Three of them enroll themselves as her scholars and do everything in their power to make the children laugh. Seeing that she cannot maintain order by kindness she resolves to use other methods. Next day she has her big sharpshooter hidden in her frock. When the first cowboy shows signs of foolishness she takes out her gun and bids him recite "Mary had a little lamb." He refuses; she plants a bullet in the ground right under his feet; before he realizes it he is reciting for all he is worth. His companions outside the windows are enjoying the joke as much as the little teacher. She submits all three of the boys to this same treatment, making them sing, dance, draw on the blackboard by reason of her skilful handling of the big gun. This action on her part so wins their respect that before the week is out she has a dozen suitors and before the end of the month she has accepted one, and once more the "Teacher Wanted" sign hangs on the schoolhouse door.

THE WINNER LOSES (Feb. 11).—Dick Downing, a lovable chap, is an inveterate gambler on everything that will admit of betting. His friend, Bob Burbank, is foxier and always bets—winning with provoking regularity. They both love Nell Gatewood, who lives with Aunt Elizabeth, an old maid and her legal guardian. Dick goes broke betting so frequently until he cannot carry out a plan to elope. He breaks his promise to stop betting and Nell is furious at him. She gives him one more chance and that very night he bets all his cab fare with Bob, loses—bets his pawn ticket, loses—bets his theatre tickets with which he was going to take Nell to the play and loses again. Dick is in despair. Bob calls Nell on the phone and tattles on his rival. Nell angrily agrees to go with him on the forfeited tickets. Dick stands at the theatre door as they enter and Nell snubs him. Walking along the street, dead broke, looking at the clock in Childs' restaurant, he notices a jolly old fat man, with a souse, being jostled by two pickpockets. He interferes with good effect, saves the old man's money. The fat man insists upon his accompanying him, to protect him further. He is so jolly that Dick agrees. The old fellow heads for a gambling house, and against his protests, Dick goes with him. The fat man begins to play poker with his enormous roll of money. He is an easy mark until Dick whispers to him that he is being cheated. The old fellow lets Dick take his place, and for the first time in months Dick wins! With another man's money he plays so shrewdly that he stops the cheating and breaks the house bank. They leave amid the angry looks of the gamblers. The old fellow insists upon accompanying Dick to his home. Late as it is, Dick finds some creditors waiting for him. The amiable souse insists on paying the bill with some of the money Dick has won. They go upstairs to Dick's room, where Dick puts his guest to bed and sleeps in a Morris chair. The next morning the old fellow is still sleeping when Bob comes in to tease his unlucky friend. Dick tells his story. Bob is incredulous and Dick calls up Nell to ask her forgiveness. She promises him one more chance if he promises never to gamble again. Dick does, and Bob laughs and departs. He calls on Nell that afternoon, proposes again and, on being refused, offers to wager that Dick will be betting more than ever. Dick is seen assisting the old man to his feet, dressing him and getting him ready for the street. The old chap insists on more champagne, however, and he starts the day well by taking some. Dick refuses to divide up on the money which he offers and the old fellow then asks Dick to take him to his office. He is a broker, and he creates a scene when he arrives at his office soused, in a dress suit the worse for wear and with his new-found friend. A clerk greets him with the news that a big industrial stock in which he is interested is falling fast on the Exchange. Back at Nell's home, Nell has agreed to wager ten kisses against a ten-pound box of candy that Dick will no longer bet—Bob to get the kisses. In the broker's office the old fellow suddenly gets a tip from a friend and calls in his clerk, ordering him to buy up every bit of the fluctuating stock. He turns to Dick, offers him half of the night's winnings again, offering to place it on the stock. Dick yields and the two are seen reading the returns over the ticker and losing all hope on it. Bob is pressing his suit with Nell back home—then Dick's luck turns with stocks. They are rewarded and the old broker pays him outright for his winnings, while Dick runs for a taxicab. He hustles uptown, stops at a parsonage for a minister and then races to Nell's home to tell her the good news.

He dashes into the parlor, finds Bob there, and is offended at what he believes to be Nell's going back on him.

Nell sees his pockets bulging out, asks the cause, and he unloads his profits. He admits that he has been speculating. Nell cries for a minute and Bob laughs exultantly. But Nell sees that Dick really loves her. She goes to him and he whispers something to her while the old maid aunt is gushing over Bob. Dick asks her to elope again, and this time she accedes. They slip down the steps to the automobile and Nell writes a note for the maid to bring up to Bob. The message reaches him as he is trying to stave off the attentions of the old maid aunt. It says, "Auntie is my guardian and pays all my bills. You have won the ten kisses. Collect and charge it to me. Nell." The old maid snatches the paper as Bob drops it to run to the window. There he sees the automobile speed away with Dick and Nell happy in it, and he sinks into a big Morris chair in a swoon. Auntie presses his hands, strokes his brow and kisses him back to consciousness again.

PUNCH

SOME DOCTOR (Feb. 13).—Young Dr. Green's village practice is small and he finds himself in straitened circumstances. One morning the landlord calls for his rent and states that the doctor must pay up or vacate. The doctor has a fertile brain, however, and hits upon a scheme that he thinks will raise the wherewithal. He writes a note:

"I am a poor outcast afflicted with smallpox. I die, rather than contaminate others.

"Despairingly,

"Jas. Smith."

Placing the note in the pocket of an old suit of clothes, borrowed from his gardener, he lays the clothes on the trunk of the local river and awaits developments. An old fisherman discovers the clothes, alarms the neighbors, and in a twinkling half the population of the village is eagerly examining the clothes of the supposed suicide for a mark of identification. They do not find the note, as it is tucked in the small watch pocket of the trousers. At this point Dr. Green appears and finds the note, which he reads. Of course, all are thrown into a panic through fear of contamination and rush the doctor off to his office, where he vaccinates all hands at one dollar per vaccination. When the landlord appears again for his rent he is paid instantly and also submits to a vaccination operation at the doctor's own rate.

On the same reel:

A CLOSE SHAVE.—A salesman passing through a Western town, sells safety razors to all the miners, much to the dissatisfaction of the one barber.

Some lady salesmen visit the town a few weeks later selling barber supplies, and the owner of the shop contracts to take a great quantity of materials if the girls will pose in his place as "lady barbers." They consent for the sake of the sale and the next day as the men pass the store they read a placard announcing "Lady Barbers in Attendance." One and all flock into the shop. The girls ask what razors they have been using. The safety razors are displayed, but the girls refuse to shave them unless they throw the safety razors away.

This is done in short order, and as each man takes his place in the chair, a girl presides—but only for a second. The barber deftly executes the shave—but the victim leaves, content, positive that he has been shaved by the girl.

That evening, after taking a big order, the girls board an East-bound train, leaving a crowd of miners mourning their loss.

Next day, they all stroll sadly into the old shop, minus their safety, and realizing how badly they were stung.

RELIANCE

BUD TILDEN, MAIL THIEF (Feb. 12).—Bud Tilden, a mountaineer, is in love with pretty Jeannette. Hank Holliday, his rival, tries to win the girl away from Bud. Finding this useless, he resorts to mean methods. He places an improper book in Bud's pocket and then, before all the men, he takes it out and shows them the sort of literature Bud reads. He decides that Jeannette must know of it, so, wrapping up the book, he addresses it to Jeannette and drops it in the mail. Determined that his sweetheart shall not see the volume, Bud holds up the carrier and secures the book. He is apprehended and arrested.

But at his trial, when the Judge hears the whole story, Bud is freed and Hank is taken into custody. Bud loses no time in jumping on his horse and making his way to Jeannette, who waits for him amid the Blue Mountains of Kentucky.

WITHIN THE TEN COUNT (Feb. 15)—Billy leaves his country home and starts for the city, determined to win fame and fortune as a pugilist. He has already shown some skill in the art and feels very confident of his ability. He is under the care of Larry Delevan, a well-known trainer, who feels confident he can make a big fighter out of the raw country boy. Billy leaves his sweetheart, Mary, back on the farm. At first he is only anxious for the money that it may bring her to him, and that he may give her the good things of life. But he meets Vida, a pretty show girl, and she uses all her arts and wiles on him with the result that he is soon infatuated with her and forgets Mary. Billy takes Vida out to various cafes in the city and she urges him to drink champagne, which he does, time and time again, thus breaking his training. Delevan is not pleased with Vida's influence on the boy and tries in many ways to break the intimacy.

The day of Billy's big fight arrives. The boy is in good condition and there seems no reason why he should not win the championship. Mary, unable to bear Billy's long silence, seeks him in the city and arrives on the day of the fight. In his dressing room she looks through a hole in the wall and watches the battle.

Billy feels very sure of his ability, but in the eighth round he is knocked senseless. He has lost; Delevan is finished with him. All his city friends desert him. Vida laughs at him; she cannot bother with a has-been. Desperate and alone, Billy finds himself on a park bench, a common tramp, when slowly the voice of the referee penetrates his brain; he is counting nine; one more and he will be the loser. It was all a dream; he has a chance still. With a great effort he scrambles to his feet and wins the fight.

Later, in his dressing room, surrounded by hosts of flattering friends, he remembers the dream and what would have happened had he been the loser and not the winner.

Mary comes forward and he takes her hand. Slipping off his championship belt, he hands

it to Delevan, saying. "I'm through." Delevan cannot believe it, but Billy is firm. He leaves the bright lights of Broadway and the glories of the ring and, hand in hand with the girl who truly loves him, he returns—home!

GAUMONT

ON THE BRINK OF DISHONOR (Feb. 25).—Mr. and Mrs. Darrell, contentedly married, invite Mr. and Mrs. Lorrimer, their city neighbors, to spend a week at their country home. Mr. Darrell finds Mrs. Lorimer interesting. His interest grows. Mrs. Darrell notices it. Mrs. Darrell, looking out of her window, sees her husband and Mrs. Lorimer in earnest conversation. Their actions are affectionate. When Mrs. Lorimer later comes into the house her reception by Mrs. Darrell is cold. In the evening Mrs. Darrell sees the silhouette of Mrs. Lorrimer in the hallway. It moves toward Mr. Darrell's study. Mrs. Darrell follows. She sees Mrs. Lorrimer sit at a desk and write a note. She leaves it on the table and silently returns to her room. Mrs. Darrell opens the note, which is addressed to her husband. It reads: "I am deeply hurt by your wife's attitude. To-morrow I shall be at your old shooting lodge, Louvray, at four o'clock. Until then we must not be seen together. Agnes Lorrimer." Mrs. Darrell seals the letter and puts it where she knows her husband will find it. She then writes to Mr. Lorrimer, who has gone away, telling him that his wife has the tryst appointment at the Louvray Lodge. Mr. Darrell and Mrs. Lorrimer meet at the Lodge. Suddenly the door is opened. Mrs. Darrell confronts them.

Mr. Lorrimer has received the anonymous letter. Enraged at the possibility of his wife's unfaithfulness, he hastens to the Darrell home. Mrs. Lorrimer is out. He takes a revolver and hurriedly goes out. Mrs. Darrell is accusing Mrs. Lorrimer and Mr. Darrell of their shame when the outraged wife sees Mr. Lorrimer dash up on his horse. Mrs. Darrell now regrets the move which will bring dire trouble to her husband. Accordingly, to save him, she has to save Mrs. Lorrimer.

She pushes Mrs. Lorrimer into an adjoining room. When Lorrimer rushes in, revolver in hand, there is only Mr. and Mrs. Darrell to receive him. He is quick to see, however, that all is not right. He senses the "double cross." The door, unfortunately, had not been altogether closed. He hears his wife move within. He dashes aside the door and, grasping the culprit by the hand, jerks her into the room where the Lorrimers wait. In spite of the suspicious circumstances it might never have become known to Lorrimer had not his glance fallen upon the table. Here, where it had been carelessly laid down, was another note to Darrell. It read: "My dear Friend: It would be a crime for you to ruin your wife's happiness. Also for me to break the heart of my husband. I will find an excuse for leaving your house to-night. Agnes."

There is an exchange of glances, a little anguish mixed with relief, and all four go out into the world to attain the conclusion which every spectator may draw for himself.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC.,

LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 572.
Office—133 Third Avenue

The Moving Picture Machine Operators Union No. 1 held their last regular meeting on Monday, February 3, 1913, at Teutonia Hall, 66 Essex street, New York. Pres. Robt. Goldblatt called the meeting to order at 12:30 A. M. The meeting was the last before the entertainment and ball, which takes place on Monday, February 10, 1913, at Palm Garden. There was a large attendance, and all business was settled pertaining to the ball. President Goldblatt told the boys that at the next meeting he will place before the body the proposition of sick benefit.

For the benefit of operators who are not familiar with advantages of our union. "Why should a physician join a medical society?" "Why should a lawyer affiliate himself with the Bar Association?" "What induces a business man to pay initiation fees and dues into the Chamber of Commerce?" These people join the society of their business or profession for the standing it gives them, for the advantages of exchange of ideas and community of effort along well defined lines. Labor unions uniformly secure better wages, shorter hours of labor, improved conditions and better treatment for all the men engaged in the trade.

GEORGE EPSTEIN
Recording Secretary M. P. M. O. Union No. 1.

Trades unions make for a high class of workmanship. A union card is an excellent guarantee of skill. Trade unions care for their sick and needy, and many dollars are given to charity.

Now, brother operators, it is for your benefit, and I advise you to get into the Moving Picture Machine Operators Union No. 1 of New York while the entrance fee is within your reach. In this issue you will see a picture of one of the trustees of this union, and with men of such character you can be proud to say brother to him, and surely a man of this kind is a pride to the industry. His name is Mike

MIKE BERKOWITZ
Trustee M. P. M. O. Union No. 1.

Berkowitz, and he was chief operator nineteen years at Eden Musee, on Twenty-third street, New York City, where there is to be seen the world in wax and many other interesting things. Brother Berkowitz is at present in business at 210 East Fourteenth street. The nature of his business is repairing machines and the concern is called The Emergency Machine Repair Company. Another picture in this issue is of George Epstein, Rec. Secy. of M. P. M. O. U. No. 1. Brother Epstein is another member to be proud of; his work for the organization would be hard to duplicate. He is an expert picture projector, working for the Educational Alliance. Brother Epstein is credited with the present system of books kept for the organization, and words are inadequate to tell of his great work.

As an example of peculiarity that many of the operators have to contend with when employed by exhibitors who have practically no knowledge of the technical side of the motion picture machine, film or other accessories of the theatre, is one that was experienced by one of our brothers, Ben Friedman. He is employed by a Jewish man, who, though as an employer is a prince, is nevertheless shy in his speaking and understanding of the English language. Here it is as Ben describes it:

"Last July, on one hot day, the excello arc lamps outside the theatre were giving trouble, and I naturally was asked by the boss to find the trouble, and found that the carbons were feeding too fast, causing the carbons to 'freeze' and cut off the light. I rectified the trouble and the boss naturally wanted to know what the cause was, and I for the moment forgot that he would not grasp the meaning of the technical term 'freezing.' I said to him, 'Pop, the carbons were froze,' and he answered me, 'How kin dis be, der carbons should freeze in der summertime?'"

* * * * * * *

Next regular meeting will be Monday, February 17th. Nomination of officers and other interesting business. A full attendance is requested.

INTERNATIONAL ALLIANCE THEATRICAL STAGE EMPLOYEES

Policy of the Moving Picture News

The following night lettergram and my answer will speak for themselves. Unfortunately the forms were closed for February 1st issue.—Ed. M. P. N.

Cleveland, O., Jan. 29, 1913.

Mr. Alfred H. Saunders,
30 West 13th Street, New York.

Kindly explain in the next issue of the News the policy it maintains towards the International Alliance Theatrical Stage Employees and the new faction of operators in New York City. Also is Ralph Knaster on the editorial staff and employed to officially edit the "Chat Column" An answer will be greatly appreciated by myself and many others of Local No. 160 International Alliance Theatrical Stage Employees.

S. M. HULBERT.

New York, Jan. 30, 1913.

Mr. S. M. Hulbert,
Local 160, International Alliance Stage Employees,
Cleveland, Ohio.

Dear Sir:

Your night letter received this A. M., too late for this week's issue of the News. In reply thereto, I beg to state that the policy I maintain towards the I. A. T. S. E. is perfectly harmonious and absolutely neutral. At the same time the motion picture operators, in my opinion, are a strong enough body of men to have an organization of their own to manage their own affairs and be entirely independent of any other union.

I do not know whether the same position of affairs exists in Cleveland as does in New York, but I am given to understand that in New York a spotlight worker is able to run a moving machine in the same theatre, and by so doing can hold practically two positions, but that a moving picture operator is not allowed to operate the still more simple spotlight. This is why the auxiliary in New York seceded from the I. A. T. S. E. Personally, I have nothing whatever against any of the unions, and the I. A. T. S. E. has just as much freedom to the colmuns of the News as have the Local No. 1.

Ralph Knaster is not one of the editorial staff and is not employed officially to edit the Chat Column. He has simply availed himself of my offer to every union in the country to send me particulars of what their union is doing, and is practically the only one who has accepted this offer.

When in Chicago I visited the members there; in St. Louis I also saw the secretary, while in Cleveland I also saw an official of your auxiliary, and in each instance I was promised full reports of the meetings, but up to the present none of them have materialized.

If you wish to say anything controverting matters that appear in the Chat Column, your letter or statements will have as much prominence as does Ralph Knaster's. This answer will appear following your telegram in our issue of the 8th, and if you have anything further to augment or any statement to make, I will be very glad to receive it for insertion in that issue.

Yours faithfully,
(Signed) ALFRED H. SAUNDERS.

MANUFACTURERS' NOTES

It is reported that Jack London and E. Phillips Oppenheim will shortly enter into a contract with a moving picture company of New York to deliver to them two scenarios a week.

* * * *

In its annual report, just issued, the Motor Boat Club of America, whose officers had charge of the international races for the Harmsworth Cup last fall, announces that the fast motor boat Tech, Jr., which attempted to break the time record for a mile over the measured course in Huntington Bay on the day following the international races, was not officially timed.

The Heins trophy, which was the prize offered for the fastest mile, will therefore go to the Baby Reliance III, owned by Commodore J. Stuart Blackton, of the Atlantic Yacht Club, and also of the Vitagraph Company of America, which covered the mile at the average speed of 32.23 knots or 37.11 statute miles an hour.

* * * *

In a recent telegram received by the Universal Film Company from the Progressive Investment Company, Portland, Oregon, the highest praise was awarded one of the recent Universal releases entitled "Sheridan's Ride."

* * * *

The Electric Club of Chicago held the largest meeting of its history last Thursday noon in the banquet hall of the Sherman House, the full membership of 600 being in in attendance. After the business of the day was transacted in the report of the nominating committee of officers for the ensuing year, Charles E. Nixon, of the Selig Polyscope Company, made an address on "The History and Current Condition of the Moving Picture Industry." The discourse was illustrated with the great Selig films, "The Coming of Columbus" and "The Count of Monte Cristo."

* * * *

Among the members of the Selig Stock Company who have been selected to challenge the Essanay Bowling Club for places in this club are Kenneth Langley, Chris Lane, Art Tobin, J. Edw. Hungerford, Charles H. France, Al Tobin, Jack Nelson, Charles Clary, Gabe Pollock, Colin Reed, Harry Lonsdale and Carl Winterhoff.

* * * *

By a vote taken at the meeting of the Picture Players in Los Angeles on January 25th, Mabel Normand was elected to lead the grand march with President Fred Mace at the Picture Players ball, to be held at the Shrine Auditorium on February 14th.

* * * *

John Bunny, it is reported, has been offered $1,250 a week to appear on the bill at the Wintergarten, Berlin. It has also been quoted that a large Seattle picture house has offered Bunny $1,000 for any week he may select.

* * * *

The first release of the Ramo films, which are manufactured by the Directors' Film Corporation, will be a split-reel comedy, "Parcels Post" and "Cupid and the Curios," as the subjects. They will place on the market two releases weekly, which will be divided between comedy and drama.

* * * *

J. Frank Brockliss, an extensive buyer of American films in England, is in New York for a short visit.

* * * *

C. Lang Cobb has been appointed to the position of publicity and sales manager of the Ramo Film Company.

* * * *

Wray B. Physioc, formerly director of technical composition for Pathe-Freres, has been appointed to the dramatic directorship of the Ramo Film Company, while Epes Winthrop Sargent will handle the comedy end.

* * * *

The Garden of Allah Film Company have moved their headquarters from the Forty-fifth Street Exchange Building to 116 West Thirty-first street, near Sixth avenue.

* * * *

The five Kinemacolor camera men in charge of Frederick Villiers, noted war correspondent, are being kept stationed by him at points in the Balkans where hostilities are most liable of outbreak. It is expected that the Kinemacolor history of the war, in consequence of the above, will be very complete.

* * * *

Gilbert Clayton, for many years well known as a stage director, has been engaged by the Kinemacolor Company of America to stage some of the Natural Color Fashion Films, which are becoming such a feature of the Kinemacolor service. Mr. Clayton was stage-manager for James T. Powers in "Two Little Brides," which closed some two weeks ago.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Jan. 18—Between Life and Deatb (2 reels).
Jan. 25—What the Unknown Conceals (2-reel Dr.) .....
Feb. 1—Between Life and Death (2 reel Dr.)
Feb. 8—What the Unknown Conceals (2 reel Dr.) .....
Feb. 15—The Hand of Justice (2 reels)....

AMERICAN

Feb. 1—Women Left Alone (Dr.).....1000
Feb. 3—Andrew Jackson (2 reels) (Hist. Dr.) 2000
Feb. 6—His Sacrifice (Dr.).....1000
Feb. 8—Calamity Anne's Vanity (Farce Dr.) 1000
Feb. 10—The Fugitive (Dr.).....1000
Feb. 13—Pecos Pete in Search of a Wife (Com.) 1000
Feb. 15—The Romance (Dr.).....1000
Feb. 17—Finer Things (Dr.).....1000
Feb. 20—The Cowboy Heir (Dr.).....1000
Feb. 22—Love Is Blind (Dr.).....1000
Feb. 24—When the Light Fades (Dr.).....1000

AMMEX

Jan. 23—Love and Circumstances (Dr.)....1000
Jan. 30—Boss of the Ranch (Dr.).....1000
Feb 6—Memories (Dr.).....1000
Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 17—The Coward (Dr.).....1000
Feb. 20—The Quality of Mercy (Dr.).....1000

BISON (UNIVERSAL)

Jan. 18—Regimental Pals (1 reel).....
Jan. 21—The Genius of Fort Lapawai (2-reel Dr.) .....
Jan. 25—A Gambler's Last Trick (1-reel Dr.)
Jan. 28—Sheridan's Ride (3 reel Mil. Dr.)..
Feb. 1—Cowboy Sports and Pastimes.....
Feb. 4—Mona of the Modocs (2 reels)....
Feb. 8—A Frontier Mystery (2 reels).....
Feb. 11—On the Frontier Line (2-reel Dr.)...
Feb. 15—In the Red Man's Country (2-reel Dr.) .....
Feb. 18—The Song of the Telegraph (2 reels)

BRONCHO

Dec. 25—The Prospector's Daughter (Dr.)...
Jan. 1—The Burning Brand (2-reel Dr.)..
Jan. 8—In the Ranks (2-reel Dr.).....
Jan. 15—A Blue Grass Romance (2-reel Dr.)
Jan. 22—A Shadow of the Past (2 reel Dr.).
Jan. 29—The Struggle (2 reel Dr.).....
Feb. 5—When Life Fades (2 reels).....
Feb. 12—The Wheels of Destiny (3 reels)...

CHAMPION

Jan. 13—Sins of the Father (Dr.).....
Jan. 20—The Deatb Trail (Dr.).....
Jan. 27—The Marked Card.....
Feb. 3—The Rich Mr. Rockamorgan (Com.).
Feb. 10—A Daughter of Virginia (Dr.).....
Feb. 17—Her Stepmother (Com.).....

COMET

Jan. 11—The Faitbless Nurse (Dr.).....1000
Jan. 13—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—The Bridegroom's Offense (Dr.)...1000
Jan. 20—A Very Busy Man (Com.).....1000
Jan. 25—A Child of Nature (Dr.).....1000
Jan. 27—The Contest (Com.).....1000
Feb. 1—Easy Money 1000
Feb. 3—A Striking Resemblance.....1000

CRYSTAL

Jan. 26—The False Alarm.....
Feb. 2—With Her Rival's Help (Com.)....
Feb. 2—Box and Cox (Com.).....
Feb. 9—Accident Insurance .....
Feb. 9—Her Lady Friends.....
Feb. 16—Strictly Business .....
Feb. 16—An Awful Scare.....
Feb. 23—That Other Girl.....
Feb. 23—Schultz's Lottery Ticket.....

ECLAIR

Jan. 19—Life in India.....
Jan. 21—The Gallop of Death (Dr.).....1000
Jan. 23—The Spectre Bridegroom (Com. Dr.).2000
Jan. 26—After the Shipwreck (Dr.).....1000
Jan. 28—The One Who Had to Pay (Dr.)...1000
Jan. 30—The Little Mother of Black Pine Trail (Dr.).....1000
Feb. 2—The American Niece.....
Feb. 2—Bathers in Ceylon.....
Feb. 4—For the Child's Sake (Dr.).....1000
Feb. 6—The Love Chase (Com.).....2000
Feb. 9—The Guilty Hand (Dr.).....1000
Feb. 11—The Trail of the Silver Fox (Dr.).1000
Feb. 13—A Large Evening (Com.).....1000
Feb. 16—The Terrible Daughter (Com.).....1000
Feb. 18—The Telegraph Operators (Dr.)....1000
Feb. 20—The Great Unknown (2 reels) (Dr.).2000
Feb. 23—Willy Wants to Cure His Father (Com.) 500
Feb. 23—A Dead Town (Scenic)..... 500

FRONTIER

Jan. 15—The Last Run of the Santa Fe Coach (Dr.) .....
Jan. 22—The Surveyor and the Pony Express (Dr.) .....
Jan. 29—The Wild Flower of Pino Mountain (Dr.) .....
Feb. 5—The Branded Six-shooter.....
Feb. 12—The Ranch Girl's Measurements (Com. Dr.) .....
Feb. 19—The Girl of the Range (Dr.).....

GAUMONT

Feb. 1—Educational and Topical.....
Feb. 4—"Say Uncle," French Alpine Manœuvres .....
Feb. 6—Dogs Will Be Dogs.....
Feb. 6—Deep Sea Shell Fish.....
Feb. 8—Educational and Topical.....
Feb. 11—Hop O' My Thumb.....
Feb. 13—Catching the "Big Sneeze".....
Feb. 13—Under the Microscope.....
Feb. 15—Educational and Topical.....
Feb. 18—When All Was Dark.....
Feb. 18—The Vale of Ossola.....
Feb. 20—Love Thy Neighbor.....
Feb. 22—Educational and Topical Subject...
Feb. 25—On the Brink of Dishonor.....
Feb. 27—Watch Your Watch.....
Feb. 27—Denizens of the Deep.....

GEM

Jan. 28—A Northwoods Romance (Dr.).....
Feb. 4—Billy's Board Bill.....
Feb. 11—Billy Fools Dad .....
Feb. 18—Billy's Strategy (Com.).....

GREAT NORTHERN

Jan. 18—The Test (Com. Dr.)..... 984
Jan. 25—John Steals a Furlough (Com.)..... 679
Jan. 25—The West Coast of Jutland (Sc.).. 294
Feb. 1—The Aviator's Generosity (2-reel Dr.) 2000
Feb. 8—An Orphan's Conquest (Com. Dr.)..1000

IMP

Feb. 1—A Winning Ruse (Com.).....
Feb. 1—Professor Bunion (Com.).....
Feb. 3—A Spicy Time (Com.).....
Feb. 6—The Man Outside (Dr.).....
Feb. 8—The Marriage Lottery.....
Feb. 8—Cocoa Industry at Panama.....
Feb. 10—Fresh Air Filkins (Com.).....
Feb. 13—In a Woman's Power (2 reel Dr.)..
Feb. 15—Binks Did It.....
Feb. 15—Ben the Stowaway.....
Feb. 17—Hello, Central, Give Me Heaven (Dr.) .....
Feb. 20—An Imp Romance (Dr.).....
Feb. 22—Binks the Strikebreaker.....

ITALA

Dec. 9—Keeping in Style (Com)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Jan. 31—When Lincoln Paid (2-reel Dr.)....
Feb. 7—The Favorite Son (2 reels).....
Feb. 14—Smiling Dan (1 reel).....
Feb. 21—The Counterfeiter (2 reels).....

KEYSTONE

Feb. 13—Mabel's Heroes .....
Feb. 13—Her Birthday Present.....
Feb. 17—Heinze's Resurrection .....
Feb. 20—A Landlord's Troubles.....
Feb. 20—Forced Bravery .....
Feb. 24—The Professor's Daughter.....
Feb. 24—A Tangled Affair.....

LUX

By Prieur

Jan. 24—The Magic Carpet (Com.)..... 301
Jan. 24—Detective Knowall on the Trail (Com.) 678
Jan. 31—Faint Heart Never Won Fair Lady (Com.) 413
Jan. 31—Arabella as a Chimney Sweep (Com.) 449
Feb. 7—Tickets, Please (Com.)..... 636
Feb. 7—Wonderful Fruits (Com.)..... 315
Feb. 14—Leopold and the Leopard (Com.)... 685
Feb. 14—A Modern Architect (Com.)..... 300

MAJESTIC

Feet

Feb. 9—Teacher Wanted .....
Feb. 11—The Winner Loses.....
Feb. 16—The Hired Dress Suit.....
Feb. 18—Girl, Artist and Dog.....
Feb. 23—Shirts and Shocks.....
Feb. 25—The Message in the Cocoanut (2 reel) .....
Mar. 2—A Kimona Tragedy.....

MECCA

Feb. 1—A Man's Woman (Dr.).....
Feb. 8—In the Web (Dr.).....
Feb. 22—The Call of Mother Love (Dr.)....

MILANO

Dec. 14—The Apache Vow (two-reel Dr.)...
Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Feb. 3—One on Auntie.....
Feb. 3—Jed Holcomb's Prize Box.....
Feb. 5—Fatty and the Bandits.....
Feb. 7—The Strike Breaker.....
Feb. 10—Aunt Betty's Revenge.....
Feb. 10—In Temperance Town.....
Feb. 12—The Little Peacemaker (Dr.).....
Feb. 14—The Mystery Cave (Dr.).....
Feb. 17—When a Man Marries.....
Feb. 17—Tournament of Roses.....
Feb. 19—The Harvest (Dr.).....
Feb. 21—The Purchase Price (Dr.).....

PILOT

Feb. 13—The Blacksmith's Story.....
Feb. 20—The Two Glasses.....

POWERS' PICTURE PLAYS

Jan. 29—How He Won Her (Com.).....
Jan. 31—The Rugged Coast (Dr.).....
Feb. 5—Sunbeam .....
Feb. 7—Their Mutual Friend.....
Feb. 12—The Man Higher Up (Com.).....
Feb. 14—His Ideal of Power (Dr.).....
Feb. 19—Snow White (3 reel Feature).....
Feb. 21—Two Sides of a Story (Dr.).....

PUNCH

Feb. 6—Tom, Dick and Harry on the Job (Com.) 500
Feb. 6—Just Kids (Com.) 500
Feb. 13—A Close Shave (Com.)..... 500
Feb. 13—Some Doctor (Com.)..... 500
Feb. 20—By Parcel Post (Com.)..... 500
Feb. 20—Rowdy Starts Something (Com.).... 500
Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....

RELIANCE

Feb. 1—A Wife's Battle (Dr.).....1000
Feb. 5—The Strike Leader (2-reel Dr.).....2000
Feb. 8—An American Queen (Dr.).....1000
Feb. 12—Bud Tilden, Mail Thief (Dr.).....1000
Feb. 15—Within the Ten Count.....
Feb. 19—The Bells (2 reel).....
Feb. 22—Evelyn's Strategy .....
Feb. 26—The Birthday Cake.....
Mar. 1—The Lure of the City.....

REX

Jan. 30—The Angelus (Dr.).....
Feb. 2—The Labyrinth (Dr.).....
Feb. 6—At Midnight.....
Feb. 9—His Sister .....
Feb. 13—The Widow and the Widower (Com.)
Feb. 16—Billy's Double Capture (Com. Dr.)..
Feb. 20—Below Stairs (Com.).....
Feb. 23—Two Thieves .....

SOLAX

Jan. 31—The Scheming Woman (Dr.).....
Feb. 5—Overcoats .....
Feb. 7—The Monkey Accomplice.....
Feb. 12—The Eyes of Satan.....
Feb. 14—The Thief .....
Feb. 19—Bursty's Homes, Defective.....
Feb. 21—Till the Day Breaks.....
Feb. 26—The Bashful Boy.....

THANHOUSER COMPANY

Jan. 24—The Floorwalker's Triumph.....
Jan. 26—Her Nephews from Labrador.....
Feb. 2—His Uncle's Wives.....
Feb. 2—Seven Ages of an Alligator.....
Feb. 4—When the Studio Burned.....
Feb. 7—While Mrs. McFadden Looked Out..
Feb. 7—Los Angeles, the Beautiful.....

VICTOR

Jan. 10—The Lie (Dr.) .....
Jan. 24—Sunny Smith (Com.).....
Jan. 31—The Trifler (Dr.).....
Feb. 7—Percy H. Baldwin—Trifler.....
Feb. 14—The Duellists (Com.).....

AS IN A LOOKING GLASS
(Monopol 3-reel Feature)

On Wednesday night, February 5th, an interesting production, with the popular picture actress, Marion Leonard, in the lead, was exhibited at the Broadway Theatre to an appreciative audience consisting of press representatives and others.

Barring one or two inconsistencies which could be overlooked, the production is one of unusual merit. The story might have had its inspiration from Kipling's "Vampire," for the woman is pictured as a lure for men. Some wonderful effects have been obtained through flashing on the screen scenes emblematic of the real nature of the woman, but the climax of interest and appreciation was reached when Cupid kisses the old witch which the young woman is mirrored as being, and from the blackened form emerges a beautiful woman dressed in pure white.

There is no doubt that the Monopol Film Company will score a tremendous success with this picture.

RUBY COMBINATION FEATURES

In a short interview obtained with Leon J. Rubenstein, of the recently incorporated film company known as the Ruby Feature Film Company, it was ascertained that among the Ruby Combination Features, by which name the product of the company will be known, will appear a number of subjects of special interest to educators and philanthropists. One of the subjects now under preparation deals with juvenile delinquency.

In connection with this picture, Mr. Rubenstein has secured the consent of a number of noted men prominent in the movement for the suppression of crime, to photograph them with the moving picture camera. Some of the films which have already been obtained, the writer was privileged to see.

Later on white slavery will be dealt with in film by the Ruby Feature Film Company.

IOWA NOTES

If the Burke bill now in the Iowa legislature passes, this state will have one of the most drastic motion picture censor laws in the United States. It provides a state board and forbids the showing of any films showing crime, pictures built upon sensational plots of the dime novel sort whose general effect is to put wrong ideas into the heads of boys and girls, or pictures which in any way appeal to the baser passions.

* * * *

Fire which destroyed the Meffhifer block in Hampton, Iowa, caused the explosion of five hundred motion picture reels belonging to the Viles Film Exchange. The company sustained a $2,500 loss with no insurance.

William Lawrence, who has been playing the role of Joshua Whitcomb in "The Old Homestead" for nearly ten years, passed through Iowa last week with his company. Mr. Lawrence thinks he has found three reasons for the decadence of the modern drama. He names them in the following order: automobiles, moving pictures and vaudeville. He claims that autos have shortened the New York season by about two months. Vaudeville, of course, has long been a detractor from the legitimate stage. It will probably be a source of considerable satisfaction to motion picture managers to know that Mr. Lawrence places them ahead of vaudeville in the race for patronage that formerly belonged to the drama

GEO. C. TUCKER.

The week of January 13th saw the beginning of another extensive improvement in the plant of the Selig Polyscope Company's Western branch in Los Angeles. Property recently acquired immediately north of the studio will be utilized in extending the grounds clear to Duane street, thus giving the plant a fine frontage on three sides of the block. The great concrete mission wall which is such a distinguished feature of the Edendale valley, where the studio is located, will be extended to and along Duane street, and will be parked inside and out, as is the older wall, with grass and flowers. It will encompass a number of new ornate concrete buildings, which are needed to house the increasing equipment and additional acting force of the Selig Pacific Coast establishment.

Do Your Patrons Know You?

You can make the weekly Gaumont Graphic your official House Organ. At an inconsiderable cost we will devote the whole of one of its pages to you and your theatre.

This edition you can then give or sell at a nominal price to your patrons.

You are too shrewd not to appreciate the value of this advertising.

Write for prices and details.

Gaumont Co.
Flushing
New York City

KINEMACOLOR SUCCEEDS WITH QUADRUPLE EXPOSURES

Remarkable success has been achieved by the Kinemacolor Company of America in their endeavor to secure triple and quadruple exposures of scenes, each scene in color.

Utilizing the triple or quadruple exposure of scenes, ghostly visitors may be made to pass between the audience and the players of the drama pictured, and yet both players in the actual scene and players in the "ghostly" scene which intervenes, are shown in absolutely natural color. The new process is already in use by the five Kinemacolor companies which are now producing comedies and dramas in California.

POWER'S INSTALLATION

The Orpheum Theatre, of Boston, Mass., has just installed through the People's Vaudeville Co. of New York, a Power's Cameragraph No. 6-A.

MOVING PICTURE MACHINE OPERATORS' PROTECTIVE UNION

Washington, D. C., Jan. 22, 1913.

Editor Moving Picture News:

Local No. 224, of Washington, D. C., hereby extends a cordial invitation to all operators and brother members who visit Washington during the coming inauguration to visit their headquarters, third floor, Gayety Theatre, Ninth street, between E and F streets, N. W., and register. Any information desired will be accorded them. Members wishing accommodations, kindly communicate with D. L. Ormes, secretary Local No. 224, M. P. M. O, Gayety Building, Washington, D. C.

Yours respectfully,
President and Business Agent.
B. A. SPELLBRING,

LICENSEES OF PATENTS CO.

BIOGRAPH

		Feet
Jan.	9—The Best Man Wins (Com.)	
Jan.	9—The Bite of a Snake (Com.)	
Jan.	13—Pirate Gold	
Jan.	16—An Adventure in the Autumn Woods	
Jan.	20—Kissing Kate (Com.)	
Jan.	20—The High Cost of Reduction (Com.)	
Jan.	23—The Tender-Hearted Boy	
Jan.	27—The Misappropriated Turkey	
Jan.	30—The Masher Cop	
Feb.	3—Brothers	
Feb.	6—Oil and Water	
Feb.	10—The Press Gang (Com.)	
Feb.	10—Oh, What a Boob (Com.)	
Feb.	13—A Father's Lesson (Dr.)	

CINES

George Kleine

Jan.	14—The Velino River and Falls, Italy (Sc.)	100
Jan.	14—A Fishermaiden's Heart (Dr.)	900
Jan.	18—An Absent-minded Lover (Com.)	500
Jan.	18—Taming the "Spooks" (Com.)	500
Jan.	21—She Shall Not Know (Dr.)	1000
Jan.	25—Plot and Counterplot (Dr.)	1000
Jan.	28—A Lesson from the Past (Dr.)	1000
Feb.	1—The Beautiful Falls of Marmore, Velino River, Central Italy (Sc.)	200
Feb.	1—The Doctor's Love Affair (Dr.)	800
Feb.	4—A Strenuous Courtship (Com.)	450
Feb.	4—An Invincible Sleuth (Com.)	550
Feb.	8—A Deal in Stocks (Dr.)	1000
Feb.	11—For Mother's Sake (Dr.)	1000
Feb.	15—One on Them (Com.)	1000
Feb.	18—Views of Narni and Lake Trasimeno (Travel)	420
Feb.	18—The Conjurers (Com.)	580
Feb.	22—His Redemption (Dr.)	1000
Feb.	25—Fooling Papa (Com.)	600
Feb.	25—When a Man's Married (Com.)	400
Mar.	1—A Martyr to Duty (Dr.)	1010

EDISON

Jan.	11—The Maid of Honor (Dr.)	1000
Jan.	13—The Lake Geneva Camp of the Y. M. C. A., Lake Geneva, Wis. (Des.)	400
Jan.	13—The Office Boy's Birthday (Com.)	600
Jan.	14—At Bear Track Gulch (Dr.)	1000
Jan.	15—The Title Cure (Com.)	1000
Jan.	17—Leonie (Dr.)	1000
Jan.	18—The Mountaineers (Dr.)	1000
Jan.	20—The Man He Might Have Been (Dr.)	1000
Jan.	21—The Ambassador's Daughter (Dr.)	1000
Jan.	22—The Power of Sleep (Com.)	1000
Jan.	24—False to Their Trust (seventh story of "What Happened to Mary" Dr.)	1000
Jan.	26—The Lorelei (Dr.)	1000
Jan.	27—The Dancer (Dr.)	1000
Jan.	28—A Day that Is Dead (Dr.)	1000
Jan.	29—A Serenade by Proxy (Com.)	1000
Jan.	31—A Perilous Cargo (Dr.)	1000
Feb.	1—The Princess and the Man (Dr.)	1000
Feb.	3—Over the Back Fence (Com.)	975
Feb.	4—The Phantom Ship (Dr.)	1000
Feb.	5—How They Outwitted Father (Com.)	1000
Feb.	7—Sally's Romance (Dr.)	1000
Feb.	8—The Governess (Dr.)	1000
Feb.	10—Barry's Breaking In (Dr.)	1000
Feb.	11—The City of San Francisco (Sc.)	1000
Feb.	12—Dangers of the Street (Des.)	500
Feb.	12—A Heroic Rescue (Com.)	500
Feb.	14—The Doctor's Photograph (Dr.)	1000
Feb.	15—The Old Monk's Tale (Dr.)	995
Feb.	17—Confidence (Com. Dr.)	1000
Feb.	18—His Enemy (Dr.)	1000
Feb.	19—The Welsh Rabbit (Com.)	1000
Feb.	21—The Will of the People (Dr.)	1000
Feb.	22—The Minister's Temptation (Dr.)	1000
Feb.	24—In a Japanese Tea Garden (Com.)	1000
Feb.	25—The Ranch Owner's Love Making (Com. Dr.)	1000
Feb.	26—The Newest Method of Coaling Battleships at Sea (Des.)	325
Feb.	26—All on Account of a Transfer (Com.)	675
Feb.	28—A Will and a Way (Eighth story of "What Happened to Mary" (Dr.)	1000

ESSANAY FILM CO.

Jan.	9—Alkali Ike in Jayville (Com.)	1000
Jan.	10—Jimmy (Com. Dr.)	1000
Jan.	11—Broncho Billy and the Outlaw's Mother (Dr.)	1000
Jan.	14—China and the Chinese (Edu.)	1000
Jan.	15—The Girl at the Brook (Dr.)	1000
Jan.	16—The Closed Door (Dr.)	1000
Jan.	17—What George Did (Com.)	1000
Jan.	18—Broncho Billy's Brother (Dr.)	1000
Jan.	21—The Thirteenth Man (Dr.)	
Jan.	22—The Sheriff's Child	
Jan.	23—The Laird of McGillieuddy (Com.)	
Jan.	24—The Farmer's Daughter (Dr.)	1000
Jan.	25—Broncho Billy's Gun-play (Dr.)	1000
Jan.	28—The Voice of Guiseppe (Com.)	1000
Jan.	29—The Melburn Confession (Dr.)	1000
Jan.	30—The Sheriff's Story (Com. Dr.)	1000
Jan.	31—Hypnotism in Hicksville (Com.)	1000
Feb.	1—The Making of Broncho Billy (Com.) Dr.)	1000
Feb.	4—The Ranchman's Blunder (Dr.)	
Feb.	5—Love and LaVallieres (Com.)	1000
Feb.	6—Don't Lie to Your Husband (Com.)	1000
Feb.	7—The Broken Heart (Dr.)	1000
Feb.	8—Broncho Billy's Last Deed	1000
Feb.	11—Odd Knotts (Com.)	1000
Feb.	12—The Girl in the Case (Com.)	1000
Feb.	13—Across the Great Divide (Western)	1000
Feb.	14—The Three Queens (Dr.)	1000
Feb.	15—Broncho Billy's Ward (Dr.)	1000

KALEM CO

Jan.	27—The Turning Point (Dr.)	1000
Jan.	29—The Pride of Angry Bear (Dr.)	1000
Jan.	31—The Horse That Wouldn't Stay Hitched (Com.)	
Jan.	31—St. Augustine, Florida (Sc.)	
Feb.	1—The Senator's Dishonor (Dr.)	
Feb.	3—The Prosecuting Attorney (Dr.)	1000
Feb.	5—In the Power of Blacklegs (Dr.)	1000
Feb.	7—Three Suitors and a Dog (Com.)	
Feb.	7—The Matrimonial Venture of the "Bar X" Hands (Com.)	
Feb.	7—The Last Block House (2 reels special Dr.)	2000
Feb.	8—Lady Peggy's Escape (Dr.)	1000
Feb.	10—The Buckskin Coat (Dr.)	1000
Feb.	12—The Bell of North Wales (Dr.)	1000
Feb.	14—The Game Warden (Com.)	
Feb.	14—Trixie and the Press Agent (Com.)	
Feb.	15—A Life in the Balance (Dr.)	1000

LUBIN

Jan.	25—The Insurance Agent	
Jan.	27—The Guiding Light (2 reel Dr.)	
Jan.	27—The Girl of Sunset Pass (Dr.)	
Jan.	28—On the Threshold (Dr.)	
Jan.	30—What's in a Name (Com.)	
Jan.	30—She Must Elope (Com.)	
Jan.	31—The House in the Woods (Dr.)	
Feb.	1—Private Smith	
Feb.	3—The Lost Note	
Feb.	4—A Motorboat Party	
Feb.	4—The Missing Jewels	
Feb.	6—Keeping Up Appearances	
Feb.	7—The Price of Jealousy	
Feb.	8—The Miser	
Feb.	10—Down on the Rio Grande	
Feb.	11—The Higher Duty	
Feb.	13—Orange Growing	
Feb.	13—The Rest Cure	
Feb.	14—The Regeneration of Nancy	
Feb.	15—The Mayor's Waterloo	
Feb.	17—Wild Man for a Day	
Feb.	17—Training a Tightwad	
Feb.	18—The Engraver	
Feb.	20—Annie Rowley's Fortune	
Feb.	21—Art and Honor	
Feb.	22—The Unknown	
Feb.	24—The Teacher at Rockville	
Feb.	25—Importing Cattle from Mexico to the U. S.	
Feb.	25—The Female Detective	
Feb.	27—The Supreme Sacrifice	

G. MELIES

Dec.	19—A Woodland Christmas in California (Dr.)	1000
Dec.	26—Jack's Burglar (Com.)	1000
Jan.	2—Tempest Tossed (Dr.)	1000
Jan.	9—Her Great Chance (Dr.)	1000
Jan.	16—The Kiss of Salvation (Dr.)	1000
Jan.	30—The Gypsy's Warning (Dr.)	1000
Jan.	23—A Ballad of the South Seas	1000
Feb.	13—Unmasked by a Kanaka	1000
Jan.	31—A Tale of Old Tahiti (2 reels)	2000
Feb.	6—A Gypsy's Warning (Dr.)	1000
Feb.	20—St. Joseph's Taper (Dr.)	1000
Feb.	27—Molly's Mistake (Dr.)	1000

PATHE FRERES

Jan.	17—Along the Riviera (Travel)	
Jan.	18—The Family Jar (Com.)	
Jan.	20—Pathe's Weekly, No. 4	
Jan.	20—The Ways of Destiny (Dr.)	
Jan.	21—The Birth of a Dragon Fly (Science)	
Jan.	21—The Making of a Book (Ind.)	
Jan.	22—The Unfulfilled Oath (Dr.)	
Jan.	23—The Halfbreed (W Dr.)	
Jan.	24—The Part Played by Air in Respiration (Science)	
Jan.	24—The Genet (Edu.)	
Jan.	25—The Elusive Kiss (Com.)	
Jan.	27—Pathe's Weekly No. 5	
Jan.	28—Max Joins the Giants	
Jan.	29—Hubby's Polly (Com.)	
Jan.	30—Saved by His Horse (Western)	
Jan.	31—The Chameleon	
Jan.	31—The Making of Hats	
Feb.	1—The Great Prayer of the Arahs	
Feb.	1—Along the Columbia River (Sc.)	
Feb.	3—Pathe's Weekly No. 6	
Feb.	4—The Pitcher Plant	
Feb.	4—The Swedish Submarine Manœuvres	
Feb.	5—A White Rose (Com.)	
Feb.	6—The Bear Hunter (Dr.)	
Feb.	7—French Army Manœuvres	
Feb.	7—The Opening Bud	
Feb.	8—The Peace Council (Com.)	
Feb.	10—Pathe's Weekly No. 7	
Feb.	10—A Drama in the Air (Special Dr.)	
Feb.	11—The Electrotyping Process (Edu.)	
Feb.	11—The Salt Industry in Sicily (Ind.)	
Feb.	12—The Artist's Trick (Dr. Com.)	
Feb.	13—The Clutch of Conscience (W. Dr.)	
Feb.	14—The Hedgehog	
Feb.	14—Borneo Pottery	
Feb.	17—Pathe's Weekly No. 8	
Feb.	18—Love (Com. Dr.)	
Feb.	19—The Prodigal Brother (Dr.)	
Feb.	20—Maggie Tries Society Life (Com.)	
Feb.	21—The Great Centipede (Science)	
Feb.	21—How the Briar Pipes are Made (Ind.)	
Feb.	22—His Date with Gwendoline (Com.)	
Feb.	22—Picturesque Tasmania (Travel)	

SELIG

Jan.	27—The Miner's Justice (Wes. Dr.)	1000
Jan.	28—A Canine Matchmaker (Com.)	1000
Jan.	29—The Empty Studio (Dr.)	1000
Jan.	30—The Lesson (Dr.)	1000
Jan.	31—The Altar of the Aztecs (Dr.)	1000
Feb.	3—The Governor's Daughter	1000
Feb.	4—Sweeny and the Million	1000
Feb.	5—The Three Wise Men (Dr.)	1000
Feb.	6—How It Happened	1000
Feb.	7—The Artist and the Brute	1000
Feb.	10—Pierre of the North (Dr.)	1000
Feb.	11—"Don't Let Mother Know"	1000
Feb.	12—Her Only Son	1000
Feb.	13—Bill's Birthday Present	1000
Feb.	14—Buddha	1000
Feb.	14—A Little Hero	
Feb.	17—Two Men and a Woman (Dr.)	1000
Feb.	18—The Pink Opera Cloak (Dr.)	1000
Feb.	19—The Early Bird (Com.)	1000
Feb.	20—The Yosemite Valley in Winter (Edu.)	
Feb.	20—Nobody's Boy (Dr.)	
Feb.	21—Range Law (Dr)	1000
Feb.	24—The College Chaperon (Com.)	1000
Feb.	25—The Flaming Forge (Dr.)	1000
Feb.	26—Yankee Doodle Dixie (Com.)	1000
Feb.	27—The Bank's Messenger (W. Dr.)	1000
Feb.	28—The Understudy (Dr.)	1000

URBAN ECLIPSE

George Kleine

Jan.	1—Laughing Billy (Com.)	400
Jan.	1—A Four-footed Cupid (Com.)	600
Jan.	8—Along the Coast of Dalmatia, Austria (Travel)	200
Jan.	8—Kidnapping the Fiddler (Com.)	800
Jan.	15—Two Men and a Girl (Dr.)	
Jan.	22—Balkan War Territory (Sc.)	1005
Jan.	29—Hubby Does the Cooking (Com.)	400
Jan.	29—The Bulgarian Army in the Balkans (Top.)	600
Feb.	5—Curing a Temper (Dr.)	1000
Feb.	12—A Business Shark (Dr.)	1000
Feb.	19—Snakes and Frogs (Edu.)	265
Feb.	19—Getting Even (Com.)	735
Feb.	26—Blackpool, the Coney Island of England (Travel)	350
Feb.	26—Animals in the London Zoo (Edu.)	300
Feb.	26—His New Watch (Com.)	350

VITAGRAPH

Jan.	27—Two Sets of Furs (Com.)	
Jan.	27—The Coke Industry (Edu.)	
Jan.	28—When Mary Grew Up (Com.)	1000
Jan.	29—And His Wife Came Back (Com.)	1000
Jan.	30—The Smoke from Lone Bill's Cabin (Dr.)	1000
Jan.	31—How Fatty Made Good (Com.)	1000
Feb.	1—It Made Him Mad (Com.)	1000
Feb.	3—Cutey and the Twins (Com.)	1000
Feb.	4—Classmates' Frolic (Com)	
Feb.	4—Elephant's Toilet (Com.)	
Feb.	5—The Skull (Dr.)	1000
Feb.	6—Stenographer Troubles (Com.)	1000
Feb.	7—The Whispered Word (Western)	1000
Feb.	8—The Joke Wasn't on Ben Bolt (Com.)	1000
Feb.	10—A Trap to Catch a Burglar (Com.)	1000
Feb.	11—Papa Puts One Over (Com.)	1000
Feb.	12—Buttercups (Com.)	
Feb.	12—The Panama Canal (Dr.)	
Feb.	13—The Weapon (Dr.)	1000
Feb.	14—The Chains of an Oath (2 parts)	2000
Feb.	14—The Man Higher Up (Com.)	1000
Feb.	15—Polly at the Ranch (W. Com.)	1000
Feb.	17—A Corner in Crooks (Com.)	1000
Feb.	18—Just Show People (Dr.)	1000
Feb.	19—Beau Brummel (Dr.)	1000
Feb.	20—Mr. Ford's Temper	
Feb.	20—Views of Ireland	
Feb.	21—Cinderella's Slipper (Com. Dr.)	1000
Feb.	22—The Locket (Dr.)	1000
Feb.	24—Suspicious Henry (Com.)	1000
Feb.	25—When the Desert Was Kind (West.)	1000
Feb.	26—The Final Justice (Dr.)	1000
Feb.	27—Tim Crogan's Foundling (Com. Dr.)	1000
Feb.	28—The Old Guard (Dr.)	
Feb.	28—Governor Wilson (Edu.)	

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of twelve **beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

SCENARIOS

We want Highest Class contribution—Comedies Specially Desired.

KINEMACOLOR CO.
1600 BROADWAY, NEW YORK

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

Get in Touch With Us
for our new 1913 Small Camera—Will be ready soon—Complete $100.00 with 200 feet, magazines, lens. and tripod. We lead them all. Watch others follow.
SPECIAL EVENT FILM MFG. CO., Inc.,
248 West 35th Street, New York City.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

Have You Failed To Sell?
If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!
Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

THE Picture and Vaudeville Theatre Information Guide and Advertiser. Price, now, 10c. Lewis Hetz, 302 East 23rd St., New York.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

MOVING PICTURE MEN!
Write for particulars concerning our "QUALITY SLIDE" agency proposition. We make stock slides, advertising slides—any kind of slides.
TROY SLIDE & SIGN CO.
Pub. Sq., E., Troy, Ohio

EXHIBITORS
SEE OUR WONDERFUL CLOCK OFFER ON PAGE 4

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock. also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

MAJESTIC

TUESDAY, FEBRUARY 11th

"The Winner Loses"

A TYPICAL "MAJESTIC" REFINED COMEDY FULL OF LAUGHTER AND PRETTY GIRLS

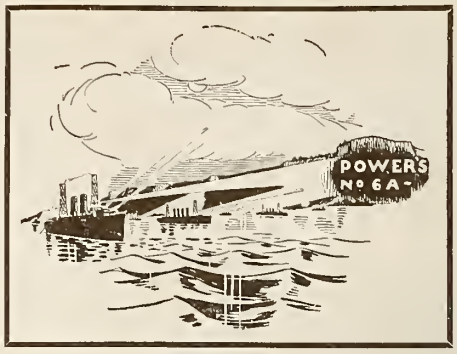
Staged by EUSTACE HALE BALL with

The Clever Majestic Players

Don't Miss—"TEACHER WANTED"—It's Great!!

Released Sunday, Feb. 9th **The Mutual Program**

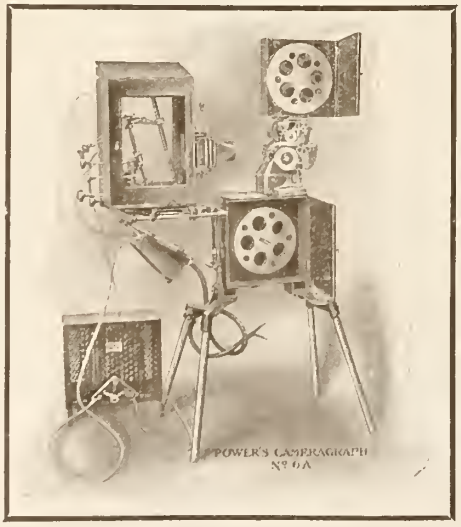
Pointing the Way



Power's Cameragraph No. 6A

POWER'S CAMERAGRAPH is built for service as well as used by the "Service." This statement is proved by the fact that installations have been made at the following places:

Fort Sill, Oklahoma; Fort Scriven, Ga.; Fortress Monroe, Hampton Roads; Fort Ethan Allen, Vermont; Fort Totten, N. Y.; West Point Military Academy; Annapolis Naval Academy; Army Y. M. C. A., Boston; League Island Navy Yard, Philadelphia, Pa.; Post Exchange, Camp Elliott, Canal Zone; Fort Leavenworth, Kansas; Fort Wadsworth, N. Y.; and aboard the U. S. S. "Florida," "Utah," "Panther," "Nashville," "Franklin," "Wyoming," "Dixie," "Arkansas," "Culgoa."



MR. EXHIBITOR:

What is favored by the "Service"
Is good enough for you;
Put in a CAMERAGRAPH 6A
and YOU'LL get service, too.

Write for Catalogue D, giving full details.

MANUFACTURED BY

NICHOLAS POWER COMPANY

90 Gold Street **New York City**

THE LEADING MAKERS OF MOTION PICTURE MACHINES

FEB 25 1913

MOVING PICTURE NEWS

VOLUME VII
No. 7

FEBRUARY 15
1913

PERIODICAL DIVISION
1913

PRICE
TEN
CENTS

"THE BELLS"
Reliance (two reel) release
February 19th

"The Bells"

RELIANCE

TWO REELS

RELIANCE

TWO REELS

WITH

MR. E. P. SULLIVAN

IN HIS FAMOUS CHARACTERIZATION

OF MATHIAS

WEDNESDAY FEB. 19 1913

Ambrosio

OUR NEXT BIG FEATURE

The Knights of Rhodes

A big spectacular historical subject, introducing the capture of the famous island of Rhodes by the Sultan Soliman's army.

READY FOR SHIPMENT NOW. DON'T WRITE; WIRE!
TERRITORY SELLING FAST

OUR NEXT REGULAR RELEASES ARE

FEBRUARY 22d **"MARCUS, THE VENETIAN TRIBUNE"** IN TWO REELS
A wonderful tragedy of the first days of Venice, by the greatest of Italian poets, Gabriel D'Annunzio.

MARCH 1st **"LOVE AMONGST THE LIONS"** IN TWO REELS
A sensational story full of powerful and absorbing incidents—a really great lion picture.

MARCH 8th **"MARITZA"** IN TWO REELS
A POWERFUL DRAMA OF THE BALKAN WAR—VIVID BATTLE SCENES, SURROUNDING A STRONG STORY

TO-DAY, YES; BUT to-morrow may be too late, so get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.
WHY? 1st—It gives you an exclusive every week, as we sell but one exchange in each territory.
2d—Every subject is worth featuring and is especially selected for the American market.
LAST BUT NOT LEAST—You get that perfect AMBROSIO photography.

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

EXHIBITORS

everywhere are taking advantage of our generous offer to teach them or their operators to become efficient camera men.

LOCAL EVENTS BRING TREMENDOUS RETURNS

OUR COMPACT MARVEL is the only complete Motion Picture Photographing outfit on the market today.

OUTFIT CONSISTS OF THE FOLLOWING:

1 Motion Picture Camera.
4 Film Magazines.
1 Panoramic Tripod.
1 Leather Plush Lined Camera Case.
1 B & L Zeiss-Tessar prof. f 3/5 Lens.
1 Carrying Case for Tripod.
1 Tilting Table Attachment.

THIS OUTFIT WITH COMPLETE INSTRUCTIONS SELLS FOR

$150

WHYTE-WHITMAN CO.

36 EAST 23rd STREET WRITE FOR CATALOG **NEW YORK CITY**

OUR LATEST NONPAREIL FEATURE

Lost Memory

OR

At the Mercy of Fate

Thrills and Heart Interest Are Cleverly Entwined in This Out of the Ordinary Production

STORM IN THE FOREST
LIGHTNING WORKS HAVOC
RESCUE BY GYPSIES
WILD RIDE ON TRAIN TOP

TERRITORIAL RIGHTS NOW SELLING
(Write for List of Authorized Exchanges)

ATTRACTIVE ONE, THREE and SIX SHEET LITHOGRAPHS
EXCEPTIONALLY LARGE PHOTOS FOR LOBBY DISPLAY

GREAT NORTHERN SPECIAL FEATURE FILM CO.

42 EAST 14th STREET, NEW YORK CITY

FILM SUPPLY CO. OF AMERICA

FILM SUPPLY CO. OF AMERICA

USEFUL TO YOU?

The Gaumont Graphic

CONTAINS:

SYNOPSES OF REGULAR RELEASES

SYNOPSES OF STATE RIGHT RELEASES

LIST OF SUBJECTS ON GAUMONT WEEKLY

Which Can Be Removed and Hung Up For Lobby Display. Also for This Purpose Are Pictures of Regular Releases With Terse Descriptions.

Interesting, Sprightly Stories about Motion Picture Subjects.

Acting on the principle that what is worth reading is worth paying for, we ask you to send us 25c for a six month's subscription, 26 weekly numbers. If you're not sure about it being a good money's worth, send for a month's free copies.

A HOUSE ORGAN FOR YOU

For $15.00 we will give you an edition of 1,000 copies; for $25.00, 3,000 copies of the Gaumont Graphic, one page devoted to pictures and write-up of yourself and your theatre. These copies you can give to your patrons or sell for a cent each.

People would like to know about you, the seating capacity of your theatre, its attractions, etc. The advertising value to you would be great. Take this opportunity before your competitor does.

GAUMONT COMPANY

Flushing, New York City

Gaumont

Gaumont

PILOT FILMS

"ONE-REEL FEATURES"

TO THE TRADE:-

We take this means of thanking the trade for the many orders we have received on our first release. The enthusiasm with which "The Blacksmith's Story" has been received is certainly very gratifying.

Our second release "THE TWO GLASSES", FEBRUARY 20TH, is better than our first, and remarkable for its diversity of scenes; where the author, Ella Wheeler Willcox, has drawn a pretty story of the conversation between the wine glass and the water glass.

Our third release for FEBRUARY 27TH, "THE DOLL AND THE DEVIL", is a highly costumed spectacular comedy from the old French opera, arranged by Roy L. McCardell, and will be the first film to give the trade an idea of the efficiency of our new plant, both in the depth and largeness of the scenes; not to mention the fine lustrous photography obtained by our extensive lighting system.

GEO. A. MAGIE

PILOT FILMS CORPORATION

WE WANT GOOD SCENARIOS

120 SCHOOL ST., YONKERS, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII **February 15, 1913** **Number 7**

A SMALL BOY AND A LARGE PANIC

FOLLOWING up my editorial of last week I want to say that I have written for particulars to the Department of the State Fire Marshal at Albany, and have received some good information in reply, which I will be able to take up in an early issue, as the correspondence is not quite complete. In the meantime, I would like to ask the Exhibitors the main cause of panics, —in nine cases out of ten the reply would be—the smoke from the booth —or, the flames from the apertures coming from the film. Now, how can this be avoided? Very simply, and to aid in this I am sending the suggestion to the Fire Department at Albany, that it may be embodied in the state law. Before it is made a law, I want the exhibitors, everywhere, to immediately follow out the suggestion made. It is very simple and can be procured by the outlay of a few cents.

If we take the average booth, we find three or four apertures, one to look out, one for the rays from the machine to go through, and generally another for utility purposes. Covering these, there is generally provided a drop shutter, which, when the booth gets hot, or the flames reach the cord, or thread holding the shutter suspended, immediately closes it and releases the shutter so that it drops down. In how many cases does this act? I question once in a dozen times, therefore to avoid the first panic, A PANE OF OPTICAL GLASS SHOULD BE GLAZED IN EVERY APERTURE OR WINDOW OF THE BOOTH. This will exclude any smoke getting into the audience, and will exclude any flame, and to a very large extent, deafen the noise of the machine.

Some of my readers may ask "Where am I to get optical glass?" It can be procured from any good plate glass dealer, who for a few cents will fit these windows to the apertures in the booth. Yes, but this may refract the rays, say some. Not at all Every booth that Kinemacolor uses is provided with plate glass in the apertures, and as is well known, no light is lost, the pictures appear on the screen perfect, so that if the Fire Department of New York City will only compel every booth to be equipped with glass in the apertures where necessary, one great source for panics will be eliminated.

Now then, Mr. Exhibitor, for your own sake, for your own comfort of mind, for the safety of your patrons, do as I have said, and let me know who is the first to adopt this method voluntarily, otherwise it must be made compulsory.

THE OPERATORS' BALL

It was my privilege, as well as pleasure, to be in attendance at Palm Garden, New York City, on the occasion of the operators' ball. I have attended many functions, civic, fraternal and social, and while comparisons are "odious," yet I must take my hat off to the operators for the admirable manner in which they managed the function, and I can say with absolute truth that of all the 2 500 odd guests present not one went away dissatisfied. Great credit must be given to Ralph Knaster for the way he worked, and also to Robert Goldblatt and the committee around him for the quality of results.

It was very fitting testimonial in the shape of a loving cup that was presented to President Goldblatt for his untiring work in organizing such a splendid body of operators as Union No. 1 holds, and every one of the audience appreciated the testimonial, which was presented in a fitting speech by our good friend "Bunny." Even in the midst of festivities Goldblatt's heart and thought went out to the garment workers, who are on strike. He made a touching appeal to the members present and taking the loving cup round, he gathered quite a little in the way of collections to aid these workers I sincerely trust that this is only one occasion of many that the operators of New York and vicinity will hold festival.

Alfred H. Saunders.

Mr. George A. Magie, of the Pilot Film Company, is leaving the city for an extended trip among the different exchanges in the interests of the company. His first stop will be Philadelphia.

SUIT OF HENKLE VS. UNIVERSAL FILM CO. FOR RECEIVERSHIP WITHDRAWN

Three big pieces of news were given out just before the Moving Picture News went to press.

First: Messrs. Carl Laemmle and W. H Swanson have bought out Mr. P. A. Powers' stock in the Universal Company.

Second: Mr. Powers has resigned as vice-president of the Universal and member of the board of directors.

Third: The so-called receivership suit filed against the Universal by a former employee named Henkle has been withdrawn.

Mr. Powers owned $204,000 worth of Universal common stock and $75,000 worth of preferred. All this is now owned jointly by Mr. Laemmle and Mr. Swanson.

The utmost good feeling exists between the parties to the deal. It is said that disagreement as to the best policy of the company caused the sale and purchase of the stock.

"We are sorry to lose Mr. Powers personally," said Mr. Laemmle to the News, "but we had reached a point where it was a case of buy or sell. Matters are now in such shape that the atmosphere is cleared and we can put into immediate effect some of the many progressive ideas we have had in mind."

THE GREAT UNKNOWN

(Eclair Two-Reel Feature)

Among the picture stories of the Canadian Northwest which have been recently produced, "The Great Unknown," from Eclair, stands out as a shining example of what can be accomplished with the exhilarating atmosphere of that irresistible land

Even the sleds and the dog teams have been pressed into service in this remarkable picture, and it is astonishingly easy while witnessing the passing of the picture on the screen to imagine oneself on snow shoes, plodding through the powdery white of the Northland.

The story opens in a saloon. A stranger, an unkempt old man, opens the door and enters. After a few preliminaries usual in saloon life, the old man proceeds to tell his story.

The story is one of pathos and disappointment. When a young man he had lost his fortune. The girl whom he was to have married accompanied him to the hills to seek a fortune in the mines. Failing to strike it rich right away, the young woman, unable to stand the constant privation and disappointment, upbraids him. The old man pictures himself tramping through the snow and eventually, through the information of an Indian girl, making a rich strike. On his way back to the young woman he becomes exhausted with privation and cold.

His rival, a man supposedly a friend, comes across him lying unconscious on the trail. He leaves him where he is, and goes to the young woman, telling her that he is dead. The unconscious man is, however, discovered by the Indian maid and cared for. On his return to his cabin he finds the young woman married to the other man.

The story ends with him denouncing the keeper of the saloon, who is in reality the very man of whom he has spoken, who has sat with his wife, listening to the story. The lights go out, two pistols flash, and the last scene shows the two men lying dead, the woman prostrate with grief on the breast of the stranger.

NEWMAN EQUIPS NEW THEATRE

The Newman Manufacturing Company, Cincinnati, and 101 Fourth avenue, New York City, have equipped the new North Star Amusement Company's theatre, 106th street and Fifth avenue, New York, with all the brass frame, easel and rail work. This theatre is considered by authorities to be one of the finest modern picture theatres in the world. The Newman Manufacturing Company were selected to do this work and given preference on account of their reliability and the high-grade work that they turn out.

A. G. WHYTE'S NEW EXHIBITORS CAMERA

Mr. A. G. Whyte informs us that his camera is going ahead by leaps and bounds. The exhibitors are sending many eulogistic letters and orders are rushing in faster

THE CAMERA AT WORK

than he can supply. All this is very gratifying to Mr. Whyte, considering the short time the camera has been before the public.

POWER'S NO. 6-A INSTALLATION

Power's No. 6-A Cameragraph has been installed in the State Hospital for the Insane at Raleigh, N. C., by the A. & B. Moving Picture Supply Company.

This machine will be used for the entertainment of patients and is the first installation of its kind in the State.

THE HIRED DRESS SUIT
Majestic release February 16.

THE BELLS
(Reliance Two-reel Release)

Never was a story for the screen more wisely chosen than that of "The Bells." Written, dramatized and produced upon the legitimate stage almost before the first embryonic idea of the moving picture had taken on any definite shape, it comes to us to-day as one of the most remarkable adaptations to film that the motion picture era has known.

"The Bells," which in its dramatized form is an adaptation from M. M. Erckmann, Chatrian's book entitled "The Polish Jew," by Leopold Lewis, was first produced at the

SCENE FROM "THE BELLS" (RELIANCE)

Royal Lyceum Theatre, London, on November 25, 1871, with Sir Henry Irving, then plain Henry Irving, in the role of Mathias, and had a run of one hundred and fifty-one consecutive nights.

In the Reliance production of "The Bells" they have been particularly fortunate in being able to avail themselves of the services of E. P. Sullivan, who starred in the production with his own repertoire company all through the United States

Needless to say, Mr. Sullivan is thoroughly at home in the difficult role of Mathias and in consequence of this fact, and of the efficient support given him in the capable work of other members of the Reliance Company, the

SCENE FROM "THE BELLS" (RELIANCE)

production has that smoothness and finesse which we can only hope may be attendant on more of the moving picture productions of the future. In the dream scenes in the picture the most remarkable effects have been secured, and the action of the pictured story and the tale of the mesmerized man are almost simultaneous in the double exposure work of this portion of the film.

The cast, which may be interesting to the reader, is as follows:

Mathias	E. P. Sullivan
Christian	Irving Cummings
Annette	Gertrude Robinson
Walter	George Seigmann
Hans	Wilbur Hudson
Mesmerist	James Ashley
Polish Jew	Irving Lewis
Katherine	Sue Balfour
Sozel	Margaret Wheeler

This film, which is in two reels, will be released February 19th.

VITAGRAPH TO RELEASE AMUSING EPISODES FROM "PICKWICK PAPERS"

The drollery of Charles Dickens, as illustrated in his conception of "Pickwick Papers," is so quaintly different from our modern ideas of comedy in situation and action as to have taken its place among the semi-classic in English literature. The bas-relief, the piquancy with which the characters of Dickens stand forth from their oftentimes sombre backgrounds establish in the motion picture

SCENE FROM "PICKWICK PAPERS" (VITAGRAPH)

field an opportunity for clever character actors which has had no precedent and which will doubtless never be excelled.

From the Fagin of "Oliver Twist" to the multiplicity of characters, quaint and weird, in "Barnaby Rudge," the

SCENE FROM "PICKWICK PAPERS" (VITAGRAPH)

little Nell of "Old Curiosity Shop," we come to the comedy element in the mind of the great novelist, as depicted in the adventures of Mr. Pickwick. And here we come to the point where the laugh of the intelligent reader is joined by the illiterate of at least two nations, as well as of those in a higher walk of life. The little boy will laugh with his much-read granddad at the sorry adventures of

the good-natured Pickwick when John Bunny, in his inimitable interpretation of Mr. Pickwick, steps forth upon the ghostly screen of the picture theatre.

The Vitagraph Company took a step in the right direction when they sent their people to England to the exact location of the scenes of the Dickens masterpiece, in order to give a true representation of the humor of the novelist as set forth in "Pickwick Papers." The conception of the part of Pickwick by John Bunny could hardly be improved upon.

Three of the adventures of Pickwick are now ready for release, of which the writer has been privileged to see only two, namely, "The Adventure of the Honorable Event" and "The Adventure of the Westgate Seminary," both of which have been delightfully interpreted.

It is understood that should the first three reels be gratefully received by an appreciative public, other films of adventures from the same work will follow in the near future. The first release date on the "Pickwick Papers" series will be February 28th.

"THE LOST MEMORY"

(Great Northern Special)

In view of the fact that original themes for the motion picture story seem to be growing more scarce each day, the Great Northern special feature film, in two reels, viewed by us a few days ago is of special interest.

To say that this film, which is entitled "The Lost Memory," is most remarkable from every aspect is not saying too much. The splendid and spontaneous action of the piece as maintained by those to whom were entrusted the principal roles and by those who so ably supported them in the smaller roles, is something in itself

THE LOST MEMORY
Great Northern Special Feature.

worthy of mention. Seldom has there been seen in pictures a more splendidly enacted drama.

The camera man, too, has made an extraordinary bid for laurels, which he has most assuredly won, for what could be more remarkable in photographic effect than the approach of the thunder storm, its actual occurrence, and the picture of the terrible disaster through the falling of the lightning-struck tree?

The story is that of a wealthy merchant who, having loaned a considerable amount of money to a banking firm in a distant town, is informed of the danger of bankruptcy in which the firm stands, through the dishonesty of one of its employees. He is urged to visit the bank, and when the second warning telegram arrives he immediately hurries away in his automobile, intending to reach the distant town with all possible speed. The machine, however, breaks down on the road. He hires another and proceeds on his journey. A terrible thunder storm breaks overhead and the tree accident of which we have already spoken occurs, the tree falling upon the automobile and crushing it.

At the inn when the second automobile was pressed into service a passenger was taken aboard whose likeness

THE LOST MEMORY
Great Northern Special Feature.

to the wealthy merchant was most remarkable. This man was killed in the accident, while the merchant, though not injured bodily, suffered complete loss of memory. A natural sequence of events follows; the dead man is taken for the merchant, and the merchant wanders away, unable to tell where he is or who he is. At last, after sojourning for some time in a gipsy camp, he takes to the road again, steals a ride on top of a train, is jostled off and eventually

THE LOST MEMORY
Great Northern Special Feature.

finds his way to his own dwelling. His memory returns as he looks at a photograph of his little daughter.

The story is good and has a wealth of sensation without the too frequent disgusting play of melodramatic action.

REMARKABLE DISPLAY OF ALASKAN PICTURES

Mention was made in this magazine some time ago of the work of Beverly B. Dobbs in collecting moving pictures of life as it is in the far North. Our attention was again drawn to this interesting collection of moving pictures of life as it is in the Far North. Our attention was the explanatory remarks of the photographer, in Carnegie Hall on Friday and Saturday evenings last.

Mr. Dobbs has spent some ten or twelve years in preparing the collection of pictures. One of the most remarkable animal pictures, possibly, that has ever been exhibited is that of a tremendous flock of walrus, principally cows with their young. The surface of the sea is one moving mass of these huge beasts. Mr. Dobbs tells us he has been waiting some ten years to get just such a picture as this. The scene of this remarkable revelation is in the Arctic Ocean, off the coast of Siberia.

WILLIAM LORD WRIGHT'S PAGE

FICTION is stranger than truth, but truth is a handy little article for the purpose of making fiction appear less fictitious. One can imagine things that couldn't be, but psychologists say one cannot do it without having a foundation of things that could be—nay, that have been.

The human mind is limited by its experience.

Elementary psychology is brought to mind by a news dispatch from Mexico City. Assuming its truth, it goes a step ahead of what we have termed as impossible in moving picture shows.

It goes the "red-blooded" scenario one better.

But hear the boiled-down dispatch—the bald account of a combat pre-Homeric and post-Cohanic:

> Three Americans dining in a restaurant here took umbrage at insulting remarks made by Mexicans. A fight ensued, the Americans using only their fists. These three whipped twenty Mexicans, and then the police were summoned. It required the combined efforts of twelve policemen to arrest the Americans. Several policemen were injured.

This cold telegraphic report vindicates all the three-reel features. Three Americans (we can see them—cool, athletic, smiling, close-up centre) whip twenty Mexicans without turning a hair. The minions of the law rush into the picture. Armed to the teeth and four to one against our Anglo-Saxon champions, "several of the policemen were injured."

Talk about Roland at Roncesvalles! Talk about Leonidas, David, Sampson or Lincoln J. Carter! Is not this latest feat of derring-do an appropriate subject for an epic? It is thus that the traditions of a mighty race are made and carried forward within and without the moving picture play.

* * * *

In Days of Old

In days of old, we used to read
In Addison's choicest diction,
In Sterne and Fielding—and indeed
In much more recent fiction.
No longer pays, in later days
To turn a volume's pages.
The scene upon the picture screen
Most of our time engages.

* * * *

John Bunny is Sir John Falstaff in real life—minus the whiskers. He tips the beam at 283 pounds, although he is less than 5 feet 5 inches in height. His face is his fortune. Bunny's rotund countenance has made Vitagraph comics famous. He has a new forty-horsepower touring car, but is fearful of running it over ten miles an hour. Everyone knows him. "Last summer when I was abroad, posing for a series of 'Pickwick Papers,' I had many amusing experiences," said Bunny the other day. "The Vitagraph films had been shown in England for a long time and I was recognized everywhere I went. One night in Belfast I left my hotel to take a stroll. Hardly had I gone a block when I ran into three young Irish girls. One of them let out a loud yell. 'Holy Saint Patrick!' she cried, ''tis th' man in the picthures!'"

Senseless Criticism

Senseless criticism of the moving picture should cease. They are more a power for good than many of the things that have long been accepted as beneficial. The pictures of life in foreign countries are far more interesting than the dry geographies and histories in the schoolroom. It is difficult to see why people who love the moving pictures should be any worse than those who attend the varieties or the vaudeville theatres. The price is within the reach of the poor, and these people are entitled to as much enjoyment out of life as their more fortunate brothers. If the moving pictures are taken away, the dullness of their existence will be rendered more unbearable. They are entitled to both sunshine and shadow.

"Kind friends," The Great Reformer cried (he works one day in seven), "refrain from moving pictures or you'll never get to heaven! These picture shows, for young and old, they surely are pernicious!" So declared the Great Reformer, and he glared around officious.

"The patrons of these picture shows neglect their shops and homes. It's true they may work hard all day, but they have no right to roam. They should pay a silver offering and just listen to me, while I tell each and every one just what is best to see."

"Were you ever in a picture show?" asked the laborer big and strong. "Well, no," the Great Reformer said, "but I know that they are wrong!" But the Great Reformer's hearers did not care to longer stay—they just hastened to the picture show, few steps across the way.

The moving picture shows have come to stay, regardless of what some people have to say against them. Honest criticism is unobjectionable, but notoriety seekers who strive to condemn the good with the evil should be disregarded. othing is perfect. But then , again there are few things wholly bad. Every sensation monger in the country has taken a whack at the moving pictures. The majority of them, when cornered, admit that they have never visited a moving picture theatre and are amazed when one informs them of the educational and otherwise elevating releases found in the picture theatres. When ignorance is bliss, it is folly to be wise—sometimes.

* * * *

Sentence Sermons

And the ticket seller said, as now: "How many?"—II Samuel xxiv:3.

Does the ticket seller say "How many," at your theatre, or isn't there anyone for him to say it to? If there isn't, Mr. Exhibitor, it's your fault. If you have a good operator who doesn't hurry over the film title, someone who can tastefully play the pictures, comfortable seats, and courteous attendants, the ticket seller will say "How many?" Otherwise it will be "Not any."

He made a release to the provinces.—Esther ii:18.

This releasing to the provinces, beloved, is a serious matter. The provinces, as you may realize, is a rather wide stretch of country west of New York, a territory where the money comes from. The people of these provinces have been restless of late. They have been requesting less of the exaggerated Western stories, the blood-and-thunder films and the overdrawn melodrama. They have been demanding the consistent and convincing firm telling the stories of the everyday people. Those producers who do not listen to the provinces will very soon not be releasing to them.

Many will seek to enter in and shall not be able.—Luke xiii:24.

This, my brethren, can well apply to the popularity of the moving picture. Many on a Saturday evening, or any other evening, for that matter, are seeking to enter and are not able. This proves convincingly that good pictures are in a preponderance and are able to overshadow those releases which might be, in vulgar parlance, off-color. When the open market comes, only the meritorious pictures will survive, and the great public will continue to seek to enter.

* * * *

We have our days of deep mental depression over the general political situation of motography when it seems as if we were on a permanent boiled cabbage basis.

For Those Who Worry O'er Plots and Plays

Everybody Writes, Including Father

LET us paraphrase that once popular ditty, "Everybody Works but Father," with "Everybody Writes, Including Father." Everybody is writing moving picture scripts, and father sometimes writes two or three. It is a rather new form of literary endeavor and was introduced when the moving picture became popular.

A few years ago the film manufacturer employed a hack writer who evolved little stories about the small boy who went into the street with sneeze powder, and caused everyone he met to sneeze. Then came the runaway horses, the Wild Western chases, and the five-cent "penny dreadful" stories. But the moving picture continued to gain new converts with startling rapidity and new ideas were essential The moving picture manufacturers then discharged their hack writers for scenario editors, who in turn advertised in moving picture trade journals and various magazines for "moving picture plots."

Then came the flood of manuscripts. Ideas on every conceivable subject were written up and fired into the editorial departments of the film producers. The editorial departments were enlarged and assistant readers were employed until, to-day, the more prominent moving picture concerns have staffs of men and women who read the picture play manuscripts and return those found unavailable.

Everybody writes 'em; the work looks quite easy. Really it is a most difficult form of literary labor and requires thought, time and study. About one picture play manuscript in every fifty is found available; about one writer in every one hundred succeeds as a picture playwright.

Prices paid for available plots vary. When the impossible manuscript is received but which nevertheless contains an unusual idea, the author is offered from $10 to $15 for his or her idea alone. A staff writer revamps the story in technical form about the idea. Sums varying from $20 to $100 are paid for manuscripts which contain an original idea suitable to the moving picture screen and presented in proper technical form.

Strange as it may seem, the successful writer of magazine and book fiction does not shine in the picture play writing profession The men equally successful as short story and picture play writers are few and far between. One reason, according to L. S. McCloskey, of Philadelphia, Pa., editor of the Lubin Company, is that the short story writer is too apt to approach picture play writing with contemptuous disdain. He will not study the limitations of the moving picture screen and is likely to believe that any old idea will do for the moving pictures.

"You would be surprised to see some of the names attached to manuscripts we receive," said Giles R. Warren, director of the Victor Company. "Some of them are names associated in the minds of the public with the highest forms of literature. Poets, for instance! We cannot film poetry, but I guess they must write the real stuff, for they, together with other literary stars, seem to be all of a quake for fear somebody will find out they are trying to earn an honest dollar or two catering to the film man. They need not sit up nights worrying. We don't get many good ones from these writers The trouble is that if they have an idea that's worth anything they can't bear to part with it to a film maker. They save it up for a story or a novel. Many seem to think they can dash off a scenario about something that is too weak or too trite to be used anywhere else. We want only the best."

What the picture play editor wants is the things people do, not a description of their character. When it comes to moving pictures, there is one proverb that tells the entire story, and that is, "Actions speak louder than words." To turn out a good picture play one must have the sense of the dramatic and the art of condensation. The picture play is written by the foot or inch, and one thousand feet of film is the average release. Convincing action and plot must be clearly condensed into the one thousand feet in order to be acceptable. Take a good situation, elucidate it, weave around it a strong, clean story. The sequence of events must proceed with pistol-shot rapidity and logical continuity. The action must be on the jump from beginning to end, with a strong climax.

The manuscript must be acted out, and impossible situations are the one real weakness of the average picture play manuscripts. One writer, a professional at that, submitted a plot in which Santa Claus came down the chimney, his clothing caught fire and he burned to death. It might be difficult to engage an actor to carry out that role. Some of the best plots are evolved by ladies, who seem strong for Western situations, with cowboys, sheriffs and Indians. Actors and actresses working for the film concerns are, many of them, proficient picture playwrights, and the army of successful free lances is rapidly growing.

Clean, humorous plots are in the greatest demand and the highest prices are paid for comedy. Good comic situations are a rarity, however, although the supply of dramatic themes remains undiminished.

It is estimated by moving picture manufacturers that at least ten thousand men and women are writing picture play manuscripts. Correspondence schools have appeared to take their money; special publications cater to them; and the moving picture trade journals conduct departments devoted to moving picture play writing. And yet the supply of good, clean comedy and high-class convincing drama is not equal to the demand. However, everybody's writing 'em, including father and mother, sister and the boys. They seem to be undiscouraged when their contributions are returned with regularity, and the number of literary aspirants is increasing by leaps and bounds.

Wants Western Plays

A. M. Kennedy, Western general manager for the Universal Film Company, now located at Hollywood, Cal., announces that he wants a number of big one, two or three-reel Western, Indian or military scripts. The highest prices will be paid for good stuff. Send Western scripts direct to him.

Convincing Stories

Do not send out stories in which the characters jump around mechanically. Make them logical and as true to life in motive and action as possible. Try and see the children of your brain perform. Ask yourself what you and your friends would do in such a situation. Give your action a semblance of life, and the editor will appreciate your endeavor. Have a mental picture of the scene as you write it—visualize.

How We Do It

A reader of this department wishes to know our method of work. Here it is: We get the idea maybe on the street, in the theatre, in our office or elsewhere. When it comes to us, it comes like a flash. We carry a notebook and immediately jot down that inspiration, no matter where we are. We have concluded to wait for a better opportunity, in the past—and the idea fled. Sometimes we have in stock two or three pages of ideas of "brights," as we call them. Before we write a script we take an idea and consider it mentally from every angle. We try and plot the proper environment, the number in the cast, the "lead," whether the idea can best be developed into a half-reel, full-reel, two or three-reel production; and, above all, try and mentally plot a sure-fire, right-from-the-jump opening. We have learned by experience that the proper beginning, something gripping and unusual, is half the battle. Some writers get their climax first and work from that. Sometimes we get our climax too early. We don't want it before we start—but sometimes it just arrives anyhow. When it does, we entertain it, plot it out and lay it aside. We find that when we have the right and proper beginning for a story that the plot unconsciously works to the climax in a logical sequence. In other words, the story almost writes itself. When the "big break" is due, it comes promptly, and if we have hewn strictly to the line, we are ready for it. Very often our scripts develop amazing possibilities. It seems that the entire matter has been taken out of our hands and that the story writes itself. Other writers report the same experience. From experience we

find that our script ends logically just where we thought it ought to end. If we need a sub-title, or "leader" in the opening, we break the first scene. We rarely have over six sub-titles to an average script, and often less than that number. We never name our script until it is written, and give this subject much thought, and consequently we have had the names of but two scripts changed by editors. We write the script title, then the cast of characters—as small a cast as possible—then the synopsis. We never write the synopsis until after writing the script. We easily write the synopsis in 150 or 200 words and it is invariably on the first page with title and cast. We generally place our scene plot at the end of the script, but that is just an individual habit. We use swan linen, 8½x11, and always use a black ribbon on an Oliver typewriter No. 3, and single space. We make three carbon copies of all scripts, but never, even in our early days, did we send the same script to two or more editors at the same time. We do most of our script, magazine and newspaper feature writing in the early morning, when our mind works easily and we are fresher. We subscribe for almost every moving picture publication and take time to read almost everything printed in them. We formerly would lie awake in bed plotting a script, but as it is not conducive to rest, we eliminated that habit, although some very good ideas have been elaborated in this manner and we have frequently jotted down a story in the middle of the night, rising from bed to do it. We keep a record of all our literary work and can ascertain promptly when a manuscript was completed, where submitted and where sold and the price paid therefor. We also keep a file of all stories of releases and their titles, consequently we do not duplicate titles or stories. In conclusion, we subscribe for and take time to read The Bookman, The Literary Digest and the majority of the first-class magazines We also are proud of our library, which contains 1,000 volumes. We notice some unusual coincidences. In a recent issue of the Cosmopolitan, Mr. Alfred Henry Lewis has a "Wolfville" story in which the principal situation, a burlesque "Surrender of Cornwallis," reminded us strikingly of the same idea utilized fifty years ago by the humorist Artemus Ward. We also read a recent two-reel film release dealing with newspaper life that reminded us strikingly of a Saturday Evening Post story of two years ago. However, these things will unconsciously happen.

Some Old Ones

Some of the film companies are turning to the old plays for comedy. We see the old English comedy, "Box and Cox," has been released, and suppose that "Slasher and Crasher" will come next. There must indeed be a dearth of good comedy, when these old ones are resurrected.

Universal Scenario Department

The Universal script department, according to a statement of the officers, has been entirely reorganized. Lincoln J. Carter, author of blood-and-thunder melodramas of a bygone day, has been engaged to write "dope" and will revamp those sterling old sawmill and train-wrecking plots of "The Fast Mail," "The Heart of Chicago," "Under the Dome," etc. You've all seen 'em. They undoubtedly will be toned down considerably for the screen. According to the latest statement to writers, the minimum price for a script will be $25 for a one-reel story, "with a graduated scale upward, varying according to excellence of plot, perfection of technique and strength and novelty of the story." The announcement is made that hereafter the name of the author will appear in connection with the picture as a finished product. With twenty-one companies in the field, the Universal demands a wide diversity of plot and story. Hints to writers are given as follows: "The various producing organizations are distributed throughout the North, South, East and West, and scenarios requiring scenes typical of any part of the United States or Panama can be utilized. Bright, snappy comedies, virile dramas of Eastern and Western environment, military and cowboy comedies and dramas are among the principal requirements of the company. Particularly for the Western organization are desired one, two and three-reel scenarios, requiring casts with large ensembles of Indians, cowboys and miners. For the Eastern companies comedies and dramas with a majority of interior settings, together with split-reel comedies, are in demand. The stipulation is made that each plot be submitted in regular scenario form only, typewritten on ordinary publishers' "copy" paper, and accompanied by a synopsis not exceeding three hundred words, and including the essential points of the plot, clearly and concisely described. In no instance will an unoriginal scenario be accepted unless the author admits the source from which it is taken, nor will consideration be given to an infringement upon a copyright book, magazine or play. As a part of the new plan authors' estimates of the financial worth of his individual productions may be included with the script, and a price will be figured with that stipulated sum as a basis."

Some Markets Named

Here are some of the moving picture concerns in the market for scripts They are dependable manufacturers. It is unnecessary here to explain the groups the manufacturers are each affiliated with. This is not of prime interest to the writers. A study of the released film stories of the companies, found in the News, will give an idea of the class of story to submit to the respective concerns. Always enclose a stamped, self-addressed envelope with your script and do not write personal letters to the editors. Address the concerns "Care Editorial Department."

Pilot Films Corporation, 120 School Street, Yonkers, N. Y.
Kinemacolor Company, 1600 Broadway, New York.
Majestic Motion Picture Company, New York.
Eclair Film Company, 225-7 W. Forty-second Street, New York.
Ramo Film Company, New York.
Reliance Motion Picture Company, New York.
Solax Motion Picture Company, Fort Lee, N. J.
Gaumont Moving Picture Company, Flushing, N. Y.
Universal Film Manufacturing Company, Mecca Bldg., New York.
American Film Manufacturing Company, Chicago.
New York Motion Picture Company, Long Acre Bldg., New York.
Ambrosio American Company, 15 E. Twenty-sixth Street, New York.
Victor Film Manufacturing Company, New York.
Selig Polyscope Company, Chicago. Ill.
Thomas A. Edison Film Company, Lakeside Avenue, Orange, N. J.
Lubin Manufacturing Company, Philadelphia, Pa.
Vitagraph Company, New York.
Kalem Company, 235 West Twenty-third Street, New York.

The Universal Film Company conducts a script clearing bureau for most of the branch companies affiliated with that concern. Among the exceptions are Victor and Eclair. There are other concerns, which will be named when conditions are more settled. Several well-known companies not mentioned in the above list have stated that they are not at present in the market for outside scripts.

WM. LORD WRIGHT.

SIMPLEX INSTALLED IN UNIVERSITY OF MISSOURI

The University of Missouri, of Columbia, Mo., has just purchased a Simplex Projector through the Kansas City Machine & Supply Company, 813 Walnut street, Kansas City, Mo.

The number of high-class educational institutions and theatrical houses which have recently purchased the Simplex Projector speaks very well for that make of machine.

SCENARIOS WANTED
Special Attention to
COMEDIES
KINEMACOLOR
1600 Broadway New York

PICTURE MUSIC

Ernst Luz

The February issue of the New Music Review, published by the H. W. Gray Company, agents for Novello & Co., limited, of England, publishes among its editorials an abstract of an article on "The Art of Moving Picture Playing" which appeared in the New Bedford Standard, an unknown publication to me.

To say the least, it can be considered poor comedy for a musical journal, whose motto should be the uplift of the musical art, and I might very properly mention a thought here of possible value to the publishers of a great number of musical journals, that if their motto be the betterment and advancement of good music in America, their efforts should be aimed at such points where the most good could be done. Furthermore, it is not an art to ridicule or criticize, but it does require genius to correct an evil. To reproduce the above mentioned article here would be a waste of valuable space, but it was evidently written by one who is familiar with the biographical gossip of musical journals, yet I would suggest that he inform himself as to what constitutes a dramatic work in music. After knowing this he will not need to be told what works are entirely based on lyrics.

He also states that there is no ideal union of music, drama and painting, and goes on citing incidents wherein he accompanied the pictures in like manner as would have done credit to Puccini, Verdi, Wagner, Meyerbeer, etc., and was severely criticized by both audience and manager, and concludes by saying that his harmonic scheme is as modern as any excepting that of M. A. Schönberg.

Had the aforesaid article not appeared under the caption "Art of Moving Picture Playing," I am sure I would have passed it by unnoticed, for, as I said before, it is not good comedy, has no musical value, and is far from educational. The picture at the present time requires no Wagners, Meyerbeers, etc., but is creating a great field for originality of more musical value to the art of music than any previous conception of public entertainment, and one that will not only be more universally appreciated, but will lay the foundation for making the American public more appreciative of that which is better in music, at the same time inciting an ambition within students toward a more thorough study of the art, knowing that after mastering the art there is a greater possible public to appreciate their efforts and that they will not be thrown upon the bounty of patrons and patronesses for their livelihood and opportunities to show their accomplishments.

Would it not be a great advance step for the art of music were it possible to have a medium whereby the public at a very small cost would find it possible to hear the better music under circumstances which would conclusively prove to them its thought value as well as rhythmical value?

We may contend that we have grand opera, philharmonic societies, recitals, etc., but experience has taught us that we cannot hope to reach the public at large in this manner, for it requires an intermediary whereby the public will be trained by degrees, eventually reverting to the financial benefit of these greater and more advanced portrayals of music. It is common knowledge that the theatre music is deteriorating, and it is gratifying to note that the theatre in general is suffering.

I can see no field offering greater opportunities for the gradual training of the musical ear than the picture play properly accompanied by music, it being understood that the picture should be based upon some serious thought or moral, and the music intelligently placed. While the eye is being entertained and the mental faculties developed, the musical ear is being trained. Not unsimilar to taking a bad-tasting medicine in pill form, beautifully sugar coated. It is of course understood that you cannot use consecutive fifths (as was done by the picture player of the New Bedford Standard), even if Puccini did use them, because it is common knowledge that they are distasteful to the ear, for the reason that the ear is required to add the third which is omitted and necessary to what is known as a triad, which is always sugested by the open fifth, and is a bad medium for cultivating an untrained ear.

To the many musical journals it would not be amiss to suggest that were they inclined to be constructive and not destructive, they could find a very interesting study in looking upon the screen when some good picture is being projected, with a view of ascertaining the musical possibilities. I am sure the majority would soon be convinced, as I am, that there is no other medium whereby the American public can be musically advanced to near equal it. Remember that I say "Go see the picture." You don't necessarily need to listen to the music, for I will tell you what is evidently a secret to the author, who is quoted from in the New Music Review, viz.: "There is no moving picture music." At the most, there is some suggestive playing to the picture, which suggestion is more often dictated by titles, and moving picture people claim nothing more.

It has been my pleasure to discuss some of the possibilities of the musical film with musicians of note, and in all instances the ultimate opinion of all has been a credit to the picture showing merit. We have all read the many stories telling us of the romantic, mental or other influences casting a spell upon our old masters, during which they found it possible to compose their masterpieces, and those of us who play have all passed through a state of conjecture as to what sentimental, romantic or other thoughts influenced the composition of those musical works which we know will live in our hearts forever. The good picture play is nothing more nor less than an uninterrupted thought, for its successful projection entirely depends on perfect quietude. This in itself creates an ideal condition for the rendition of music, and it requires but an intelligent placing of music to the picture to convey to the masses the moral value of music as well as the good influences it will create when it is accompanied by a suggested thought, which can be accomplished in no more perfect way than in a union of the picture and music.

If you are nursing an old sore as regards the pictures, bury it, for while there are still some pictures released which are not commendable, I can assure all that no industry has made such advance strides heretofore as have been noticed by myself in both selection of subjects and the staging and working out of the moral thought in the present pictures, all of which is an advance step toward better music.

Even if we do not publish all the letters received commending our efforts in this department, I want to assure all that we highly appreciate them and they are the prior incentive to our endeavors for striving to help picture players under present conditions, as well as in future better conditions, which we are always endeavoring to create. When writing, give us some of your beneficial experiences, which we will be only too glad to publish, as our wish is to continue this department in educational manner, which leaves us very little room for anything else. We have before us a letter from George L. Hamrick, long-time director of The Montgomery, Atlanta, Ga., which is known as the handsomest picture house in the South and maintains a genuine picture orchestra. Take note of how he handles it and benefit by it. In his letter he says:

> I was never satisfied until I played the picture with the most appropriate numbers from my repertoire. I had the pit lights attached to a switch and connected to the middle pedal on the piano, from which, with several signals, I was enabled to have the orchestra seque from one number to another with almost no interruption whatsoever.
>
> I have made a set of rubber stamps with the letters A, B, C, etc., encireled thus (A), which I have stamped through all my numbers, thus enabling me to use any excerpt from any number I wish.

The above commends itself and there is little for me to say, knowing that Mr. Hamrick has equipped himself

in a way that assures him of good results. I might say that unless your pit is very low, a buzz or two might be an improvement on flashing the lights, which might attract the attention of the audience to a greater extent than a muffled buzz, and more different signals can be conveniently used with the buzzer.

Watch these columns for your other information, as I am starting a picture music thematic department this week, which I hope will be of benefit to all.

To the many inquiries regarding numbers suitable for piano to play between reels in States wherein an intermission between each picture is required by law, I would state that I will also embody these facts in my thematic explanations of musical numbers which will hereafter appear in these columns. For those who desire something different than the usual picture music for such playing, I would suggest a subscription to the Etude, a musical journal published by the Theo. Presser Company, 1712 Chestnut street, Philadelphia, Pa., which each month contains beautiful numbers of all grades and many of which can also be used for pictures. I do not know as to whether these numbers are later orchestrated or not. In addition to good music, you will find the Etude very educational, for a very small part of its reading matter is given to musical gossip.

Picture Analysis of Musical Publications

MIRACLE MUSIC: No. 1. Choral. An excellent number for church scenes or religious settings. No. 2. Processional. No. 4. Diabolical Music. When played faster can be used for heavy agitato. No. 6. Hunting Chorus. No. 7. Semi-Plaintive. Excellent for portrayal of regret, sorrow, or lamentation. No. 9. Vision creating fear. No. 11. Agitato. No. 12. Semi-Plaintive. 13. Pastorale. No. 14. An excellent Valse Lento. A good theme number for female leads in pictures of court intrigue. Also an excellent pathetic number when intervening action is not heavy. No. 15. Semi-Plaintive. No. 16. Mysterioso and agitato effect. No. 17. Heavy Mysterioso. No. 18. A Valse Lento relief number. Short. No. 20. Excellent descriptive number for ancient or court dramas. No. 21. First and last movements are the best plaintive themes I know. There is no better agitato movement than the second movement of this number. No. 23. An excellent descriptive number of semi-pathetic nature. No. 24. Light hurry. No. 26. An excellent descriptive number wherein action is hurried. No. 27. Heavy mysterioso. No. 33. Excellent ending for picture of plaintive theme or story. No. 34. Hurry. Storm. Battle. Tumult. No. 36. Descriptive number for romantic or love scenes. No. 40. Slightly difficult, but very good for battle scenes, especially those of ancient setting. No. 44. No better death scene music. No. 46. An excellent devotional number. The proper effects in all these numbers are obtained by playing them slowly, which, together with their simplified arrangement for piano, is a great help in their rendition.

The score contains: No. 1. Choral, by Mendelssohn. No. 2. Solemn March, by Handel. No. 7 Seasons "June," by Tschaikowski. No. 14. Valse Triste, by J. Sibelius. No. 18. Serenade, by J. Drigo. No. 20. Arragonaise, from "Le Cid," by J. Massenet. No. 21. Prelude, by J. Rachmaninoff. No. 23. Chanson Sans Paroles, by Tschaikowski. No. 26. Tarantelle, by Arditi. No. 36. Serenade, by C. Chaminade. No. 40. Hall of the Mountain King, from "Peer Gynt," by Grieg. No. 44. Ase's Death, from "Peer Gynt," by Grieg. No. 46. Melody of Peace, by Carroll Martin. Orchestrations suitable to the above numbers can be obtained from **Carl Fischer**, Music Publisher, 48-54 Cooper Square, New York City, with the exception of No. 14, which is published by **Breitkopf & Hartel**, 24 West Twentieth street, New York City. This piano score can be obtained for 50 cents, postage prepaid, at this office or from the New York Film Company, Room 1108, 145 West Forty-fifth street, New York City. A quantity of these scores have been ordered and shipped to the Shaftesbury Feature Film Company, Ltd., of England, who produce the same film in the British Dominion under the title of "Sister Beatrice."

Two Excellent Novelettes

GHOST DANCE, by Cora Salisbury. An excellent, as well as pleasing, number. Good for the musical portrayal of ghost, witch or other scenes of mysterious nature, during which there is a suggestion of plotting on the screen. Also good in Arabian or Oriental pictures wherein the plotting action is well defined. Has an especially beautiful and mystifying effect when the film is tinted by a color bath. Should be played in slow tempo. M. M. dotted quarter, 72, is a good tempo from which you can get excellent toning effects.

RAIN DROPS, by Chas. B. Brown. An excellent number for portrayal of children's frolics. Also a good descriptive number for frivolous action leading up to serious thought portrayals in pictures containing no violent action. Is a very light and melodious number. Is very flexible as to tempo and can be hurried without marring the composition. Both above numbers are in six-eighths tempo and are published by **Will Rossiter**, Music Publisher, 136 West Lake street, Chicago, Ill.

Note.—When ordering music from publishers, kindly mention Moving Picture News.

KINEMACOLOR OFFERINGS

A marked improvement is being noted in Kinemacolor productions of the dramatic order. The Kinemacolor scenics are such as may never be excelled in the world of photography, and it may be because so much more is expected from this method than from black and white that the critics have felt that Kinemacolor dramatic and comedy productions were in need of "fixing." However, one of this week's offerings, "As the Candle Burns," has exceptional merit. The sentiment of the picture is beautiful, and it is indeed an exquisite piece of work. Double exposure plays a large part in this production, which is the story of a dear old lady who is represented as sitting with a lighted candle beside her, looking through the contents of a trunk in which have been locked away the relics of long ago. As she takes each piece of clothing, and each trinket from its place in the trunk, a vision of other days in which has figured that particular article passes before her—her childhood, her courtship, her wedding day, and, last of all, a visit to the grave of he beside whom she had walked life's rugged path. Beautiful and touching are these scenes, made more lovely by the Kinemacolor method.

"The New Butler" and "His Lordship's Merry Jest" are also worthy of mention, especially the latter; and "Winter Sports in the Swiss Alps" is an irresistible bit of life and color. "Eggs and Egg-speriments" is an amusing bit of clever trick photography.

SCENES FROM "THE TWO GLASSES"
Pilot release February 20.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC.,

LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 572.
Office—133 Third Avenue.

The Moving Picture Machine Operators' Union of Greater New York, Inc., Local No. 1, held their entertainment and ball last Monday night, February 10, 1913, at Palm Garden, Fifty-eighth street and Lexington avenue. There were more than three thousand people attended and many more clamored to gain admittance, but were turned away.

It was beyond doubt the greatest success both socially and financially of any moving picture operators' organization in this part of the country. If you were in the city at the time you should not have missed it.

Were you there? No? Then you are one of those misguided mortals who must be told what happened, and then, miserable wretch, after thou hast been told, turn over and hide your head in shame.

But, oh! me! oh! my! what a classy bunch those operators looked. every mother's son was togged out a la Fifth avenue, and, believe me, Horace, Reggie Vanderbilt's crowd didn't have anything on 'em when it comes to class.

The boys made up their minds that the one big night must be made noticeable, and they certainly made good. And as for the guests, well, just read, and then you will realize if you haven't done so up to this moment, what you have overlooked.

First and foremost, of course, came John Bunny, and oh! what a riot he was; why every move of his was watched and loudly cheered, and when he stepped out on the ballroom floor for the grand march, then you ought to hear it: why a conquering hero's return was but a whisper as compared to the roar of approval that came from the people in the hall. And right here let it be said that, if Brother Bunny doubts the warm place he holds in the hearts of both pictureplay fans and operators, he had the proof there and then.

Then came the queen of the evening, Pearl White, and the boys were certainly proud of her, for this graceful little nymph of the screen was the hit with everybody, for she was jolly and friendly to everyone, and a good mixer, never missing anything that came her way, and she can rest assured that the boys of Local No. 1 will never forget the little darling, bless her!

And as for the galaxy of photo stars there were Jane Fearnley, of the Imp; Octavia Handworth, of the Pathé Freres American Company; Harry Benham and William Russell of the Thanhouser; Chester Barnett, of the Crystal; Hugh Mack, the popular fat boy comedian, of the Vitagraph; Darwin Karr, of the Solax, and he certainly made a hit with his number when he was called upon to entertain the audience. One of the most highly interesting and entertaining acts presented was given by Mr. Ralph Ince and company, of the Vitagraph players, including Mrs. Maurice and Mr. Mason, in the playlet presented by them, entitled "The Seventh Son." During the action of the play Mr. Ralph Ince gave a faithful and artistic representation of our martyred President, Abraham Lincoln. The character of the Mother pleading for her son's life, was ably and sympathetically rendered by Mrs. Maurice. The Military Aid to the President was played by Mr. Mason in an artistic manner. During the entire rendering of the play the audience was held spellbound by the characters and the dramatic situations involved in the playlet, and at its conclusion, not a dry eye among the auditors was to be seen owing to the stirred emotions. Three curtains and three bows at the conclusion of one of the most artistic acts ever presented before any audience. *Long may they live.*

Crane Wilbur, of Pathé Company, was present, and made himself very popular by his genial good nature. We must not forget Trixie Bennett, leading lady of the Victor Company, who tripped the light fantastic 'til the early morn. Mr. William Shay, of the Imp Company, renewed many acquaintances in the flesh, who became acquainted during the counterfeit of the screen. Department of Water Supply, Gas and Electricity was ably represented by Inspectors Timothy, Quinn, Cooper, Woods and Spears, a mighty five. The Motion Picture Exhibitors' League of Greater New York delegation included President Samuel Trigger, Secretary Bauernfreund, and at least twenty-five others, whose names cannot be recalled at this moment, but all proved themselves good fellows at fraternizing with the operators in good fellowship, and from what President Samuel Trigger said, they had a "corking" good time. The following from the Universal Company and Weekly were: Messrs. J. Brandt, Saunders and Goldstein, who really lived up to the title "Universal," and were right on the job with bells on. The M. P. machine manufacturers each had working exhibits, the Motiograph, under direction of Mr. Clark; the Powers 6A, direction of Mr. Ross; the Standard direction of Mr. Morrison, and the Simplex, under direction of Mr. Frank Cannock. Each machine was ably demonstrated and showed an equal number of independent and licensed films to delighted beholders. F. W. Hochstetter, our honorary member of "Pilgrims' Progress" fame, was right to home with the boys without a "Bunyan," or a bun on.

The Moving Picture News was well represented by Brother Alfred H. Saunders, editor; also Mr. William Petingale, Miss I. A. McDonald and R. J. Knaster. Among the artists already mentioned on the program were Miss Alice Gardner, Harry Montgomery, West and Simmons, Darwin Karr, Ralph Ince and company and others. Stage direction under Brother J. A. Le Roy.

The performance ran smoothly, without a hitch, and compared with any standard program.

Brother John Bunny stepped upon the stage to address the audience thus:

Ladies and Gentlemen: No doubt you expect to hear me give you a monologue, some of my old jokes, etc., but I am not appearing before you to-night as an actor, but as a member of the union and a union man. Our organization is a young one, but it is growing, and as you see to-night, it is a successful one. Great credit is given to our leader, for indeed all organizations must have a good leader to guide them toward success. The brothers are aware that they owe much to him for their standing, and they show their sincerity to him. I am proud to be one of the members of this union. As I have seen my boy grow up, so I can see this organization growing stronger every day. (Calling the president.) This is our leader and president, Robert Goldblatt. The brothers wish to show their sincerity to you by presenting you with this loving cup, and may God spare you many happy years.

Brother Goldblatt then thanked the boys for their gift, and told of the progress of the union. He also had a few remarks to make regarding the struggling garment workers, and collected in the neighborhood of $40 in the loving cup, and the money will be sent to the Garment Workers' Union.

Brother Ralph Knaster, business representative, presented the organization with a beautiful banner bearing the emblem of Moving Picture Machine Operators' Union of Greater New York, Local No. 1. In all, many happy hours were spent. Everyone enjoyed the grand music rendered by the famous Lemlein Hippodrome Band.

THE OPERATORS' BALL

Poem by Ralph J. Knaster

The moving picture operators and moving picture stars,
Arrived at Palm Garden in taxi and touring cars;
They gathered there to celebrate as guests of Local No. 1,
And then engaged in dancing 'til the rising of the sun.
At nine o'clock to everyone's delight.
A pretty maid entered, all shouted here's Pearl White.
She looked the darling that she is, her hair not done in crimps,
And by her side Jane Fearnley, the leading lady of the Imps;
Octavia Handworth, her other chum, feeling just as gay,
The pretty leading lady in films of the American Pathe.
Just then appeared upon the screen a picture, oh, so funny!
And into the hall there entered our Honorary Brother Bunny.
They say no one likes a fat man, *but* he had come from Mars,
Beloved by all picturedom, and the most popular picture stars.
Three thousand voices cheered, then came silence not a wince,
For on the stage they saw Lincoln's days and Lincoln was Ralph Ince.

PAULINE CURLEY
Of the Majestic Company.

BIG FILM SERVICE CONTRACT

The firms of Moss & Brill and Cunningham & Fluegelman have secured from the Kinemacolor Company of America the exclusive right to present natural color motion pictures for one year in the Boroughs of Manhattan, the Bronx, and Brooklyn, with the exception of the territory in Manhattan bounded on the north by Fifty-ninth street and on the south by Fourteenth street. The consideration involved is $250,000, and the contract calls for a three-reel service changed twice a week. The territory between Fourteenth and Fifty-ninth streets, Manhattan, has Kinemacolor at William Morris' Wonderland and at the Carnegie Lyceum, the first mentioned showing the regular Kinemacolor service of comedies, dramas, educational, etc., and the Carnegie Lyceum showing "The Making of the Panama Canal" and "Actual Scenes of the Balkan War." A special stipulation in the contract permits the Kinemacolor Company of America to continue service to the Children's Theatre, on top of the Century Theatre at Sixty-second street and Central Park West.

Until very recently the Kinemacolor Company of America made no efforts to extend the film service of its natural color motion pictures, feeling it best to wait until it was fully prepared to offer a service which in quality and variety would compare favorably with the best, even when the overwhelming advantage of natural color in the pictures was let entirely out of consideration. Feeling this point reached, Kinemacolor was advertised in a few of the trade papers and the New York offices, which occupy a whole floor of the Mecca Building at 1600 Broadway, were at once flooded with letters of inquiry.

The Kinemacolor organization has been rapidly increased to meet this flood of business. Speaking of the steps taken to handle the rush of new business, Henry J. Brock, president of the Kinemacolor Company of America, said:

"Already we have opened branch offices at Cincinnati and Boston and will follow these with offices at Chicago and St. Louis, and so on until the entire country is covered. Each branch office will carry a complete duplicate stock of all Kinemacolor reels, including dramas, comedies, travel and educational; in fact, a duplicate of everything made by the Kinemacolor Company of America and a duplicate of everything made by the Natural Color Kenematograph Company, Ltd., of England, which will appeal to American audiences. We now have five companies in California producing plays, and the Kinemacolor Fashion Films, taken in New York, and showing the latest Parisian styles months in advance, have proven unusually strong with exhibitors. Of our educational and travel reels I need hardly speak. I cannot help, however, a reference to the business done at the Carnegie Lyceum where our color-films of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" for the past six weeks have been playing daily at prices of from 25 cents to $1.50 and, doing a good business at the start, have increased that business each week until it has gotten to the point where many dollars are turned away from the box office each week because we haven't sufficient seating capacity."

FRANK SPEAIGHT AND DICKENS

We spent several delightful hours on the afternoons of the 4th and 6th inst., listening to the rendition of the story of "Alfred Jingle, Esq.," and a "Tale of Two Cities," from the writings of Charles Dickens by Mr. Frank Speaight, who is called "England's greatest interpreter of Dickens." There is no doubt but that he deserves to be heartily congratulated on his able portrayal of the numerous characters in the recital of the above themes.

His recital of the self-important Alfred Jingle, Esq., was excellent; one could imagine oneself in the presence of that interesting character, whose assurance was so overwhelming as to compel you to submit to his dictation in spite of any doubt that might arise in your mind as to the truth of his statements.

The whole dialogue was presented in such a manner as to place one amongst the real characters; you were living with them; as it brought to the mental vision the scenes portrayed, and in such a pleasing manner; nothing was overdone, graceful, and a musical, well-modulated voice; a good memory, and a thorough understanding of the subject, combined to make the time pass in oblivion to everything else.

The recital of the characters in the "Tale of Two Cities" left little to be desired; the charms and chivalry of those days were ably brought out in striking contrast to the present.

The grand character of Sydney Carton and his manifold ability, and otherwise, were ably rendered; the grace and sweet charm of Lucie Manette, and the courtly behavior of Mr. Jarvis Lorry, and the old Doctor and Charles Darney, in fact all the essential points were elucidated very cleverly, making the afternoon one to be long remembered. It was one of those delightful afternoons that we love to dwell upon; it brought to our memory days of long ago, and what real love means—a love for a pure woman and child, a love that conquers self; that makes us forget everything but the doing of good deeds.

All lovers of Charles Dickens should hear Mr. Frank Speaight's recitals; they will be well repaid and will learn much from his clever rendition.

The J. B. Pond Lyceum Bureau are to be congratulated upon bringing out such men as the above, and giving such splendid educational subjects as in the form of lectures by "Buffalo" Jones "Lassoing Wild Animals in Africa." We have commented so favorably on "Buffalo" Jones and his work that we feel we can say very little more. This Lyceum brings another lecturer to the front in the shape of Angus Hamilton, F.R.G.S., an old friend of ours whom we knew in the days of the Boer War, and who is well known as being with General Baden-Powell at Mafeking. From here he went to the war with China at the time of the Boxer rising, and lately as being a prisoner in the Bulgarian camp during the Turkish War. He comes to the Carnegie Hall on Wednesday, February 19th. Such educational lectures as these will do much to advance the art of Cinematography, and all of our readers who can should attend this series of lectures

CHIEF HARVEY TORN FACE
Chief of the tribe of 100 Pueblo Apache Indians on Universal Ranch.

SOME DOCTOR

By VIRGINIA WEST

(Adapted from Punch Release)

THE village of X——— was disgustingly healthful. It was situated on a river both beautiful and useful. The fish which came from there were shipped to many places. The industry brought many of the laboring classes to the village, and the beauty brought many Summer visitors and many families who made their home there the whole year. The place was large enough to keep one from feeling bored, yet small enough to give one a feeling of personal possession.

When Tom Green finished his medical education there naturally arose the question of where to practice—or try to. Some of his friends had said, "Go to a city, by all means. It may be harder to establish a practice, but when you do you've got something worth while"; others had said, "If you go to a city you'll starve to death while you're waiting," and they reminded him of the mule whose master was training him to do without eating, but when the mule was almost trained, he died.

Finally Green's chum came to him and told him a great secret. It ran something like this: "I had intended to settle in X———, but I've changed my mind and have decided to practice in my own town. X——— is a dandy place for a doctor. There are a lot of fishing people and so, of course, accidents and sickness among the children and all that. And then, besides, there are a lot of well-to-do people there, too, and you can charge them a decent fee I thought I'd let you in on this, old man, before I told anybody else about it. It's a fine opening."

So Dr. Green went to X——— with his hopes high. He found a nice office overlooking the beautiful river, and he spent much time sitting by his window watching it flow by.

When the young man had been in the town a few weeks he began to feel so well that he became suspicious. He was not looking for health-giving breezes.

The weeks passed and so did the young doctor's dollars. Now and then someone came into his office because of a fish-hook in his hand or a cold in his head. So far, so good, but it takes a number of colds and fish-hooks to pay a man's rent. Green began to think not only that the place was healthful, but that an especially benign Providence watched over the village and protected it from accidents.

One morning when the doctor was just settling down for his day's rest, a knock sounded upon the door. With joy in his heart he opened it and stood face to face with his landlord.

"Good-morning, Mr. Bush; come in," he said, as pleasantly as possible. "Have a chair here, where you can get a view of the river."

"It's not a view of the river I came for, Doctor Green. But I must say it's a very nice view, and I think it ought to be paid for. I can't afford to give it away."

"Yes, of course, I know. I'll call around and see you in a day or two."

"No, you won't!" thundered the landlord. "You'll pay me right now or out you go. I'm sorry, but I've got to do it. If you can't pay for this place, somebody else can."

Dr. Green became very dignified. "Of course I can pay it, if you will only wait on my convenience for a short while. I am expecting a check in every mail."

"Expecting a check?" grinned Mr. Bush. "Oh, yes, I've heard of such."

"Well?"

"Well, if you haven't got the money, you haven't. I'll wait until to-morrow evening, and then I'll call again. I'm sorry to do it, but if you cannot pay me, I'll have to ask you to leave, for there are others who can. Good-morning, Dr. Green."

When the door had closed the doctor sank into the chair by the window. For a moment he looked at the river moving so steadily and so peacefully by. He almost wished he could throw himself into the clear water and forget, so troubled was he. His head sank back upon the chair and his eyes closed.

Suddenly he sat up with a start. The river might help him, but not in the way he had thought. In a few seconds he was hunting in his closet for something.

An old suit of clothes was not a hard thing to find in the doctor's closet, and very soon he had one waiting to play its part in relieving his financial embarrassment.

The next thing to be done he proceeded to do. Sitting at his desk, he picked up a pen and dipped it in the ink. Before he had written a word on the clean, white sheet before him he laid down the pen and took a pencil. Then, searching among the papers before him he found a scrap of half-soiled writing paper. With this before him, he sat thinking for a long time before he wrote.

That night, when darkness had completely covered the village, the doctor, with a bundle under one arm, proceeded to take a walk along the river. When he returned both arms hung freely at his sides.

The doctor's dreams that night were fitful. Imps of varying shapes and sizes peeped at him from every corner. The landlord, chief among them, thrust him into the street with a three-pronged fork. The old suit of clothes danced around the room, waving the empty sleeves and legs and turning the empty pockets inside out.

All this went on the whole night. Consequently there was no wonder that the sound of hurrying feet woke young Dr. Green early in the morning.

"Where are they?" asked a voice excitedly.

The doctor sat up in bed. He did not hear the answer, for the people passed too rapidly.

Another question, "Who found them?" and this time the answer came, "A fisherman, they say."

The doctor jumped out of bed and hurried into his clothes. By leaning from his window and looking up the river he could see a crowd on the bank. "Good!" he exclaimed. "I believe it's working fine. It must be time for me to appear."

"What is wrong?" he asked someone on the outskirts of the crowd, when he had reached it, and trying not to show too much interest

"We are afraid somebody is drowned. There are some clothes left in a very suspicious-looking pile."

"Has anyone examined them for marks of identification?" was the next question.

"Oh, yes, everybody has examined them, but nothing has been found."

"Dear, dear, that's too bad," murmured the doctor, with feeling.

"Say, fellows, this is a doctor; don't you think he ought to have a look?" The man asked the question of those near him.

"Sure," exclaimed one of the others, and several of them moved aside for Dr. Green to enter.

He picked up the clothes and looked them over. "Pretty poor looking," he said. "I suppose you have looked through all the pockets. There's no use my looking."

"Oh, yes, look, Doctor," someone cried, "you might find something."

So the doctor looked very thoroughly. At first nothing was found. Then, when he, apparently, stumbled upon the half-hidden watch pocket, a little paper was brought forth. The crowd pressed close around while the doctor read:

"I am a poor outcast afflicted with smallpox. I die rather than contaminate others.

"Despairingly,

"James Smith."

A cry went up from the crowd as the word "smallpox" was read. Many of them had touched the clothes and all had been near them.

"Oh, Doctor, you must vaccinate us at once," cried one woman.

"Yes."
"Yes."
"You must."
"Come to your office now."

The crowd surged round Dr. Green and literally carried him along. The young medical heart beat rapidly with happiness.

All day long his office was crowded. Young and old, male and female came. Tom Green could scarcely keep from singing with joy.

When evening came and the office was empty, Dr. Green opened the drawer of his desk and smiled. Then he began to count. One thousand and forty-two dollars —more than he had made since he left medical school. Now let old Bush come if he wanted to.

Dr. Green walked to the window. "I am very thankful to you," he said to the river. "If it hadn't been for you I couldn't have done it. Don't let James Smith out of there. Poor James! I feel almost sorry for his fate."

There was a knock at the door. Dr. Green grinned.

"Come in."

"Good-evening, Doctor."

"Why, how do you do, Mr. Bush. I'm very glad to see you. My money came and I wanted to be sure to pay you to-night."

"Ump! Your check came, did it? They don't, usually."

Dr. Green handed the landlord a handful of bills. As Bush counted them he said, "What's all this I hear about a smallpox scare? I've been in the country all day and when I came back everybody began to tell me long-winded stories about the whole town being exposed to smallpox."

"Well, someone found a suit of clothes on the river bank," explained the doctor, "and there was a note inside which said the owner had had smallpox and had committed suicide. The people handled the clothes and of course they were exposed. Even those who did not handle them are in some danger, of course."

"Do you think there's likely to be an epidemic?"

"Oh, I hope not. A great many have come to me to be vaccinated to-day. It was lucky I had plenty of serum on hand that was fresh. It was quite providential."

Mr. Bush handled the paper-knife uneasily for a moment.

"Do you think I had better be vaccinated, Doctor?" he asked finally.

"Why, you must suit yourself, Mr. Bush. I do not wish to make vaccination compulsory. Besides, I have very little serum left and someone who might need it more than you do might come in. Perhaps you'd better not. Take good care of yourself and probably you'll be all right."

"Probably I'll be all right! I want to know it!" yelled Mr. Bush.

"Well, the serum is quite valuable."

"What will you charge to vaccinate me? We'll put this thing right on a business basis."

"Well—a, I think I couldn't do it for less than ten dollars, Mr. Bush."

"Ten dollars!"

"Well, you see, the serum is low and more people may come in to-morrow. I'll have to send away and——"

"All right! It's robbery, but do it," blustered Mr. Bush.

"Oh, no, not unless you feel perfectly——"

"Go ahead, go ahead," insisted the man, as he began to take off his coat.

"Is that all?" he asked, when Dr. Green had finished.

"Yes, that is all. I don't anticipate much trouble from it, as your blood is probably in good condition.

"Well, here's your money. I'd advise you to put it aside towards next month's rent."

A little later Tom Green sat writing to his chum.

"I've had one prosperous day, if I never have another in your old dead-alive town," he began. Then he told the story of the clothes.

In the last paragraph he said: "Any feeling of sore conscience I put entirely onto you. I couldn't starve, you know. But don't feel too bad about it, old man, for I didn't have a drop of serum in the place."

PUNCH CHANGES ITS POLICY

Beginning with the release of Thursday, March 6th, the Punch Company will desert the field of slap-stick comedy and produce nothing but high-class comedy-drama. The demand for refined comedy with a real plot and an interesting story is greater than ever and seems to be growing continually. For this reason the Punch Company will bend all its efforts to helping to fill this demand, and the last release under its present form of production will be on Thursday, February 27th, when "Bobby's Bum Bomb" and "Tracked to Florida," which have already been announced, will appear according to schedule.

Mr. J. V. Ritchey, general manager of the Carlton Motion Picture Laboratories, is now in Jacksonville, Fla., personally superintending the change in the nature of the Punch releases.

GREAT EASTERN FILM MANUFACTURING CO.

Tremont street, Boston. Mass., capital, $200,000, have purchased a four-story building 30x200 in the town of Stoughton, Mass., where they will locate their manufacturing plant and studio. James A. Reid, treasurer and manager of the company is now in Jacksonville, Fla., locating winter quarters for the Great Eastern Photoplayers. This company has signed up Virginia Keatinge for leading lady. Miss Keatinge opened the College Theatre of Chicago, and was seen in Boston for two seasons with James O'Neil. She toured the United States and Australia as Kundry in "Parsifal."

THE INDIAN SERVANT
Great Northern release February 22nd.

ROWDY STARTS SOMETHING
Punch release February 20th.

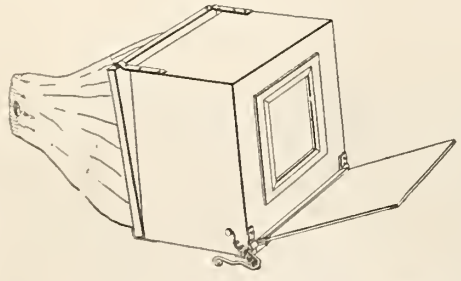
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

IN the Patent Office, Commissioner Moore recently decided that in order to be patentable, a design must not only be new and ornamental, but there must have been in its production an exercise of the inventive faculty. While the novelty of a design must still be subjected to the test of ornament, there is no objection to the article to which the ornament relates being useful as well as ornamental, although mere features of utility alone are not sufficient to justify the grant of a design patent. Furthermore the citation of the mechanical functions of a device is no proper argument for the granting of a design patent thereon.

The Commissioner has also made a new interpretation of the term "geographical" as applied to the registration of trade-marks, holding in a recent decision that although the word "Lakeside" appears from the Postal Guide to be used to designate some seventeen post-offices in the United States, two of them even being incorporated villages, still, as none of them are well known, it is not probable that an ordinary person would regard "Lakeside" as a geographical term in the ordinary sense of the word, the presumption being that it would be regarded as fanciful by a large majority of observers. This constitutes a rather radical and liberal change in the construction of the law in this particular, which technically prohibits the registration of geographical names in the abstract as trade-marks, mainly on the theory that such names are common property, especially in so far as residents are concerned.

The Ortho Film Company, of Pittsburgh, Pa., has applied for the registration of its monogram as a trade-mark for moving picture films, negative and positive films and kinetoscopes, claiming use since November, 1910. Serial No. 59,345.



Patent No. 1,049,504, to Harry L. Mansfield and Brison Rogers, of Lucas, Kan., relates to apparatus for printing photographs, the object being to provide a simple and effective mechanism whereby prints may be made quickly and without danger of exposing them to the action of actinic rays, the device including a casing having an exposure opening in one wall, a transparent plate extending across said opening, a shutter for closing the opening, yielding means for holding the shutter in closed position, a backing detachably mounted within the casing for holding a negative against the transparent plate, said backing having an opening for the reception of sensitized material, a closure for the opening in the backing, means for fastening said closure within the opening, means for detachably securing the backing in active position within the casing, and a flexible arm receiving tube connected to one wall of the casing.

---

account of their availability, Dr. T. H. Weisenberg, neurologist to the Philadelphia General Hospital, has for the past five years been utilizing cinematographic films in the study of nervous diseases, and has accumulated over two miles of interesting and valuable films relating to the subject. Because the symptoms of nervous diseases are mainly characteristic movements, such as gaits, tremors, convulsions or spasms, they are particularly adapted for study by the aid of motion photography, although, according to the doctor, there is no reason why the cinematograph should not be utilized in the successful study of other types of disease. Moto-illustrations have already been employed by public health bureaus in different States, notably Louisiana, where the head of the department utilizes them in showing the menace of such diseases as smallpox, typhoid fever, etc. And for several years motion photographs have been in existence showing the movement, growth and characteristics of different types of bacilli. Furthermore, Dr. Weisenberg says we have in the moving picture a permanent record of symptoms which may be sent from place to place and reproduced at will, no matter how rare the case. Not only so, but the pictures furnish a means of diagnosis, especially in the case of certain epileptic spasms where the actual movements are very swift, but may be slowed up for recognition on the picture by lessening the speed of the film.

"I am a self-made man, I am."

"Well, I think there is one thing you needn't worry about."

"What is that?"

"Taking out a patent."—Tit-Bits.

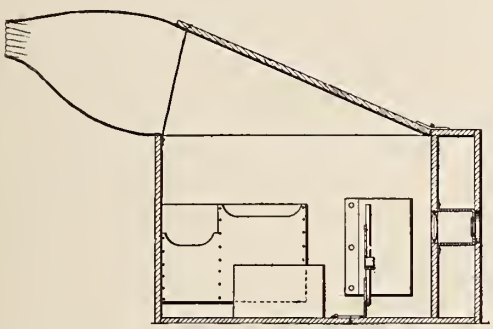
Correct. Only "new and useful" things are patentable.

Patent No. 1,049,077, to Clarence A. Goddard, of Akron, Ohio, has special relation to apparatus for producing flash lights in the making of photographs. The objects of the invention are to produce an apparatus embodying a cabinet within which the flash is produced so that the fumes incident to the flash are prevented from escaping into the room, thereby enabling the device to be used in galleries without rendering the air obnoxious to the occupants, said cabinet having a translucent front through which the light passes for making the photograph, and also a rear wall to which are secured a plurality of electric or other lights, which may be utilized for furnishing suitable light to the photographer for obtaining the necessary focus, so that when the flash occurs the subject of the picture is properly posed. A still further and primary object of this invention is to provide a magazine supply for repeated flashes, and means to receive the successive charges of flash-powder from the magazine and shift them into the cabinet from the exterior and fire them simultaneously with the opening of the shutter of the camera lens, thereby providing a device which may be repeatedly used, and one in which the certainty of operation of the device is insured with the simultaneous opening of the camera shutter, the flash used for producing the picture occurring absolutely simultaneously with the exposure of the plate.

"A Rose by Any Other Name"

Sometimes there is much in a "monicker" and other times there is nothing in a name, but the grand jury of the District of Columbia indicted William Shorts today on the charge of embezzlement and Henry Honesty on a charge of grand larceny. There was a titter in the courtroom when the indictment charging Shorts with being short in his accounts was read, and it assumed the proportions of a general laugh when Honesty was accused of stealing. Even the judge smiled.

Then someone got busy with the telephone directory and discovered that Washington has a tailor named Needle and another by the name of Sheers. It was also found that there are a couple of dentists who bear the names Butcher and Gash, and a tobacco dealer by the name of Plugge. Under the caption of "Loans" there was the name Leetch. Altogether, Washington wonders what's in a name.—New York Tribune.



Patent No. 1,049,944, to William J. Thompson, of the city, county and state of New York, relates to plate holders for cameras of the positive tintype and postal card variety, in which the metallic plates and buttons are held in position with relation to the lens by a magnet, while the postal cards are held by hand on an upright support, side notches in which act as guides in positioning the sensitized plates on cards. Receptacles are provided for the storage of postal cards, different sizes of tin plates and buttons, and manipulation is effected through a light-tight sleeve.

Two Wayne County (Mich.) Circuit Court divorce cases are entitled, respectively, Billidoux vs. Billidoux, and Kiss vs. Kiss—a natural sequence and indicative of the briefness of lip service.

In behalf of inventors generally, the Patent Law Association objects to the compulsory license feature of the Oldfield bill, now before Congress, on the grounds that it "tends to stifle invention, takes away the conclusive control of the invention, adds to the difficulty of disposing of patents," and prevents the inventor from "getting employment to work out inventions for a manufacturer." The Association also claims that "it would be difficult and frequently impossible for a court to fix a proper license fee." Furthermore, it is:

"Unfair to the man who is attempting to develop a patent but lacks funds.

"Puts him at the mercy of a rival whose factory is more favorably located.

"A powerful rival could undersell, even at a loss, for the sake of putting him out of business.

"Destroys the protection afforded by the ownership of several alternative patents.

"Induces the manufacturing of crude earlier forms of invention instead of improving it.

"Can be used by the unscrupulous as a means of coercion and oppression.

"Injects an element of uncertainty and instability in trade.

"Small manufacturers could not compete with richer ones."

Registration has been granted Sigmond M. Rosin, of Philadelphia, Pa., for the trade-mark "ROTOGRAPH" for sensitized photographic papers, used since October 10, 1910. Registration No. 89,952.

Assistant Commissioner Billings, in a recent decision, holds that the words "bona fide" were properly refused registration as a trade-mark, since these words indicate to the average purchaser that the goods upon which they are placed are genuine, and the mark is therefore descriptive. He sustains the examiner of trade-marks in the contention that the expression "bona fide," literally translated, means "good faith," and when affixed to goods sold will clearly indicate that these goods are as represented, that is to say, genuine.

Furthermore, the contention that the aggregation of patents under single ownership is a monopoly was disposed of by the Court of Appeals of the Seventh Circuit in the case of Indiana Mfg. Co. vs J. I. Case Threshing Machine Co. (154 Fed, 365-371).

Some idea of the vast wealth of Mr. J. P. Morgan may be gathered from the fact that he employs nine lawyers, and yet never grows poor.—Kansas City Journal.

Six hundred and sixteen patents were issued this week, of which 539 were to residents of the United States, New York State leading with ninety-six patents and a registration of thirty trade-marks, etc.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

ROCKFORD, ILL—Sam Rose has sold the Kaiserhoff playhouse in So. Main Street to Axel Fredriksen, the Seventh Street real estate dealer.

CHICAGO, ILL.—A contract has been let for the erection of a new theatre building for Misses Hamlitt, owners. Architect J. E. O. Pridmore, 38 So. Dearborn Street. Cost $90,000.

GIRL, ARTIST AND DOG
Majestic release February 18th.

NOTES BY THE WAY

By De Facto

An Editor's Valedictory

The editor of the Herald published in the town of Punta Gorda, Fla., engaged in the moving picture business, and after varying experiences took leave of the same in an editorial, which for good sense, broad views and wise observations connected with the moving picture theatre, deserves to be read and pondered by all who are or who may become interested therein. His remarks as to the matters of license, and the heavy taxing of the traveling tented affairs, will be particularly appreciated by those exhibitors in small places whose business almost gets the quietus whenever the canvas outfits strike the town. De Facto suggests that exhibitors everywhere have this editorial reproduced in their local papers, as it will be helpful in disseminating proper views of the moving picture business in general. The article follows:

The Moving Picture Show

In commending the moving picture show as an enterprise that should be encouraged rather than discouraged, we have no ulterior motive—no one now connected with this paper is or ever expects to be again financially interested in a moving picture show in Punta Gorda—but such an enterprise has a value to a community that merits consideration.

Conducted upon a proper plane, it furnishes entertainment of an educational character and provides a place of amusement to which men, women and children can find pleasure in going; and this entertainment is furnished at a nominal admission fee, which will hardly make millionaires of the proprietors of such shows in towns of small population.

And this class of amusement is worth considerable to small cities that would offer attractions to winter visitors. Tourists like to have some place to go evenings, and in the absence of high-class theatricals, which the larger cities only can offer, the moving picture show is an excellent substitute.

Municipalities would do well to make the occupation tax on moving picture shows as low as possible consistent with the tax placed on other business enterprises of approximately the same income and capital investment. A low license on the moving picture show and a high tax on the traveling tented affairs would be a good policy. The former keeps the money at home and the latter takes it away.

* * * *

Isn't He Right?

Hardly anyone will be found to question the propriety and advantage of churches giving an occasional moving picture entertainment, but should churches engage in the business as a regular proposition? Many and various would be the answers pro and con to the question, but the experience and ultimatum of a certain Georgia clergyman will doubtless find hearty endorsement by many another member of the cloth who has tried the same experiment. After installing a machine in the church and giving weekly shows regularly for an extended period, and after considering the difficulties in the way of always providing the proper subjects, the more or less always-to-be-expected hostile criticisms by some members of his congregation, the meagerness of the results in the shows' actual contribution to the upbuilding of the church, he came to this deliberate conclusion: "Everyone to his business—the cobbler to his last, the merchant to his goods, the hotel man to his guests, the preacher to his preaching, and the moving picture man to his pictures."

Featuring the Whites of the Eyes.

The truest and most artistic acting upon the legitimate stage is that which approaches nearest to the natural. This applies to facial as well as to bodily expression. Take any of the greatest actors and actresses and note how carefully they conform to this proposition. And what is true of the legitimate, is equally true of the picture-play stage. Then what shall be said of those actors who appear upon the screen with eyes rolled backward to such an extent that the whites thereof are pictured to an abnormal and unnatural extent, thus detracting from the truest conception of the art of acting. This eye-rolling appears at its worst when side or profile views are taken, when to an ordinary observer the chief effort of the actors seems to be to see how much of the whites of the eyes can be shown rather than the faithful portrayal of the particular part that they are at the moment engaged in. Any single movement that impresses a mannerism upon the audience surely detracts from the act as a whole, and it is to be submitted that in picture after picture the visitor leaves the theatre only to discuss with his neighbor the extent to which this optical evil was displayed upon the screen. This being so, it would seem to be something that directors should seek to correct. No particular set of pictureplay actors can be charged with being chief sinners in this regard, for with few exceptions it is De Facto's observation that all will have to plead guilty to this unfortunate and inartistic practice.

An Offensive Picture

De Facto is seated in a large, fine theatre, a two-reel "feature" is on the screen, and these are some of the audible comments that greet his ears: "Do people come here to see such things?" "Why, it's perfectly disgusting!" "That's the worst I have ever seen." "Just look at the actions of that woman!" And what was the picture? "The Reincarnation of Karma!" And what were the actions of the leading lady that brought forth such remarks? Why, they were such as would put to shame the most shameless coochee-coochee dancer in the most abandoned "Midway" that was ever allowed to run. And so an otherwise beautiful picture was ruined by these several objectionable scenes. And the worst of it is, that they were altogether unnecessary to the proper working out and understanding of the production. "Quinetrea" could have made love to "Karma" without all those abominal contortions, which became particularly reprehensible because made without fleshings. There are sweet, dainty and fascinating ways of making love in the pictures that could have been employed and would have been wholly unobjectionable, and not have left such a bad impression of the picture. For be it understood, that while the Vitagraph people have turned out many fine, classical and worthy subjects, it remains a fact that this very bad one will linger upon the average mind and call for reprobation much longer than all the good ones that they have produced. "Father" Rock should have heard the comments of the audience and seen the chagrin of the manager of the theatre as he had to apologize to his patrons for putting on the picture, and he would have forthwith issued a "never again" mandate to his directors.

ORPHEUM THEATRE, JERSEY CITY, CHANGES TO PICTURES

Mr. Anthony Michel, operating the Orpheum Theatre, Jersey City, N. J., has abandoned stock, and is now showing high class moving pictures. Through "J. H. Hallberg, the Economizer Man," he purchased a Powers No 6A machine, Hallberg A. C. Economizer, and asbestos booth.

"QUO VADIS"

A cable dispatch from London informs us that the unique innovation of selling a feature film by auction took place at Stevens Auction Room, London, February 13th, the highest bidder obtained the copy of "Quo Vadis" for the sum of £7,500, approximately $37,500. This includes fifteen copies of the picture and exclusive rights through the British Isles. The name of the buyer was not mentioned.

HEBRON, NEB.—Earl Gray has sold his interest in the Elite Theatre to his partner, Clarence Boyes, who will continue.

BINGHAMTON, N. Y.—Raymond M. Davis, proprietor of the Lyric Theatre, of this city, will erect a new theatre building on the outskirts of this city.

Manufacturers' Synopses of Films

ECLAIR

THE TERRIBLE DAUGHTER (Feb. 16).—"Well, I'll settle you, young lady! From today on you are just eleven years old! You shall be dressed and treated as a child since you persist in acting in such a fashion. Now, how do you like that?"

Pretty Anais was 17 and her mother, who was thinking of marriage herself, had sent the charming miss off to school, only to get reports of most undignified actions there. These childish pranks and many extravagances put an end to the school solution of her problem, and so Mrs. Dumonlin decided on the unique punishment of treating her beautiful daughter as an eleven-year-old child.

But, while at school, Anais had met young Edgar Durocher and the two had decided on marriage. That meant trouble for mother.

Well, things happen in an unusual manner in this life of ours, for, who should see Anais and fall in love with her charms but Mr. Durocher himself, Edgar's father.

The old gentleman called and made known his wishes, but Mrs. Dumonlin was astounded.

"Marry my daughter! Why, the idea's ridiculous! Why—surely, you can't be serious—she's—why, she's only eleven years old."

But Mr. Durocher didn't intend to be rejected so suddenly and he insisted on seeing the young lady. Mother Dumonlin, after due consideration and inspection of this prospective son-in-law, decided that, after all, she would sanction this marriage. And then there was more trouble!

Anais, learning of her mother's plans, decided she would "make good" the first statement, and so she proceeded to be "eleven years old" in her actions about the elder Durocher.

Well, there is some jolly good fun, until Anais gets tired of it all and decides she will go back to the convent, this time for good—but Edgar arrives in time and this snappy, laugh-provoking picture has a happy ending. It will please everyone.

NESTOR

A PIG'S A PIG (Feb. 24).—Edna is a terrible flirt. Her range is wide, for Daddy owns a ranch and the cowboys all dote on Edna. Daddy gets sick of coming upon lovelorn cowboys making love to Edna. He gets a brilliant idea. Edna shall suffer for her frivolity, if necessary, and he will have some fun at the same time.

Daddy says that the boy who shall catch a greased pig and bring it in first will get Edna. The boys agree, but Edna, with a very decided leaning toward Richard, thinks the idea is silly.

A clergyman is prevailed upon to be present in order to see the license properly signed and to perform the ceremony.

The boys start after a very active pig whose pace is increased by fear of the shouting throng after him.

Richard believes in brains rather than activity of foot and the ability to accumulate grease. He starts for the pig pen and secures a twin piggy. He greases him carefully and bears him in triumph to Edna and the astonished Daddy. He and Edna are quickly married and the congratulations are interrupted by a shouting throng of cowboys, one of whom bears a very angry and sticky pig.

Trouble is imminent, but the sense of humor prevails and congratulations take the place of chastisement.

VICTOR

THE APPEAL (Feb. 21).—Henry Warburton and his wife Isobel were a young married couple who supposedly, by their friends, "did live happy ever after." But this was not so. Isobel was a sort of a butterfly. She loved her husband and was true to him, but she liked to be admired by everyone and did not like to sit and wait for her husband to finish his work to take her out, so she went out with other fellows. At first Warburton was very willing that she did this, knowing her love for him and understanding that she just loved society and fun. After a while he grew tired of it and complained to his wife, and as a last resort ordered her NOT to do it again.

While at his office one day he needed a certain paper which was at his home. He hurriedly telephoned his wife to bring the paper to his office. She had something else to do first and did not think about hurrying with the paper. Thus a deal was lost through her lack of interest. When she left the office her husband watched her from the window and, to his amazement, saw her stand and talk with a gentleman on the street and then walk off with him. His jealousy was aroused and he followed. He saw the gentleman walk to his house and in the door. Had he but known that it was just a friend or that his wife put him out of the house when he told her he really cared for her, the troubles of Henry Warburton would have soon been at an end; but he suspected his wife instead, and this led to a disagreement and, at last, to a separation.

Too late Isobel saw her mistakes of the past—how she really neglected her husband thoughtlessly and what trouble it had brought upon them. She wrote for forgiveness, but was refused. At last, driven to desperation, she phoned to him—the last appeal to forgive. He was still hurt and unyielding, and so, with his ear to the phone, he heard the answer of her last appeal as it came to her. A shot and all was still, after a faint good-bye. Now, too late for Warburton, he saw his mistake, and was left to go on alone.

CRYSTAL

A NIGHT IN TOWN (Mar. 2).—Mr. Newmaryd and his wife leave for a trip to the country. Before so doing, Newmaryd invites his uncle to pay him a visit, never thinking that uncle would call while they were away. As soon as they are gone the maid and butler invite all their friends up to have a party. They dress in their employers' finery and are entertaining in fine style when uncle arrives. The butler introduces the maid as being the wife of his nephew, and uncle is very much smitten with her. He makes all sorts of advances to her and arouses the jealousy of her steady fellow, the butler. He sits in a corner with her, and the butler follows them. He chases the maid away, and then proceeds to give the old fellow a sound thrashing. Uncle runs away, and returns later when his nephew and wife have returned. His nephew introduces his wife, and uncle is considerably confused until Newmaryd explains that the woman uncle so much admired was a maid, and uncle dare not tell of the carrying on that was done in the absence of his nephew and his wife.

On the same reel:

THE INNOCENT BRIDEGROOM.—Belmont is courting Widow Keene. She sees him with a young lady and refuses to consider his suit until she has had him investigated. She employs a detective agency to find out all about him. She sees him on the street one day with the same young lady as before and decides to follow them. This she does, and discovers that the young lady is a hairdresser and masseur and that she is treating Belmont's scalp, he being rather short of hair. Satisfied that he is all right, the widow marries him and they go away on a honeymoon trip. However, she forgets to notify the agency to call off their sleuth. Belmont and his wife arrive at the country hotel and the detective follows them. He sees them register and notifies the clerk that the woman with Belmont is not his wife. They are ordered out of the hotel, and the detective goes up to their room for more evidence. Belmont and his wife return for their grips and discover the detective in their room. They think he is a burglar and a fight ensues. At last they go home and Mrs. Belmont is nearly consoled when a bill arrives from the detective agency for investigating her husband for $250. This Belmont has to pay, and all ends well after considerable explanations have been exchanged.

MIATT PATENTS

POWERS

THE LAW OF COMPENSATION (Feb. 28).—Marx, chiefly owing to a love of ease, is a gentlemanly crook. He loves the excitement and the pitting of his wits against others.

One day he notes two well-dressed men going into a jeweler's—he steals up and watches them covertly and marks a handsome necklace of pearls bought by one of the men. He follows them up; they enter a saloon; he enters, too. His actions have awakened the suspicions of a detective, who has long wanted to catch Mark "with the goods." He watches and sees Marx go softly behind Mr. Jerome, one of the gentlemen, and take a jewelled cigarette case lying on the table. The detective rushes in and accuses Max. Mr. Jerome is a criminologist. He looks hard at Marx, then turns to the detective and tells him he is wrong. He gave the man the cigarette case. Marx thanks him eloquently with his eyes and goes. The detective is angry at thus being balked at his lawful prey, and expostulates with Mr. Jerome, who lays the detective a wager that the case will be returned to him. Marx is watched by three rascally companions. They demand that he hand over the cigarette case for sale and division of the spoils. Touched by the charity of Jerome, he refuses. There is a fight and Marx escapes. Before the struggle one of the men shows Marx a wallet he has stolen and sneeringly gives him a ticket to the charity ball.

Marx on reaching his room looks at the ticket and resolves to go. He dons his evening clothes and goes. Among the well-dressed throng he sees a beautiful woman wearing a valuable necklace of pearls. He appropriates it, well pleased with himself. He sees Jerome approach her and ask her to dance. He learns that the lady is Jerome's wife.

He comes face to face with Jerome and hands him back the cigarette case. He goes.

Mrs. Jerome discovers the loss and describes the man who apologized after accidentally cannoning against her. Jerome recognizes the description—it is Marx. He calls up the detective, who, with an officer, goes to Marx's room and arrests him. They take him to the Jerome home. The two men are face to face. Marx denies the theft, and coolly asks Jerome for a cigarette. Jerome is puzzled, but he opens his cigarette case and discovers the necklace lying therein.

The men look hard at each other. Jerome says: "I have need for a man like you." Marx can hardly believe his ears. A man wants him and will trust him. They shake hands on it.

IMP

THE SISTERS (Feb, 24).—Violet and Olive are sisters. They own a large farm. Violet is a good business woman while Olive is studious and shy. Both love Al, a young college boy.

Old Stubbs wants to marry Violet because their farms are next to each other. Edward, the foreman of the farm, loves Violet, but she considers him beneath her notice. Violet discovers that her love for Al, the college boy, is not returned, and her jealousy rises to an insane frenzy when she finds Al and her sister are engaged. In her rage she throws her sister to the floor and runs from the house. She sees a sign stating the gypsys are in camp and have love potions for sale. She bargains for one in the wild hope that she may win Al's love. Her jealousy rises until she buys poison from the gypsy.

This is secretly overseen by old Stubbs, Violet's venerable suitor, and he follows her.

She goes in her sleeping sister's room and puts the poison in her medicine. This is seen through the window by old Stubbs, who orders her to go back to the kitchen. She obeys, for she fears he will awaken the sister, but she reaches to take back the poison, but old Stubbs forbids her to touch it. He demands that she marry him or he will accuse her. She is about to consent, for her spirit is broken, when Edward, her foreman, who has been an unobserved witness of the poison episode, comes in the kitchen with the poison glass, which he throws in the fire and puts old Stubbs out.

Later, Violet marries the foreman; her sister the college boy.

REX

IN THE SOUTH SEAS (Feb. 27).—Domingo is a pearl diver and a good husband to Afga. One day while diving with his basket, he brings up his last batch of shells, for he is stricken with an awful water blindness, the dread calamity which faces the pearl divers.

Afga, the wife, sorrows for her faithful partner. She insists upon taking her husband's place and dives. Fate decrees that Afga shall bring good fortune to lighten their pain. She discovers a large pearl, one of great price. She describes it to Domingo and they rejoice together. Several of the natives see the pearl.

The Chinese traders pay their periodical visit to the fishery and, after trading with the natives, learn of the big pearl. The crafty Ching Gow leaves Ah Foo to deal with the natives and goes to Domingo's hut. He uses all his wiles, but Domingo and Afga refuse to sell at Ching Gow's price.

Domingo and Afga fear for their pearl. They wrap it in a bulb of kelp and cover it with sand. Night comes and Ching Gow, Ah Foo and other Chinamen leave their ship and stealthily row to shore and enter Domingo's hut, and, after the couple have refused to divulge the hiding place of the pearl, they kidnap Domingo and Afga and take them aboard, where preparations are made to torture Domingo in the presence of his wife.

An instrument of torture is erected, put up over the hatch and consists of a huge stone set in a spiral coil so that when set going it will descend slowly but surely and crush the life out of the man beneath. Domingo is to be tied to a chair and placed under the stone. Afga watches the proceedings in horror from the top of the hatch.

Afga selects a moment when Ching Gow is below and a Chinaman is bending over the the infernal contrivance. She knifes the Chinaman, takes the knives he carries and throws his body into the sea. She descends the hatch, and, as Ah Foo and Ching Gow are gloating over their fiendish work, she manages to whisper to Domingo to avoid the chair. He understands. She gives him a knife, which he conceals. Afga returns to the deck and dives into the sea. Several of the Chinamen observe her and set out in a boat, which she dodges by her expert diving, and being helped by the darkness. Afga reaches shore and secures help. The natives swim out to the boat with Afga.

Ah Foo stands by the trigger ready to put the machine in action, while Ching is telling Domingo to sit in the chair. Domingo turns upon his enemy and there is a terrible struggle. Ah Foo sees this and drops upon Domingo. He is forcibly put in the chair and tied and securely bound.

Ah Foo returns to the trigger and releases it, when Afga and the natives swarm aboard and fight and kill the Chinese crew and Ah Foo. Ching Gow fights to the last, but is overpowered and placed beneath the rapidly descending stone. He is left to his fate, as Afga, guiding Domingo and the natives swim back to land.

The natives celebrate their victory with a characteristic dance and the pearl brings a good price, and, as Afga kisses Domingo's sightless eyes, he tells her he is well content in the possession of her wonderful love.

101 BISON

THE COWARD'S ATONEMENT (2-rell feature).—William Carter and Harry Collier are great friends and both love the bright, little Irene. She likes Will, but not enough to accept him. She becomes engaged to Harry. War breaks out between the North and South. Harry enlists joyfully, but Will only joins the Confederate army under compulsion. Colonel Dickinson does not believe in secession and joins the Union army. He is put in charge of a regiment to fight the Southerners. Irene weeps—as women must—when the boys march away.

Very early in the war Harry shows his mettle in saving an ammunition wagon on a burning bridge in the face of a galling Unionist fire. He is promoted to the rank of lieutenant. Will feels the pangs of jealousy, but overcomes them and congratulates his friend.

General Robert E. Less sends a dispatch, ordering a detachment to be sent under a picked man to defend the Georgia and Southern Railroad from the destroying Unionists, and Harry is assigned to the dangerous mission. In his company is Will. The Unionists, under Dickinson, blow up part of the road, but are utterly routed by the charge of the Confederates under the intrepid Harry. During the sharp fight Will sees two men fall, one on either side of him. He is wounded in the arm, and, in a panic of terror, he rides away. He goes to the home of Irene and gets into a window. She, not knowing who the marauder is, nearly shoots him for cowardice. He determines to retrieve himself as she bathes and binds his painful wound.

Colonel Dickinson arrives with his troops. Irene pushes Will into her bedroom. She permits the orderlies to search the house, but appeals to Colonel Dickinson when they go to her bedroom door. The colonel allows the room to go unsearched. Colonel Dickinson, in a room adjoining the one in which Will is concealed, writes a dispatch telling General Grant where to send reinforcements—to Stony Fork Bridge. Will hears the import of the message and determines to secure the dispatch. He writes a false dispatch, stating that the "Union reinforcements for Dickinson will arrive at Stony Fork Bridge to-morrow." This he puts into his breast pocket. Will gets out of the window and runs to the barn, where the horses are quartered, while Irene delays Colonel Dickinson by giving him some light refreshments.

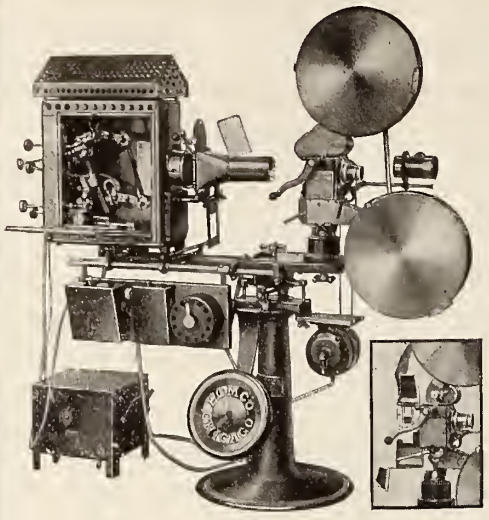
The scout entrusted with the dispatch goes to the barn to get his horse. Will strikes him down with a whiffletree. Another guard hears the noise, runs to the barn door and is shot by Will, who has just time to hide the real dispatch in the bandages on his arm, when he is overpowered and taken before Colonel Dickinson. He is searched, and the false dispatch found in his breast pocket. Dickinson believes it to be his original dispatch, sends it off by another scout. He orders Will to be confined, but permits Irene to bathe and reban-dage his wounded arm. In this way Irene is able to obtain the original dispatch. She runs to the barn, and, seeing the dead scout, makes an old darkey strip the body of his clothes, and, donning these herself, she mounts and gets to the Confederate lines, where she is recognized by Harry.

Will, confined in the smokehouse at Irene's home, sees her go and feels more satisfied with himself, but determines to escape in order to thoroughly retrieve himself in the eyes of Irene, his cowardice and for his own salvation.

The battle of Stony Fork Bridge starts and

ANOTHER CLEAN UP

FOR THE MOTIOGRAPH



THE MOTOR DRIVE MOTIOGRAPH APPROVED FOR USE IN CHICAGO THEATRES

The FIRST and ONLY Motion Picture Machine with Motor Drive to Receive the Endorsement of Electrical Bureau of the City of Chicago.

WE TAKE GREAT PLEASURE IN MAKING THIS ANNOUNCEMENT TO OUR MANY FRIENDS

BECAUSE—We originated the Motor Drive for Motion Picture Machines.

We originated the series connected Switch Board for use with our Motor Driven Machines, and—we do not always get just credit for our original ideas.

THE MOTOR DRIVEN MOTIOGRAPH—WILL PASS INSPECTION because each and every part of this machine is made in our own factory and under the direct supervision of the officers of this company. We do not depend on other factories. We **DO NOT ASSEMBLE** a lot of parts manufactured by others.

APPROVED also by THE NATIONAL BOARD OF FIRE UNDERWRITERS

by THE DISTRICT POLICE OF THE STATE OF MASSACHUSETTS.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

progresses, Breastworks are stormed and the battle sways back and forth. Dickinson orders his artillery to shell the town. A shell bursts through the smokehouse and Will escapes through the opening made thereby. The advance contingent of the Confederates is thrown back, and Harry, with reserves, comes to the rescue with one of his old-time charges. Will arrives breathless, unseen, and mad with the lust of battle. As he reaches the breastworks the Confederate flag bearer is shot. Will seizes the flag and, as he leaps over, he is shot and falls, mortally wounded, by the side of Colonel Dickinson, who is dying fast. The two opponents in the war shake hands and succor each other in the throes of death. Will sinks back "and for all the evil in his life he did, his death atoned."

Harry adds to his spurs, and he and Irene find their old comrade with his beloved flag wrapped around him and a smile of contentment on his lips.

GREAT NORTHERN

THE INDIAN SERVANT (Feb. 22).—This is an amusing comedy of a foreign diplomat who had returned to his home and brought with him an Indian who had attracted his attention during his travels. The Redman is introduced into the home of the diplomat as a servant and at once proceeds to play havoc with the routine of the household. His blunders are of the innocent sort for the time being, but he creates consternation among the regular white servants and makes friends only with the children of the family, and of these there are several. The good matron of the family, in an emergency, sends the Indian out to buy a bonnet for her own use, and when he returns he has three splendid articles of feminine headgear, which he later admits he had taken from the heads of young women whom he had met in the millinery shops. He returns to the house in triumph, but he is followed closely by the victims of the theft. The Indian tries to make love to the maids and gains the enmity of the mistress of the house by his attentions, which, although well meant, are entirely out of keeping with the customs of the people and community in which he finds himself. The climax arrives when on one eventful day the Indian is left to amuse the children during the absence of the family. All goes well for the time being, but the aborigine decides to give the youngsters the time of their lives. He starts by donning paint in all the colors of the rainbow and each of the kidlets are smiilarly adorned. They enjoy the war dances and have the furnishings of the house almost demolished when the parents arrive upon the scene. At the point of spears and other collections of relics found in the diplomat's rooms, the household help has been routed and it is with difficulty that the Indian is induced to settle down to routine, although the prospects of his remaining a "good Injun" are far from being certain.

On the same reel is a Great Northern scenic taken at Kullen, a cape on the west coast of Sweden.

VITAGRAPH

BEAU BRUMMEL, by James Young (Feb. 19).—In the early part of the nineteenth century, Beau Brummel was the most talked-of person in all the world, the extreme of fashion, the personification of elegance and the most pretentious individual imaginable.

Helen, the daughter of Lord Ballarat, falls a victim to his charms, although she is warned by the Duchess of Devonshire against him. Beau, not the least disconcerted, persists in his attentions to Helen and proposes to her. He is an intimate of the Prince of Wales and all the nobility of the period. They copy his style and ape his manners. Lord Devonshire and the Prince of Wales are very close friends, and when Beau Brummel insults the Prince, the lord forbids Helen seeing Beau until he apologizes to the Prince. Helen pleads with him to make amends to his highness, but he refuses, rather than disregard his own conceit or sacrifice his overbearing pride.

The Prince does not fail to resent Beau Brummel's effrontery and through him Beau's privileges and importance are very much lessened in swelldom. He indulges in all sorts of extravagances, irrespective of his means, and is soon reduced to social and financial ruin, and yet his pride is not at all disturbed, for he takes occasion again to snub the Prince, whom he chances to meet. In desperation, Brummel endeavors to recoup his fortune with his few remaining crowns, by staking his all at cards, and he loses.

He is now besieged by creditors and placed in a debtor's prison. Helen Ballarat, in sympathy, sends him, through her bankers, five hundred pounds, and he is released. With shattered mind, he retires into seclusion, and after years of destitution, he is rescued from poverty and the madhouse by his old friend Alvanley, who gives him a comfortable home, where he passes his time in dim memories of the past.

ABOUT FACE!!

It's **ABOUT** time you turned around and looked the proposition square in the **FACE.**

Why try to get along without

KINEMACOLOR

when getting along **with it is such an easy and profitable matter?**
We are living in an age of progress—are you?

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

RAMO

THE BETTER WAY (Feb. 19).—"The Better Way" is a strong, clean drama with a good moral.

In this play we find Mary, disgusted and discouraged at the life of unhappiness she is living with Jack Denver, her husband, who has been drinking heavily of late. At this opportune, or rather inopportune, moment, Tom Horton casually renews Mary's acquaintance. Horton had been Mary's girlish ideal previous to his departure to South America, and her marriage to Jack. Mary, in this frame of mind, is ready to listen to Horton's promises of happiness with him, and is willing to take this radical step.

Pauline, her little girl, seeing her mother packing up, and concluding they are going visiting, packs her little satchel and waits in the parlor until her mother appears preparatory to leaving with Horton. The sight of the child brings Mary to her senses and the elopment is abandoned. Jack learns the truth and makes an earnest, manly promise to reform.

GAUMONT

WHEN ALL WAS DARK (Feb. 18).—Barnard Powers is happy in his home life with his pretty wife. He is visited by several friends and there are many pleasant evenings passed at the card table and around the piano. Powers notices that his eyesight shows signs of weakening. One evening, when his wife, himself and friend, John Trapp, are together, his wife playing at the piano, sudden pains shoot through his eyes. All grows dim. The darkness passes, however, and he can again see. The next day the malady comes again in renewed force and Powers' vision entirely fails. He is entirely blind and experts declare it impossible to restore his lost vision.

A year passes. Powers is altogether in the dark, and in more than one way. Suddenly, without warning, his sight returns. He sees his wife sitting at the piano. By her side is the "friend," John Trapp. The "friend's" arms are wound affectionately around Mrs. Powers, who doesn't appear to be otherwise than pleased. It is an unpleasant sight to a man to whom everything has been in darkness for over a year. In pain he closes his eyes again. The love-making goes on before his eyes, so as to speak, as it had for many months.

Powers wants to know the extent of the damage to the honor of his home and name. A day later he is alone with his wife. She is sitting at the desk and is writing a letter. He believes it to be to Trapp. He employs a ruse to get her out of the room. He asks her to fetch a book for the blind that he had left in the parlor. He reads her letter: "Mine: It cannot be. What opinion would you have of the woman who would desert her blind husband. But should he recover his sight, I would come to you. Dora." Here is a terrible alternative. Were he to remain blind he would keep his wife although in soul she belonged to another. Were he to gain his sight he would lose her. He says nothing to her during the day.

In the evening, despite the import of the letter, Trapp calls, unconscious that the supposedly blind husband is watching his every move. Trapp begs in sign language that Mrs. Powers elope with him. He pulls from his pocket the letter and shows it to Mrs. Powers and gesticulates his pleadings that she go to him.

Then from the chair rises the outraged husband, no longer in his eyes the dull, vacant stare of eyes that cannot see. There is in them the light of intelligence, the light of a consciousness terrible. The husband says not a word, but merely looks, looks from his supposedly sightless eyes into the eyes of Trapp. Powers' arm goes up, his finger pointing to the door. There is no violence of language. Trapp picks up his hat and walks out into the night. Mrs. Powers falls at her husband's feet. Great sobs come from her throat. "I have seen all," are the words of the husband, as he lays his hand upon the erring head.

LOVE THY NEIGHBOR (Feb. 20).—Mary Brown's nifty nieces come a visiting. "Go to the aunt, thou sluggard," is a lovely adage, just like mother used to make. Next door lives Mr. A. Cart Wheel. His nephews, the Wheel brothers, do a turn at home during the holidays. It happens that the Wheel dog is a chicken chaser. Foul play is his specialty. He fancies that he can make scrambled eggs by pursuing the hens. He is the original reason why the chicken crossed the street. He lays for the chickens more than they lay for their board. The Wheel dog crosses the hedge leading into Mary Brown's hennery and he chases the hens more than the most ardent rooster that ever cock-a-doodle-dooed. This puts him and his owner into bad repute with Mary Brown.

Accordingly when Mary Brown's nifty nieces learn of the presence of the Wheel brothers, there is strong objection by the old folks of their becoming acquainted. They find that flirting is a good exercise for the heart, although it has caused many cases of cross-eye. Inasmuch as the boys and girls are forbidden to have each other's company, there needs must be strategy. They determine that boys will be girls and girls will be boys; that one can change his sex while he waits and that clothes make the man and also the woman. One of the girls changes clothing with one of the boys and each masquerader clambers over the hedge and tries to act natural. When Mary Brown and the elder Mr. Wheel come along they find their supposed nieces and nephews respectively, busily engaged in their duties.

One of Mary Brown's hens, as though to avenge itself on the dog or his owner, crosses the hedge and gets into Mr. Wheel's garden whereupon it is mentioned that the hen is

worse than the old scratch, that hen parties are destructive and that judging by the activity of her Henship, the ground must have itched terribly.

The elder Wheel, a la Johnny get your gun, chases the scratching hen into her own domain and then, through the hedge, takes hasty aim. It happens that one of his disguised nephews is there with his sweetheart. There are many perforations of the nephew thereof, as the elder Wheel's aim is about as good as that of the Spanish gunners in the war of '98. "It is bad enough to talk behind a man's back, but it is worse to shoot him behind his back or rather below his back," says the half-shot nephew. He then queries as to whether his sweetheart has ever been shot between the garden and the pantry.

He talks it over with the girl and they decide that they will use the uncle's bad marksmanship as the means of entering connubial bliss. He remarks lovingly to his brother that he has been shot into matrimony and that if the uncle had fired the other barrel, he would have become a bigamist. "I suppose people will say that I was fired at my wife," he concludes. The conspirators get together and write the following letter to the elder Wheel: "You hit the wrong chicken. She now has to eat her dinner off the mantlepiece. Every time she sits down she thinks of it. But it certainly made her smart. But to be brutally blunt, I believe it your duty to arrange a marriage between her and the nephew who most pleases her. If you don't agree, I'll charge you for the time I spent in picking lead out of her. She was a human lead mine."

The elder Wheel sees visions of spending the rest of his declining years in a cell dining on bread and water and he believes that he would rather have his nephews married than to suffer the fate of a chicken stealer. He takes his nephews to Mary Brown's house. The girl and the youth in the meantime have exchanged clothing. There is much match-making. It is finally agreed to save expenses. To get a cheap rate at the minister's they decide upon having a double wedding in which both nieces and both nephews will play heavy parts.

KINEMACOLOR

THE VIOLIN.—A touching story of an old musician's love for his violin. It is a masterpiece of Kinemacolor, full of pathos and excellent acting. To save the life of his granddaughter the old violinist pawns his beloved instrument. When the girl recovers, both bend every effort to the redeeming of the violin. The girl goes out to service, the old man copies music, almost starving in his effort to save the pennies he earns. To the rich home comes a famous violinist. The account of his playing is read in a newspaper by the pawnbroker, and the old man's violin is sold to the rich musician. When the poor people have saved the ten dollars necessary to redeem the violin, they hasten to the pawnshop only to find that the interest not having been paid the violin has been sold.

The rich and celebrated violinist is the guest of the people for whom the girl works. There she sees her grandfather's violin. She cannot resist the temptation to play upon it. The professor hears and hastens into the music room. When he learns her story, he takes the girl and violin back to the old man, who hugs his lost treasure to his breast and, oblivious to all his surroundings, pours out his soul upon the violin.

The picture has a force and a grip from its faithful human touch, the contrast of youth and age, poverty and riches.

MYSTIC MANIPULATION.—A novel Kinemacolor subject illustrating some clever sleight-of-hand feats. First some examples of palming are given, and then the conjurer cuts an orange in half and closes it with the pulp undisturbed. Opening the orange again, he shows that all the pulp has gone, a duster having taken its place. A number of tricks with colored balls follow and a very effective section shows milk poured into a bowl from one glass and then claret added from another. Then comes the surprise, the claret suddenly leaves the milk with which it had been mingled and the milk follows, each liquid going back into the glass in which it was at first. This particular trick, of yourself, would be nothing without the aid of Kinemacolor, as the sudden loss of the red ingredient of the mixture of milk and claret would not be visible.

MIATT PATENTS

URBAN-ECLIPSE-GEORGE KLEINE

GETTING EVEN (Feb. 19).—Detective Slender is hopelessly seeking a clue to the Alice Cole murder mystery when his daughter Maud shows him a photograph which she took of a young man in the park that morning. Slender has a sudden inspiration; the photograph accords with the description of the alleged murderer. He therefore has it published as such with a well-written story, in the Evening News.

The next morning the young man is greatly surprised to behold his picture in the paper represented as that of the murderer, and, remembering the incident in the park, resolves to take revenge. While the young lady was taking a snap-shot of him, his camera wasn't idle. He now sends her photograph to the newspaper with the story that Alice Cole could not have been murdered or he could not have obtained her picture in the park the day before.

The genial detective is greatly dismayed to see his daughter's picture under the name of the famous Alice Cole in the newspaper, and, accompanied by Maud, immediately rushes over to the office to complain. There they meet the young man, however, and explanations are followed by a hearty laugh over the whole affair and the beginning of a friendship between the young people.

On the same reel:

SNAKES AND FROGS.—A remarkable nature study subject, showing how snakes are captured and the venom extracted; interesting specimens of Green Tree frogs, conclude the film.

CINES-GEORGE KLEINE

HIS REDEMPTION (Feb. 22).—Anne and Joseph are engaged to be married and are as devoted as any pair of lovers can be until, one day, a friend informs Joseph that Arthur, the brother of his intended bride, is a bandit. Greatly shocked, Joseph relates what he has heard to his fiancee, and insists upon breaking off the engagement. Anne closely watches her brother's actions and, one day, secretly overbears him with one of his accomplices planning a robbery. At the appointed time, the two bandits conceal themselves near the highway, and, when a carriage rounds the corner, quickly spring out to halt it. But, to their astonishment, who should step out but Anne, who, tearing the disguise from her brother's face, rebukes him severely. Unable to endure the condemnation, Arthur seeks refuge in the hills where later, in solitude and remorse, he is discovered by Joseph, to whom he makes a full confession of his crimes, and promises to lead an honest life in the future. Joseph forgives, and arm in arm they return home, where a complete reconciliation takes place, and love lives again.

THANHOUSER

THE PRETTY GIRL IN LOWER FIVE (Feb. 18).—It is a long trip from Chicago to Los Angeles, and when the young man boarded the train in the Windy City, he was afraid that time would hang heavily on his hands. Then he looked around the car and saw one interesting object, a pretty girl in Lower 5. He had Section 6, directly across the aisle, and he did all he could, in a gentlemanly way, to scrape up an acquaintance. The maiden, however, viewed him with disdain, and would not even accept his assistance when she was unable to open the window. They stood together on the platform of the observation car, but they might as well have been miles apart, for she ignored his presence. There was sorrow in Section 6, and freezing disdain in Section 5, while the train was plunging its way westward.

The scenery changes on an overland trip, and so do the dispositions of many passengers. The young man in 6 found a chance to be the gallant knight of the damsel in 5, acquaintance followed, and long before they arrived at the California city they were on friendly terms. In Los Angeles the girl was met by her father, the boy by his sister, and the friendship so unconventionally begun later ripened into a happy love romance.

THE TWO SISTERS (Feb. 21).—One sister was useful; she was a hard-working doctor in a little country town. The other sister was ornamental; she was young, pretty, stylish and thoroughly selfish.

The doctor worked hard to keep her sister in luxury. When their parents died, they had left the little girl as a sacred legacy to their elder child, and she never forgot it.

The doctor had a sweetheart, a young lawyer, who was far from being the manly chap she thought him. He met the little sister when she returned on a summer vacation from her fashionable boarding school, and promptly forgot the vows of love he had made the elder girl. The doctor awoke one morning to find that her sister and her sweetheart had eloped, leaving only an indifferent message behind them. It took from her life all she had to love and from that time on she tried by hard work to forget her sorrows.

Five years later, the school girl was a haggard, worn woman, city gayety had wrecked her constitution, and her husband, who had wedded her only for her beauty, began to regret his bargain when he saw he had an invalid on his hands. He cruelly deserted her, as cruelly as he and the woman had gone away five years before. Fortunately for the neglected wife, she had still one friend, the sister she had wronged. The doctor worried about the girl, and something, perhaps it was intuition, led her to search for her sister just when the younger woman needed her most. She found her broken in health and spirits, but the doctor, through her medical skill, was able to restore her physically, although it was a long time before her mental calm came back to her, and she never forgot that everything she was or had she owed to the big sister who had repaid deceit with love.

ESSANAY

THE THREE QUEENS (Feb. 14).—Wilbur Blackburn, a man about town, and a social favorite, spends most of his time at the club with his fellow colleagues. His wife, a shadow of the woman she used to be, is waiting in the early hours of the morning for her husband's return. Previously, their married life had been one of bliss. Two charming children had blessed the fond parents during their happy married life. On this particular night in mention, the little girl, Dorothy, four years old, was very, very sick. The mother, still seated by the window, waiting for her husband, notices the baby, a girl of two, creep into the room. She takes the baby up in her arms and holds her fondly to her breast, and tells her that papa will come home soon. The mother carries her back to bed. The father arrives, looks into the room, decides not to disturb his wife, throws himself on the couch and goes to sleep. He dreams that Dorothy is very sick. He goes to the club and gambles, loses a lot of money, and leaves. He then imagines that the baby had died. Rushing into the bedroom, he finds that his wife had committed suicide, by shooting herself in the head. He is prostrated. His wife, having put the youngest daughter to bed, enters the living room and finds her husband asleep on the couch. She awakens him. He is so overjoyed at seeing his wife and, realizing it was all a dream, clasps her in his arms and promises her that he will never go to the club again. He seats himself at a table in his living room and tries awfully hard to play a game of solitaire. The boys at the club call him up and ask him to come and play a game. The temptation is too strong; he cannot resist. He goes to the club, sits down and starts to play a game. The cards are dealt and he holds three queens in his hand. These cards dissolve and, he sees the faces of his two loving children and his darling wife in his hand. This is too much for him. He rushes from the club, goes to a nearby florist, where he purchases an enormous bouquet of chrysanthemums and, takes them to his wife, who is awaiting his arrival with open arms...

PILOT

THE TWO GLASSES (Feb. 20).—The Two Glasses, from a poem by Ella Wheeler Wilcox, is a symbolical play, showing the influences of wine and water. After a dinner the two glasses get confidential, and tell each other stories of their past. The wine glass proudly tells its humble companion how it has dethroned kings, brought men down from lofty positions, thrown people into prison who have been highly respected, dragged down virtue, and debased humanity in general. The humble water glass cannot boast of such victories, but quietly tells its companion how it has succored the wounded on battlefields, helped the parched wanderers on the desert, rehabilitated the drunkard, and uplifted many who have fallen. Overcome with remorse, acknowledging the superiority of its humble companion, the wine glass totters and falls.

EDISON

HIS ENEMY, Bannister Merwin (Feb. 18).—This is a character story with a moral. It deals with a bumptious, conceited, know-it-all

young fellow who has yet to learn his lesson.

George Trent is the son of a widowed mother. He is engaged to marry Sylvia Bennett, and is a cocksure egoist. An old clergyman, his mother's friend, gets him a chance with a prosperous arcbitect in a large city, but his faults get him into a nest of trouble. He is careless with his work, unwilling to take advice and consequently his downfall is brought about, not dramatically, but in a natural way. It is not that he is vicious, but simply that he pays the penalty for the faults of his character. At the same time Sylvia gives him the mitten because he has displayed before her a bad trait.

He has seen part of a letter from his employer to the Rev. Mr. Roberts, in which the assertion is made that "he has a bad enemy." He goes to the clergyman and demands to know who his enemy is, for he has concluded that his downfall is due to this mysterious person, and in answer the clergyman leads him to a mirror. To his surprise and consternation he learns that bis enemy is no other than himself.

Tbe result of realization is regeneration. His entire attitude cbanges and he is given another chance with his old employer. At the end of the picture we see that be has learned his lesson well.

RELIANCE

THE BELLS (Feb. 19).—Mathias, an innkeeper, receives notice that bis rent is due seven months and that if it is not paid at once, his inn will be taken from him. In the midst of a terrible snowstorm, a Jew arrives in his sleigh at the inn. While paying his bill he discloses to Mathias's eyes a bag of gold. This sets him to thinking how much he needs that money. Tbe Jew gets up at night and has his sleigh taken from the barn. He must be off to town, and starts off, all the bells of his sleigh ringing. This awakens Mathias. He slowly gets out of bed and follows the Jew through the snow. Creeping up behind the sleigh he murders the Jew and carries his body to tbe limekiln. He feels very safe for no one has seen him leave the house. But through the fifteen years that follow he never sees a golden coin witbout hearing the sleighbells as they rang on the night of December 24th, when he murdered the Jew in his sleigh. Matbias bas a daughter, Annette, who becomes engaged to Christian, a young soldier. Matbias leaves his inn to purchase Christmas presents in a neighboring town. While there he attends a sbow given in tbe town hall by a noted hypnotist, La Voir. Tbis man makes an announcement that by hypnotism he can make any subject tell the thing that weighs upon his conscience. Feigning illness, Mathias at once leaves the hall. But after he returns to his inn, La Voir visits his town and puts up at Matbias's place. He proves to be a friend of Christian, who makes him acquainted with tbe family. Unable to stand the man's searching gaze, Mathias goes to his room and falls asleep. He dreams tbat he is on trial for murdering the Jew. When he denies all knowledge of the crime, the judge calls in La Voir, who by the power of his art, makes Mathias tell what he did on the night of December 24, 1818. Under La Voir's influence Mathias tells tbe entire story and goes over the ground of the murder step by step. He tells of the falling snow, his many visions of the dead Jew, and the unending ringing of the bells. He then dreams be is condemned to be hanged, and when he feels the rope about his neck, choking him, he wakens to stagger out into the hall. But the terrible dream bas been too much for the already conscience-burdened man, and, clutching at his throat, be falls dead before his daughter and her fiance, wbo bave come to call him.

EVELYN'S STRATEGY (Feb. 22).—The King of Wall Street having conquered all his financial opponents, lays siege to Evelyn's heart. But she does not care for bim—having bestowed her heart upon Jack Fleming. Morton, learning of this, determines to ruin Jack financially—hoping therehy to win the girl. Flattered hy the attention of so powerful a man, Jack invests and loses his income. He is on the verge of despair when Evelyn tells him they will outwit the king yet. She obtains credit for Jack at his brokers and goes short on tbe market. Then sbe writes to Morton asking him to come to see her. He comes and by a wisely manipulated piece of work, she imprisons him in the cellar. Then she goes to the police and tells them Morton has been killed while walking with her. They hurry to the scene and find the revolver she had planted. She further explains that the man who committed the murder flung his body into the river. The market slumps at the news of the king's death and Evelyn wins by the reversal. Morton is released to learn he has been outwitted by a girl.

PUNCH

ROWDY STARTS SOMETHING (Feb. 20).—The domestic peace of the Hallowells, a young couple living in a small town, is disturbed by a poorly cooked breakfast, and Dick, the husband, leaves the bouse angrily after bis wife has threatened to return to her mother. She starts packing her trunks and he proceeds to the quarries, of which he is the manager. Rowdy, the family bulldog, follows his master. Reaching tbe quarry, Hallowell is told by his foreman that the supply of dynamite is low, and, investigating, is followed into the hut where the explosives are kept, by the dog, who seizes a stick of the higbly, dangerous dynamite in his moutb and startles Dick and the foreman by appearing before them with it. Fearing every moment that the dog will cause it to explode by biting or dropping it, the two men scatter in terror. At bis wits end Dick hurries home followed by the dog, who scatters fear on every side. Rowdy, unable to understand the excitement be is causing, reaches tbe house only to find it locked and the family barricaded inside. He gains entrance, however, througb an open window, and rushes into the sitting room with tbe dynamite still in his mouth. The Hallowells' child calls the dog, and but for the sudden entrance of the nurse might have seized the stick. But, upon seeing the dog and hearing the shouts of the Hallowells, the nurse flees from the bouse pursued by Rowdy. Dick calls upon the police, who hurry to the house. Tired of pursuing the nurse, the dog has returned to bis kennel, and when the police and Dick find him, is sitting comfortably before it witb tbe stick before bim. They surround tbe kennel, but he routs them and drives tbem over the back fence, grabbing up the stick and following his master, who now flies wildly down the street. Dick attempts to board a street car, bu Rowdy follows and empties it of all its passengers, even the motorman deserting his post. Into the country Dick flies with the dog behind him, stumbling over a camp of tramps and almost ruffling the happiness of a pair of young lovers. In attempting to cross a stone wall the dynamite explodes, and all danger now ever, Dick hurries to tbe nearest telephone and informs his agonized wife that he is safe. As he turns from the 'phone, Rowdy, covered witb dust, etc., comes in. Like a cat, he seems to have nine lives, and as Dick sinks thunderstruck and weak upon a box, the dog covers his face with kisses.

On tbe same reel:

BY PARCEL POST.—Little Mr. Gray and his still smaller wife, are surprised to receive a letter from their sister saying she is sending her dear little girl to spend a month with them. They prepare a room with dainty doll-like furniture, but when little Mary arrives, it is found sbe will not even fit in the door. She is so tall and so broad, tbat she can take both uncle and aunt up in one arm. And the poor postman, who brought tbis precious package by parcel post, tbinks it the worst ever, even worse than cbickens, monkeys, dancing bears and other impediments he has been loaded down with. As a travesty on the newly instituted parcel post, this picture is a scream right through.

MAJESTIC

THE HIRED DRESS SUIT (Feb. 16).—Florence, young and pretty, admires the way Dick dresses, but looks rather in disdain upon Bob, who is inclined to shabbiness.

Spurred on by this, Bob buys a hargain suit for $12.50. But on the first day be wears it, a scrubwoman drops a pail of water over him. And then the suit begins to sbrink. Florence, who is with him, notices the suit and calls his attention to it. He takes one look and bolts. Dick sails up and escorts Florence. Bob buys another suit at a store which claims tbeir suits never shrink. This time he gets a frock coat. But when he arrives at Florence's he finds Dick already there clad in immaculate evening dress. This gets Bob's goat. He takes out bis bank hook and unwillingly draws out his last cent and is fitted for evening clothes. Florence is delighted with his appearance, but, when he proposes, she is dubious about marrying a man who dresses so extravagantly and says they may consider themselves engaged when he has $200 in the bank. On his way home Bob gets into a quarrel with a man whom he takes for a burglar. He proves to be one of tbe neighbors. During the battle. Bob's new evening dress is torn to shreds. Walking along gloomily Bob falls into an excavation. He is next seen in a hospital cot. A man, representing the Millionaire's Realty Company, comes to settle Bob's claim, much to Bob's surprise, for he didn't know he bad a bad case. The agent takes out a hundred dollar bill, Bob sits by dumbly, untable to speak. The man takes out another. Bob faints. The agent gets scared and lays four one hundred dollar bills on the table. Bob comes to and grabs them. Florence comes to see him, and wben her father sees the money, he willingly gives his consent to the marriage, and Florence is perfectly satisfied.

GIRL, ARTIST AND DOG (Feb. 18).—Donald Willis, a promising young artist, thougb but a boy in years, goes with his mother to a beautiful new home in the heart of the country. He is delighted to live so close to nature, and every morning starts off to indulge bis passion for painting the beauties of the woods and fields.

One day he meets a girl—a ragged, barefoot girl—but with a face of rare loveliness. He asks her to pose for him. She shyly runs up to the tumbled down shanty in whicb she lives, for her mother's permission. Her mother, a coarse, uncouth woman, refuses harshly and sends the boy away.

But he cannot forget the tattered girl with the lovely wistful face, and soon visits her again in the foods. They become the best of friends, this boy and girl. He meets her each day by an old stone wall—and one day he whispers his love to her. And she tells him she has loved bim since the first day he came to her. He wants to marry her at once—before his stately, aristocratic mother can interfere. But as be looks at her ragged dress and bare feet, he knows this would be impractical. He buys her a dainty frock in the village—and a bonnet and some slippers. In a twinkling she is transformed, and tbey are married in the little rectory.

But his mother sees through the fine clothes—and knows the girl for what she is. Heartbroken at what she supposes will ruin her boy's life, she treats the girl with coldness and disdain that almost breaks the loving, trusting heart.

Three years pass. There is a baby in the home now. Tbe mother of the boy loves the child, but has not yet learned to even tolerate its mother. The boy sees this constant friction and grieves over it. Finally the girl, unable to stand it any longer, takes ber baby and goes back to her mother's shanty. But she is not wanted tbere eitber. She finds her way to tbe old stone wall—trysting place of long ago—and here she weeps out her misery. The boy finds her a little later and understands. He takes both wife and child bome.

"You cannot have the baby unless you are prepared to receive her mother with equal love and kindness," be says. And the grandmother, holding out her arms to the child, claps the girl also in close embrace.

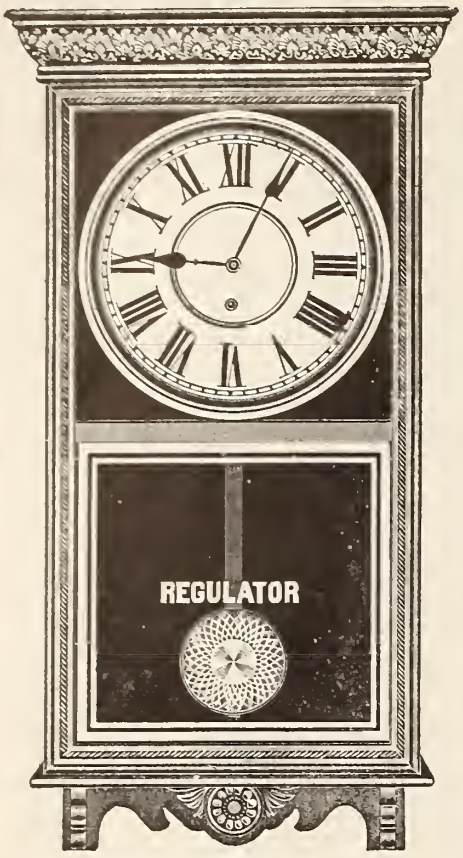
LUX

THE LEOPARD AND THE BURGLARS (Feb. 21).—Seeing that sevral desperadoes are causing the police much trouble, a detective purchases a leopard and gets on the trail. With amazing alacrity the burglars hasten from out the scene, with the leopard hard upon their trail.

On the same trail:

WHEN UNCLE MADE HIS WILL.—Upon learning that their uncle is about to make his will, the Spoofems hasten to pay their respects to him in the bope that they will not be forgotten. The journey is a long one, and their haste leads them to adopt every possible form of locomotion that is possible to find. They arrive in the most rural of country, and there are reduced to the uttermost limit of despair by the lack of good locomotive power. Their experience in donkey barrows, or in riding steeplechases upon cows' backs, provide an amusing film.

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

CHICAGO NOTES

Mr. A. Balaban, manager of the popular showhouse at 3241-43 West Twelfth street, is surely a loyal member of the Moving Picture Exhibitors' League of America, besides being a most gentlemanly fellow. At a little impromptu spread at the Hotel La Salle, where were present National President M. A. Neff, National Secretary Christenson, National Vice-President Sweeney, of Chicago, and a few others, when President Neff suggested that, in the event of a decision against the Patents Company in the United States courts, all the money paid by exhibitors to that company in royalties would be returned to the exhibitors, Mr. Balaban said:

"Just put this down for me, that if that becomes a truth, and the money is refunded, I will turn all such money so returned over to the treasurer of the Moving Picture Exhibitors' League, and I hope every other exhibitor in America will do likewise, for the day is not far distant when, as an association of business men, we will need the money!"

Bravo, Brother Balaban! Noble words, nobly spoken, and, very possibly, most prophetic. I would most respectfully suggest, however, that Mr. Balaban's heroic and generous expression be heralded throughout the land, that all of the other loyal members of the league may be induced to join with him in putting the organization on a footing where, if anything serious should ever confront it, the "fighting ammunition" would be within easy reach. Here's a Happy New Year to all such as are big enough and brave enough to emulate Mr. Balaban in this move.

* * * *

Out in Maywood, at Fifth avenue and Madison street, on New Year's eve, the beautiful new concrete and steel edifice known as the Yale Theatre, 500-seat capacity, owned by Messrs. Miller & Ledwell, opened its inviting doors to an admiring public, and has been doing a splendid business since. This is one of our classiest 10-cent theatres, and the management promises nothing but the best for its patrons, having secured for the season one of Chicago's most popular soloists, Dorothy Ledwell, in illustrated songs, and Mr. Al Asmall in famous spotlight hits of Remick's latest productions, with the pleasing addition of three reels of latest picture plays.

* * * *

If a jovial disposition, together with a happy smile and hearty handshake is a criterion, then Mr. Arthur Wilkas, manager of the University Theatre, at 1913 Van Buren street, is getting his share of business. His hearty, "Come over and see me" will be taken advantage of.

* * * *

The Virginia features a foreign film in connection with its regular reels. Manager Noonan also offers good music at this house of mirrors.

FOR THE WEEK OF JANUARY 18 to 25, 1913

200

NEW SUBSCRIBERS were received for the MOVING PICTURE NEWS

WERE YOU ONE OF THEM?

You can have your choice of any one of these premiums and the NEWS for One Year for $2,00: "Art of Scenario Writing," by W. Lord Wright; A Criticism of a Scenario, Haviland Moving Picture Pianists' Album, or a Self-filling Gold Fountain Pen.

FOREIGN CONSULAR REPORTS

Honduras

(From Vice Consul Kenneth Stuart Patton, Ceiba)

There are no moving picture shows in Ceiba now (March, 1912). There was such a show here several months ago, but the enterprise failed on account of the inability to secure film exchanges and suitable quarters and because of the quality of the machines operated.

It might be feasible to bring a traveling motion picture show to Ceiba, provided a change of program could be effected at every performance, or at least very frequently, and a suitable hall secured. At the present time there is such a hall, and a Spanish vaudeville company is showing there. It will probably remain only a short while. The best season of the year to start such a venture would be from March until August, these months being the time in which the fruit trade is at its liveliest and when the natives have more money to spend. Truxillo and Puerto Cortes are the only other towns on this coast that would be capable of supporting such an enterprise.

Cost of Transportation a Factor

One could ascertain the cost of bringing the necessary paraphernalia here by consulting either the United Fruit Co., or Vaccaro Bros. & Co., both of New Orleans. These companies run the only steamers between Ceiba and the United States. If the initial expense is heavy, it would not be advisable to undertake the risk. Vaccaro has a small electric plant here for his offices and shops and might be willing to supply electric power if such be feasible.

Admission might be placed at 10 and 20 cents. It would probably be impracticable to give more than four or five performances a week, and these should be at night, inasmuch as the population is a busy one.

In case any American firm try the venture, it would be well to bring along films and take pictures of trips up the beautiful tropical streams that run from the mountains to the coast through wonderful forests.

Malta

(From Consul James Oliver Laing, Valetta)

Two methods of introducing the advertising into motion pictures have been employed. One is to show signboards advertising merchandise in the scenery or setting of a moving picture drama. The other is to introduce the names of commercial exhibitors into films representing a country fair such as the well-known yearly fairs of England or a market scene such as the markets of Nizhni Novgorod. The display of the firm's name is followed by a series of pictures representing its exhibit at the fair or the working of its plant. Some criticisms have been made of the first method, the signs displayed (on account of incongruities of time, place, or situation) being sometimes ill adapted for association with the scenes in which they are placed.

India

(From Consul Edwin S. Cunningham, Bombay.)

The principal cities in this consular district are Bombay, with a population of almost 1,000,000; Ahmedabad, 186,000; Poona, 153,000; and Baroda, 1,000,000. There are five moving picture shows in Bombay, four of which use Pathé machines and one a Gaumont. The majority of the films are of French manufacture, Pathé, as a rule, but other films are: Itala Co, Italy; Barker Motion Photography Co., London; Gaumont & Co.; Urban Manufacturing Co.; Cines Co., of Rome; Edison Co.; and Vitagraph Co. So far as I am advised, the American films are used by only one of the local theatres. There are no manufacturers of either moving picture or cinematograph machinery in this district.

Australia

(From Consular Agent U. W. Burke, Fremantle, West Australia)

The principal cities and towns of West Australia are Perth, the capital, with a population of 55,000; Kalgoorlie and Boulder, 29,000; Fremantle, 20,000; Midland Junction and Guildford, 6,000; Geraldton, 4,000; Bunbury, 4,000; and Albany, 3,000. Moving picture shows are in operation in each of these places, the machines used being Pathé and Gaumont, and the films American, English and French. Moving picture machines are not manufactured in this state.

Samoa

(From Consul Mason Mitchell, Apia.)

Apia has a population of about 600 whites and half-castes, and the island, Upolu, has 22,000 natives. Moving picture shows come from Australia several times a year, remaining a month, and then going to the Fiji or Tonga Groups. A local company was recently organized in Apia, which gives three shows a week. It uses a French machine and obtains its films from Sydney, Australia. The films are of American and European manufacture.

Valencia a Furniture-Manufacturing Center

(From Consul Robert Frazer, Jr., Valencia, Spain)

Present prospects for the Spanish importation of opera chairs and general seating supplies for theatres and other places of amusement are not encouraging so far as the Valencia district is concerned.

With the sole exception of trial samples of office furniture and barbers' chairs, no furniture of any kind has been imported here during the past eight years. Valencia is one of the most important centres of Spain for the manufacture of chairs and miscellaneous furniture; and although the greater part of the lumber used by furniture factories is imported, the employment of modern machinery and abundance of labor at a low wage scale contribute to cheapen the cost of production, while the very high tariff on imported furniture effectively excludes foreign competition.

Plain wooden chairs without moldings or ornamentation pay a duty of $13.51 per 100 kilos (220.46 pounds), which is equivalent to an ad valorem duty of about 40 per cent, as the value on which the tariff schedule was based was $33.80 per 100 kilos. Chairs the wood of which is turned or with moldings attached pay $28.95 per 100 kilos, and chairs upholstered with leather, silk, or silk mixtures pay duty at the rate of $33.80 per 100 kilos, the estimated cost of production on which this last-named tariff was framed being $96.50 per 100 kilos.

American Styles Copied

The few sample chairs and pieces of office furniture imported from America serve only as models for imitation, and an important factory recently established at Barcelona is turning out exclusively American designs, which are reproduced with marked fidelity in form and appearance.

The chairs most in demand here are of plain wood, seated with stamped veneers, or rushes and sedges grown on the borders of the marshes and rice fields near this city, and cost only 50 cents per chair complete. These chairs are piled in thousands during the long summer in the public parks, open-air theatres, churches, etc., and are hired at the rate of 1 to 5 cents per hour or performance, according to the importance of the festivity or celebration.

There are no importing merchants or jobbers in foreign furniture in Valencia, and all firms engaged in the furniture trade appear to take it for granted that there is no possibility of competing with home products at present.

Japan Supplies its Own Needs

(From Consul-General Thomas Sammons, Yokohama, Japan)

The ruling factor in the sale of chairs for amusemnt halls in Japan is cheapness; and although quality and durability are desirable features, the cost of the home-made article is so low and so adapted to the present needs of the people that little encouragement can be held out as yet for the sale of Western equipment. Of the four classes into which the seats of amusement halls in Japan are divided, only two, the "special" first and the first class are provided with chairs, the greater majority of seats included in the third and second classes being merely rude wooden benches.

Lists of moving picture theatres or other pertinent names that accompanied the foregoing and other consular reports may be had upon application to the Bureau of Manufactures. Among earlier articles on the foreign cinematograph trade that have been published in Daily Consular and Trade Reports were those appearing in the issues for August 5 and October 12, 1910; January 14, April 28, May 29, August 22, and October 7 and 14, 1911; and January 13, 1912.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Feb. 15—The Hand of Justice (2 reels)....
Feb. 22—Marcus, the Venetian Tribune (Dr.) (2 reels) .....
Mar. 1—Love Amongst the Lions (2-reel Dr.) .....
Mar. 8—Maritza (2-reel Dr.).....

AMERICAN

Feb. 8—Calamity Anne's Vanity (Farce Dr.) 1000
Feb. 10—The Fugitive (Dr.).....1000
Feb. 13—Pecos Pete in Search of a Wife (Com.) 1000
Feb. 15—The Romance (Dr.).....1000
Feb. 17—Finer Things (Dr.).....1000
Feb. 20—The Cowboy Heir (Dr.).....1000
Feb. 22—Love Is Blind (Dr.).....1000
Feb. 24—When the Light Fades (Dr.).....1000
Feb. 27—Father's Finish (Com.)..... 600
Feb. 27—Famous Illinois Canyon and Starved Rock (Sc.) 400
Mar. 1—High and Low (Dr.).....1000

AMMEX

Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 20—The Coward (Dr.).....1000
Feb. 27—The Quality of Mercy (Dr.).....1000
Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON (UNIVERSAL)

Jan. 21—The Genius of Fort Lapawai (2-reel Dr.) .....
Jan. 25—A Gambler's Last Trick (1-reel Dr.)
Jan. 28—Sheridan's Ride (3 reel Mil. Dr.)..
Feb. 1—Cowboy Sports and Pastimes.....
Feb. 4—Mona of the Modocs (2 reels)....
Feb. 8—A Frontier Mystery (2 reels).....
Feb. 11—On the Frontier Line (2-reel Dr.)...
Feb. 15—In the Red Man's Country (2-reel Dr.) .....
Feb. 18—The Song of the Telegraph (2 reels)
Feb. 25—The Coward's Atonement (2 reels).
Mar. 1—Red Girl's Sacrifice (2-reel Dr.)...

BRONCHO

Dec. 25—The Prospector's Daughter (Dr.)...
Jan. 1—The Burning Brand (2-reel Dr.)..
Jan. 8—In the Ranks (2-reel Dr.).....
Jan. 15—A Blue Grass Romance (2-reel Dr.)
Jan. 22—A Shadow of the Past (2 reel Dr.).
Jan. 29—The Struggle (2 reel Dr.).....
Feb. 5—When Life Fades (2 reels).....
Feb. 12—The Wheels of Destiny (3 reels)...
Feb. 19—The Sharpshooter (2-reel Dr.).....

CHAMPION

Jan. 20—The Death Trail (Dr.).....
Jan. 27—The Marked Card.....
Feb. 3—The Rich Mr. Rockamorgan (Com.).
Feb. 10—A Daughter of Virginia (Dr.).....
Feb. 17—Her Stepmother (Com.).....
Feb. 24—The Duke and the Actor (Com. Dr.)

COMET

Jan. 11—The Faithless Nurse (Dr.).....1000
Jan. 13—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—The Bridegroom's Offense (Dr.)...1000
Jan. 20—A Very Busy Man (Com.).....1000
Jan. 25—A Child of Nature (Dr.).....1000
Jan. 27—The Contest (Com.).....1000
Feb. 1—Easy Money 1000
Feb. 3—A Striking Resemblance.....1000

CRYSTAL

Feb. 2—Box and Cox (Com.).....
Feb. 9—Accident Insurance .....
Feb. 9—Her Lady Friends.....
Feb. 16—Strictly Business .....
Feb. 16—An Awful Scare.....
Feb. 23—That Other Girl.....
Feb. 23—Schultz's Lottery Ticket.....
Mar. 2—A Night in Town (Com.).....
Mar. 2—An Innocent Bridegroom (Com.)..

ECLAIR

Jan. 26—After the Shipwreck (Dr.).....1000
Jan. 28—The One Who Had to Pay (Dr.)...1000
Jan. 30—The Little Mother of Black Pine Trail (Dr.).....1000
Feb. 2—The American Niece.....
Feb. 2—Bathers in Ceylon.....
Feb. 4—For the Child's Sake (Dr.).....1000
Feb. 6—The Love Chase (Com.).....2000
Feb. 9—The Guilty Hand (Dr.).....1000
Feb. 11—The Trail of the Silver Fox (Dr.).1000
Feb. 13—A Large Evening (Com.).....1000
Feb. 16—The Terrible Daughter (Com.).....1000
Feb. 18—The Telegraph Operators (Dr.)....1000
Feb. 20—The Great Unknown (2 reels) (Dr.).2000
Feb. 23—A Dead Town (Scenic)..... 500

Feet

Feb. 23—Willy Wants to Cure His Father (Com.) 500
Feb. 27—The Man Who Dared (2-reel Dr.)..
Mar. 2—A Comedian for Love.....
Mar. 2—Life in Egypt.....

FRONTIER

Jan. 22—The Surveyor and the Pony Express (Dr.) .....
Jan. 29—The Wild Flower of Pino Mountain (Dr.) .....
Feb. 5—The Branded Six-shooter.....
Feb. 12—The Ranch Girl's Measurements (Com. Dr.) .....
Feb. 19—The Girl of the Range (Dr.).....
Feb. 26—The Stranger's Trail (Dr.).....

GAUMONT

Feb. 4—"Say Uncle," French Alpine Manœuvres .....
Feb. 6—Dogs Will Be Dogs.....
Feb. 6—Deep Sea Shell Fish.....
Feb. 8—Educational and Topical.....
Feb. 11—Hop O' My Thumb.....
Feb. 13—Catching the "Big Sneeze".....
Feb. 13—Under the Microscope.....
Feb. 15—Educational and Topical.....
Feb. 18—When All Was Dark.....
Feb. 18—The Vale of Ossola.....
Feb. 20—Love Thy Neighbor.....
Feb. 22—Educational and Topical Subject...
Feb. 25—On the Brink of Dishonor.....
Feb. 27—Watch Your Watch.....
Feb. 27—Denizens of the Deep.....
Mar. 1—Educational and Topical Subject...

GEM

Jan. 28—A Northwoods Romance (Dr.).....
Feb. 4—Billy's Board Bill.....
Feb. 11—Billy Fools Dad .....
Feb. 18—Billy's Strategy (Com.).....
Feb. 25—Billy Joins the Band (Com.).....

GREAT NORTHERN

Feb. 1—The Aviator's Generosity (2-reel Dr.) 2000
Feb. 8—An Orphan's Conquest (Com. Dr.)..1000
Feb. 15—Father and Son (Dr.).....
Feb. 15—Danish Landscape at Jutland (Sc.).
Feb. 22—The Indian Servant (Com.)..... 702
Feb. 22—Kullen, the West Coast of Sweden (Sc.) 298

IMP

Feb. 8—The Marriage Lottery.....
Feb. 8—Cocoa Industry at Panama.....
Feb. 10—Fresh Air Filkins (Com.).....
Feb. 13—In a Woman's Power (2-reel Dr.)..
Feb. 15—Binks Did It.....
Feb. 15—Ben the Stowaway.....
Feb. 17—Hello, Central, Give Me Heaven (Dr.) .....
Feb. 20—An Imp Romance (Dr.).....
Feb. 22—Binks the Strikebreaker.....
Feb. 24—The Sisters (Dr.).....
Feb. 27—King Danforth Retires (Dr.).....
Mar. 1—Binks, the Tightwad.....
Mar. 1—Mardi Gras, New Orleans.....

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Jan. 31—When Lincoln Paid (2-reel Dr.)....
Feb. 7—The Favorite Son (2 reels).....
Feb. 14—Smiling Dan (1 reel).....
Feb. 21—The Counterfeiter (2 reels).....

KEYSTONE

Feb. 13—Mabel's Heroes .....
Feb. 13—Her Birthday Present.....
Feb. 17—Heinze's Resurrection .....
Feb. 20—A Landlord's Troubles.....
Feb. 20—Forced Bravery .....
Feb. 24—The Professor's Daughter.....
Feb. 24—A Tangled Affair.....

LUX

By Prieur.

Jan. 24—The Magic Carpet (Com.)..... 301
Jan. 24—Detective Knowall on the Trail (Com.) 678
Jan. 31—Faint Heart Never Won Fair Lady (Com.) 413
Jan. 31—Arabella as a Chimney Sweep (Com.) 449
Feb. 7—Tickets, Please (Com.)..... 636
Feb. 7—Wonderful Fruits (Com.)..... 315
Feb. 14—Leopold and the Leopard (Com.)... 685
Feb. 14—A Modern Architect (Com.)..... 300
Feb. 21—The Leopard and the Burglars (Com.) 429
Feb. 21—When Uncle Made His Quill (Com.) 544

MAJESTIC

Feet

Feb. 16—The Hired Dress Suit.....
Feb. 18—Girl, Artist and Dog.....
Feb. 23—Shirts and Shocks.....
Feb. 25—The Message in the Cocoanut (2 reel) .....
Mar. 2—A Kimona Tragedy.....
Mar. 4—Brass Buttons (Com.).....1000

MECCA

Feb. 8—In the Web (Dr.).....
Feb. 22—The Call of Mother Love (Dr.)....
Mar. 1—A Stranger in the Rockies (Dr.)..

MILANO

Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Feb. 10—In Temperance Town.....
Feb. 12—The Little Peacemaker (Dr.).....
Feb. 14—The Mystery Cave (Dr.).....
Feb. 17—When a Man Marries.....
Feb. 17—Tournament of Roses.....
Feb. 19—The Harvest (Dr.).....
Feb. 21—The Purchase Price (Dr.).....
Feb. 24—A Fool for Luck (Com.).....
Feb. 24—A Pig's a Pig (Com.).....
Feb. 26—The Vortex (2-reel Dr.).....
Feb. 28—On El Camino Real (Dr.).....

PILOT

Feb. 13—The Blacksmith's Story.....
Feb. 20—The Two Glasses.....
Feb. 27—The Doll and the Devil (Com.).....

POWERS' PICTURE PLAYS

Feb. 5—Sunbeam .....
Feb. 7—Their Mutual Friend.....
Feb. 12—The Man Higher Up (Com.).....
Feb. 14—His Ideal of Power (Dr.).....
Feb. 19—Snow White (3 reel Feature).....
Feb. 21—Two Sides of a Story (Dr.).....
Feb. 26—Tricks in All Trades (Com.).....
Feb. 28—The Law of Compensation (Dr.)..

PUNCH

Feb. 6—Just Kids (Com.) 500
Feb. 13—A Close Shave (Com.)..... 500
Feb. 13—Some Doctor (Com.)..... 500
Feb. 20—By Parcel Post (Com.)..... 500
Feb. 20—Rowdy Starts Something (Com.).... 500
Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....

RAMO

Feb. 19—The Better Way (Dr.).....
Feb. 26—Not Like Other Girls (Com.).....
Feb. 26—Moving Mother (Com.).....
Mar. 5—The Dividing Line (Dr.).....

RELIANCE

Feb. 8—An American Queen (Dr.).....1000
Feb. 12—Bud Tilden, Mail Thief (Dr.).....1000
Feb. 15—Within the Ten Count.....1000
Feb. 19—The Man from Outside (2 reel)...2000
Feb. 22—Evelyn's Strategy (Dr.).....1000
Feb. 26—The Birthday Cake (Dr.).....1000
Mar. 1—The Lure of the City (Dr.).....1000
Mar. 5—The Lost Prince (Hist. Dr.).....1000
Mar. 8—Just Jane (Dr.).....1000

REX

Feb. 6—At Midnight.....
Feb. 9—His Sister .....
Feb. 13—The Widow and the Widower (Com.)
Feb. 16—Billy's Double Capture (Com. Dr.)..
Feb. 20—Below Stairs (Com.).....
Feb. 23—Two Thieves .....
Feb. 27—In the South Seas (Dr.).....
Mar. 2—In the Blood (Dr.).....

SOLAX

Feb. 12—The Eyes of Satan.....
Feb. 14—The Thief .....
Feb. 19—Bursty's Homes, Defective.....
Feb. 21—Till the Day Breaks.....
Feb. 26—The Bashful Boy.....
Feb. 28—The Veteran's Mascot.....
Mar. 5—The Napoleon .....
Mar. 7—The Kiss of Judas.....

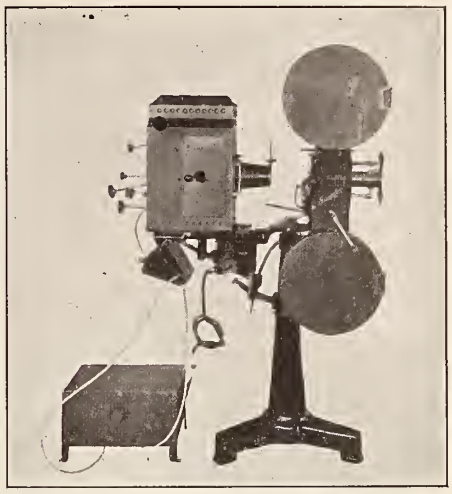
THANHOUSER COMPANY.

Feb. 7—Los Angeles, the Beautiful.....
Feb. 9—Good Morning, Judge (Com.).....
Feb. 11—A Mystery of Wall Street (Dr.)...
Feb. 14—Some Fools There Were (Com.)...
Feb. 16—Half Way to Reno (Com.).....
Feb. 18—The Pretty Girl in Lower Five (Dr.)
Feb. 21—The Two Sisters (Dr.).....

VICTOR

Jan. 24—Sunny Smith (Com.).....
Jan. 31—The Trifler (Dr.).....
Feb. 7—Percy H. Baldwin—Trifler.....
Feb. 14—The Duellists (Com.).....
Feb. 28—A Counterfeit Courtship (Com.)..

Nothing Left Undone to Make Things Handy for the Operator



A knurled knob conveniently placed on the outside of the mechanism case enables you to keep your picture in perfect focus.

Another adjusting knob makes it possible to reset the shutter and eliminate the travel ghost without stopping the machine.

You can instantly and accurately set the intermittent movement. There is only one eccentric bushing in the

Simplex

and it is so much easier to set than the two eccentric bushings in most other machines that it's a joke.

Did you ever turn the crank on a Simplex? It runs so easy and quiet you will think the mechanism has been taken out until you open the case and see the wonderful workmanship on the parts. Then you will understand.

Space prevents our mentioning many other original and convenient features of the mechanism, lamp, lamphouse, condenser mount, pedestal, etc.

OPERATORS, GET WISE. The Simplex machine means more to you than you now realize. Send for catalogue B and instructions.

MADE BY

PRECISION MACHINE CO.

317 EAST 34th STREET **NEW YORK**

GAUMONT RECEIVES UNUSUAL PROPOSITION FROM DETECTIVE AGENCY

The editor of the Gaumont Weekly recently was approached by a celebrated detective agency with a rather unusual proposition, which he was compelled to turn down. The detective agency is employed in protecting banks against burglaries, forgeries and other depredations by the criminally disposed. The detective chief believed that if he could obtain the insertion each week in the Gaumont Weekly of a photograph of a criminal ardently "wanted" for crimes against banks, he would so make it impossible for the said crook to live in the United States, and the country quickly would be rid of many undesirables.

The detective was indeed paying the Gaumont Weekly a compliment when he contended that it was possible for this film to make bank robbery practically a lost art. At the same time he failed to remember that the Gaumont Weekly is shown in hundreds of churches and schools throughout North America, where the subject would in many cases not be understood. The Gaumont Weekly takes the stand that crime is largely a matter of congestion and by holding up to the gaze of millions of people a picture of a famous crook, there is a possibility that men and boys ordinarily with but slight criminal inclinations would strongly be reminded of the possibilities of crime. Thus, such a "rogues' gallery" in the Gaumont Weekly might accomplish more harm than good. The Gaumont Weekly will not attempt to compete with the dictagraph in point of healing social cankers.

MR. CLAUDE PATIN, OF GAUMONT CO.

Claude Patin, lately arrived from the Paris office of the Gaumont Company to assume charge of the Paris matters in the Flushing office of the Gaumont Company, will be an assistant to Herbert Blache. Mr. Patin's lieutenancy will leave Mr. Blache more free for his major duties of policy, politics and general management.

WHEN THE LIGHT FADES

A gripping story of a seaman who, after years of arduous labors to acquire happiness, sacrifices his coveted prize that those he loved might be happy.

Release Date, Monday, Feb. 24, 1913

FATHER'S FINISH

A delightful comedy illustrating the utter failure of a minister's objection to his daughter's marriage.

On the same reel with

FAMOUS ILLINOIS CANYONS AND STARVED ROCK

Release Date, Thursday, Feb. 27, 1913

HIGH AND LOW

A psychological drama depicting a rich man's endeavor to arouse the ambitions of his listless son. Excellent dramatization and beautiful photography.

Release Date, Saturday, March 1, 1913

AMERICAN FILM MFG. CO. **6227 Evanston Ave., Chicago**

LICENSEES OF PATENTS CO.

BIOGRAPH

Jan. 16—An Adventure in the Autumn Woods
Jan. 20—Kissing Kate (Com.)
Jan. 20—The High Cost of Reduction (Com.)
Jan. 23—The Tender-Hearted Boy
Jan. 27—The Misappropriated Turkey
Jan. 30—The Masher Cop
Feb. 3—Brothers
Feb. 6—Oil and Water
Feb. 10—The Press Gang (Com.)
Feb. 10—Oh, What a Boob (Com.)
Feb. 13—A Father's Lesson (Dr.)
Feb. 17—Drink's Lure (Dr.)
Feb. 20—An Up-to-Date Lochinvar (Com.)
Feb. 20—There Were Hoboes Three (Com.)

CINES

George Kleine

	Feet
Jan. 25—Plot and Counterplot (Dr.)	1000
Jan. 28—A Lesson from the Past (Dr.)	1000
Feb. 1—The Beautiful Falls of Marmore, Velino River, Central Italy (Sc.)	200
Feb. 1—The Doctor's Love Affair (Dr.)	800
Feb. 4—A Strenuous Courtship (Com.)	450
Feb. 4—An Invincible Sleuth (Com.)	550
Feb. 8—A Deal in Stocks (Dr.)	1000
Feb. 11—For Mother's Sake (Dr.)	1000
Feb. 15—One on Them (Com.)	1000
Feb. 18—Views of Narni and Lake Trasimeno (Travel)	420
Feb. 18—The Conjurers (Com.)	580
Feb. 22—His Redemption (Dr.)	1000
Feb. 25—Fooling Papa (Com.)	600
Feb. 25—When a Man's Married (Com.)	400
Mar. 1—A Martyr to Duty (Dr.)	1010
Mar. 4—Nipped in the Bud (Com.)	600
Mar. 4—Wanted—A Husband (Com.)	400
Mar. 8—Scenes in Monsone, No. Africa (Sc.)	250
Mar. 8—The Ideal of Her Dreams (Com. Dr.)	750

EDISON

Jan. 13—The Office Boy's Birthday (Com.)	600
Jan. 14—At Bear Track Gulch (Dr.)	1000
Jan. 15—The Title Cure (Com.)	1000
Jan. 17—Leonie (Dr.)	1000
Jan. 18—The Mountaineers (Dr.)	1000
Jan. 20—The Man He Might Have Been (Dr.)	1000
Jan. 21—The Ambassador's Daugbter (Dr.)	1000
Jan. 22—The Power of Sleep (Com.)	1000
Jan. 24—False to Their Trust (seventh story of "Wbat Happened to Mary" Dr.)	1000
Jan. 26—The Lorelei (Dr.)	1000
Jan. 27—The Dancer (Dr.)	1000
Jan. 28—A Day that Is Dead (Dr.)	1000
Jan. 29—A Serenade by Proxy (Com.)	1000
Jan. 31—A Perilous Cargo (Dr.)	1000
Feb. 1—The Princess and the Man (Dr.)	1000
Feb. 3—Over the Back Fence (Com.)	975
Feb. 4—The Phantom Ship (Dr.)	1000
Feb. 5—How They Outwitted Father (Com.)	1000
Feb. 7—Sally's Romance (Dr.)	1000
Feb. 8—The Governess (Dr.)	1000
Feb. 10—Barry's Breaking In (Dr.)	1000
Feb. 11—The City of San Francisco (Sc.)	1000
Feb. 12—Dangers of the Street (Des.)	500
Feb. 12—A Heroic Rescue (Com.)	500
Feb. 14—The Doctor's Photograph (Dr.)	1000
Feb. 15—The Old Monk's Tale (Dr.)	995
Feb. 17—Confidence (Com. Dr.)	1000
Feb. 18—His Enemy (Dr.)	1000
Feb. 19—The Welsh Rabbit (Com.)	1000
Feb. 21—The Will of the People (Dr.)	1000
Feb. 22—The Minister's Temptation (Dr.)	1000
Feb. 24—In a Japanese Tea Garden (Com.)	1000
Feb. 25—The Ranch Owner's Love Making (Com. Dr.)	1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Des.)	325
Feb. 26—All on Account of a Transfer (Com.)	675
Feb. 28—A Will and a Way (Eighth story of "What Happened to Mary" (Dr.)	1000
Mar. 1—The Photograph and the Blotter (Dr.)	1000
Mar. 3—Curious Scenes in India (Sc.)	400
Mar. 3—Superstitious Joe (Com.)	600

ESSANAY FILM CO.

Jan. 16—The Closed Door (Dr.)	1000
Jan. 17—What George Did (Com.)	1000
Jan. 18—Broncho Billy's Brother (Dr.)	1000
Jan. 21—The Thirteenth Man (Dr.)	
Jan. 22—The Sheriff's Child	
Jan. 23—The Laird of McGillicuddy (Com.)	
Jan. 24—The Farmer's Daughter (Dr.)	1000
Jan. 25—Broncho Billy's Gun-play (Dr.)	1000
Jan. 28—The Voice of Guiseppe (Com.)	1000
Jan. 29—The Melburn Confession (Dr.)	1000
Jan. 30—The Sheriff's Story (Com. Dr.)	1000
Jan. 31—Hypnotism in Hicksville (Com.)	1000
Feb. 1—The Making of Broncho Billy (Com.) Dr.)	1000
Feb. 4—The Ranchman's Blunder (Dr.)	
Feb. 5—Love and LaVallieres (Com.)	1000
Feb. 6—Don't Lie to Your Husband (Com.)	1000
Feb. 7—The Broken Heart (Dr.)	1000
Feb. 8—Broncho Billy's Last Deed	1000
Feb. 11—Odd Knotts (Com.)	1000
Feb. 12—The Girl in the Case (Com.)	1000
Feb. 13—Across the Great Divide (Western)	1000
Feb. 14—The Three Queens (Dr.)	1000
Feb. 15—Broncho Billy's Ward (Dr.)	1000
Feb. 18—Bound to Occur (Com.)	
Feb. 19—Wbere the Mountains Meet (W. Dr.)	
Feb. 20—Teaching Hickville to Sing (Com.)	
Feb. 21—Identical Identities	
Feb. 22—Broncbo Billy and the Sheriff's Kid.	

KALEM CO.

Feb. 5—In the Power of Blacklegs (Dr.)	1000
Feb. 7—Three Suitors and a Dog (Com.)	
Feb. 7—The Matrimonial Venture of the "Bar X" Hands (Com.)	
Feb. 7—The Last Block House (2 reels special Dr.)	2000
Feb. 8—Lady Peggy's Escape (Dr.)	1000
Feb. 10—The Buckskin Coat (Dr.)	1000
Feb. 12—The Bell of Nortb Wales (Dr.)	1000
Feb. 14—The Game Warden (Com.)	
Feb. 14—Trixie and the Press Agent (Com.)	
Feb. 15—A Life in the Balance (Dr.)	1000
Feb. 17—The Peril of the Dance Hall (Dr.)	1000
Feb. 19—Panic Days in Wall Street (Dr.)	1000
Feb. 21—The Cold Storage Egg (Com.)	
Feb. 21—Odd Occupations in New York	
Feb. 21—The Redemption (2 reels, special Dr.)	1000
Feb. 22—The Mountain Witch (Dr.)	1000

LUBIN

Jan. 28—On the Threshold (Dr.)
Jan. 30—What's in a Name (Com.)
Jan. 30—She Must Elope (Com.)
Jan. 31—The House in the Woods (Dr.)
Feb. 1—Private Smith
Feb. 3—The Lost Note
Feb. 4—A Motorboat Party
Feb. 4—The Missing Jewels
Feb. 6—Keeping Up Appearances
Feb. 7—The Price of Jealousy
Feb. 8—The Miser
Feb. 10—Down on the Rio Grande
Feb. 11—The Higher Duty
Feb. 13—Orange Growing
Feb. 13—Tbe Rest Cure
Feb. 14—The Regeneration of Nancy
Feb. 15—The Mayor's Waterloo
Feb. 17—Wild Man for a Day
Feb. 17—Training a Tightwad
Feb. 18—The Engraver
Feb. 20—Annie Rowley's Fortune
Feb. 21—Art and Honor
Feb. 22—The Unknown
Feb. 24—The Teacher at Rockville
Feb. 25—Importing Cattle from Mexico to the U. S.
Feb. 25—The Female Detective
Feb. 27—The Supreme Sacrifice
Feb. 28—Dr. Maxwell's Experiment
Mar. 1—Auntie's Affinity
Mar. 3—The First Prize

G. MELIES

Dec. 19—A Woodland Christmas in California (Dr.)	1000
Dec. 26—Jack's Burglar (Com.)	1000
Jan. 2—Tempest Tossed (Dr.)	1000
Jan. 9—Her Great Chance (Dr.)	1000
Jan. 16—The Kiss of Salvation (Dr.)	1000
Jan. 30—The Gypsy's Warning (Dr.)	1000
Jan. 23—A Ballad of the South Seas	1000
Feb. 13—Unmasked by a Kanaka	1000
Jan. 31—A Tale of Old Tahiti (2 reels)	2000
Feb. 6—A Gypsy's Warning (Dr.)	1000
Feb. 20—St. Joseph's Taper (Dr.)	1000
Feb. 27—Molly's Mistake (Dr.)	1000

PATHE FRERES

Jan. 28—Max Joins the Giants
Jan. 29—Hubby's Polly (Com.)
Jan. 30—Saved by His Horse (Western)
Jan. 31—The Chameleon
Jan. 31—The Making of Hats
Feb. 1—The Great Prayer of the Arabs
Feb. 1—Along the Columbia River (Sc.)
Feb. 3—Patbe's Weekly No. 6
Feb. 4—The Pitcher Plant
Feb. 4—The Swedish Submarine Manœuvres
Feb. 5—A White Rose (Com.)
Feb. 6—The Bear Hunter (Dr.)
Feb. 7—French Army Manœuvres
Feb. 7—The Opening Bud
Feb. 8—The Peace Council (Com.)
Feb. 10—Pathe's Weekly No. 7
Feb. 10—A Drama in the Air (Special Dr.)
Feb. 11—The Electrotyping Process (Edu.)
Feb. 11—The Salt Industry in Sicily (Ind.)
Feb. 12—The Artist's Trick (Dr. Com.)
Feb. 13—The Clutch of Conscience (W. Dr.)
Feb. 14—The Hedgehog
Feb. 14—Borneo Pottery
Feb. 17—Pathe's Weekly No. 8
Feb. 18—Love (Com. Dr.)
Feb. 19—The Prodigal Brother (Dr.)
Feb. 20—Maggie Tries Society Life (Com.)
Feb. 21—The Great Centipede (Science)
Feb. 21—How the Briar Pipes are Made (Ind.)
Feb. 22—His Date with Gwendoline (Com.)
Feb. 22—Picturesque Tasmania (Travel)
Feb. 24—Pathe's Weekly No. 9
Feb. 24—Mother West (Special Dr.)
Feb. 25—A Study of Kittens (Edu.)
Feb. 25—Sea Anemones (Edu.)
Feb. 26—The Infernal Pig (Com.)
Feb. 26—Glimpses of Provence, France (Travel)
Feb. 27—The Pioneer's Recompense (Dr.)
Feb. 28—Native Industries in Soudan (Custom)
Feb. 28—The Children of Japan (Custom)
Feb. 28—Building Pontoon Bridges (Mis.)
Mar. 1—The Cheapest Way (Com.)

SELIG

Jan. 27—The Miner's Justice (Wes. Dr.)	1000
Jan. 28—A Canine Matchmaker (Com.)	1000
Jan. 29—The Empty Studio (Dr.)	1000
Jan. 30—The Lesson (Dr.)	1000
Jan. 31—The Altar of the Aztecs (Dr.)	1000
Feb. 3—The Governor's Daughter	1000
Feb. 4—Sweeny and the Million	1000
Feb. 5—The Three Wise Men (Dr.)	1000
Feb. 6—How It Happened	1000
Feb. 7—The Artist and the Brute	1000
Feb. 10—Pierre of tbe North (Dr.)	1000
Feb. 11—"Don't Let Mother Know"	1000
Feb. 12—Her Only Son	1000
Feb. 13—Bill's Birthday Present	1000
Feb. 14—Buddba	1000
Feb. 14—A Little Hero	
Feb. 17—Two Men and a Woman (Dr.)	1000
Feb. 18—The Pink Opera Cloak (Dr.)	1000
Feb. 19—The Early Bird (Com.)	1000
Feb. 20—The Yosemite Valley in Winter (Edu.)	
Feb. 20—Nobody's Boy (Dr.)	
Feb. 21—Range Law (Dr)	1000
Feb. 24—The College Chaperon (Com.)	1000
Feb. 25—The Flaming Forge (Dr.)	1000
Feb. 26—Yankee Doodle Dixie (Com.)	1000
Feb. 27—The Bank's Messenger (W. Dr.)	1000
Feb. 28—The Understudy (Dr.)	1000

URBAN ECLIPSE

George Kleine

Jan. 15—Two Men and a Girl (Dr.)	
Jan. 22—Balkan War Territory (Sc.)	1000
Jan. 29—Hubby Does the Cooking (Com.)	400
Jan. 29—Tbe Bulgarian Army in tbe Balkans (Top.)	600
Feb. 5—Curing a Temper (Dr.)	1000
Feb. 12—A Business Shark (Dr.)	1000
Feb. 19—Snakes and Frogs (Edu.)	265
Feb. 19—Getting Even (Com.)	735
Feb. 26—Blackpool, the Coney Island of England (Travel)	350
Feb. 26—Animals in the London Zoo (Edu.)	300
Feb. 26—His New Watch (Com.)	350
Mar. 3—Shylock (Special) Part I and Part II (Dr.)	2000
Mar. 5—Pottery Making in Dorset, England (Ind.)	300
Mar. 5—The Wages of Transgression (Dr.)	700

VITAGRAPH

Feb. 4—Classmates' Frolic (Com)	
Feb. 4—Elephant's Toilet (Com.)	
Feb. 5—The Skull (Dr.)	1000
Feb. 6—Stenographer Troubles (Com.)	1000
Feb. 7—The Whispered Word (Western)	1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.)	1000
Feb. 10—A Trap to Catch a Burglar (Com.)	1000
Feb. 11—Papa Puts One Over (Com.)	1000
Feb. 12—Buttercups (Com.)	
Feb. 12—The Panama Canal (Dr.)	
Feb. 13—The Weapon (Dr.)	1000
Feb. 14—The Chains of an Oath (2 parts)	2000
Feb. 14—The Man Higher Up (Com.)	1000
Feb 15—Polly at the Ranch (W. Com.)	1000
Feb. 17—A Corner in Crooks (Com.)	1000
Feb. 18—Just Show People (Dr.)	1000
Feb. 19—Beau Brummel (Dr.)	1000
Feb. 20—Mr. Ford's Temper	
Feb. 20—Views of Ireland	
Feb. 21—Cinderella's Slipper (Com. Dr.)	1000
Feb. 22—The Locket (Dr.)	1000
Feb. 24—Suspicious Henry (Com.)	1000
Feb. 25—When the Descrt Was Kind (West.)	1000
Feb. 26—The Final Justice (Dr)	1000
Feb. 27—Tim Crogan's Foundling (Com. Dr.)	1000
Feb. 28—The Old Guard (Dr.)	
Feb. 28—Governor Wilson (Edu.)	
Feb. 24—Four Days (Com.)	300
Mar. 1—Under the Make-Up (Dr.)	1000
Mar. 3—O'Hara's Godchild (Dr.)	1000
Mar. 4—Hubby Buys a Baby (Com.)	1000
Mar. 5—A Heart of the Forest (West.)	1000
Mar. 6—College Life (Com.)	1000
Mar. 7—The One Good Turn (Dr.)	1000
Mar. 8—He Waited	
Mar. 8—Black Diamonds	

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums
FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

MIATT PROCURES
PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN
BERLIN SW 68 Fruchstr. Berlin O. 17.
Annual subscription abroad 12 sh. Write for specimen copy.

The Bioscope

THE MOVING PICTURE PAPER IN GT. BRITAIN AND THE BEST ADVERTISING MEDIUM BAR NONE

SUBSCRIPTION, $3.50 A YEAR.
SINGLE COPIES, 10 CENTS, POST FREE.

85, Shaftesbury Avenue :: London, W., England

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

Have You Failed To Sell?

If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!

Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.

Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

THE LIMIT!
MOVING PICTURE REPAIR PARTS

For Edison and Powers Machines, made and sold at the LIMIT of economy prices. Wholesale and Retail.

Send for new 28-page catalogue containing limit prices. Get a copy of "The Picture and Vaudeville Theatre Guide" for 10c.

Arc Lamps, $1.75, $2 and $2.25. Rheostats $3 to $5. Stereo Lenses 50c. M. P. Lenses 2.75. Jackets $2. 20,000 Roll Tickets $1.20. The Limit Man,

L. HETZ, 302 E. 23 ST., NEW YORK

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

MOVING PICTURE MEN!
Write for particulars concerning our "QUALITY SLIDE" agency proposition. We make stock slides, advertising slides—any kind of slides.
TROY SLIDE & SIGN CO.
Pub. Sq., E., Troy, Ohio

EXHIBITORS
SEE OUR WONDERFUL CLOCK OFFER ON PAGE 28

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

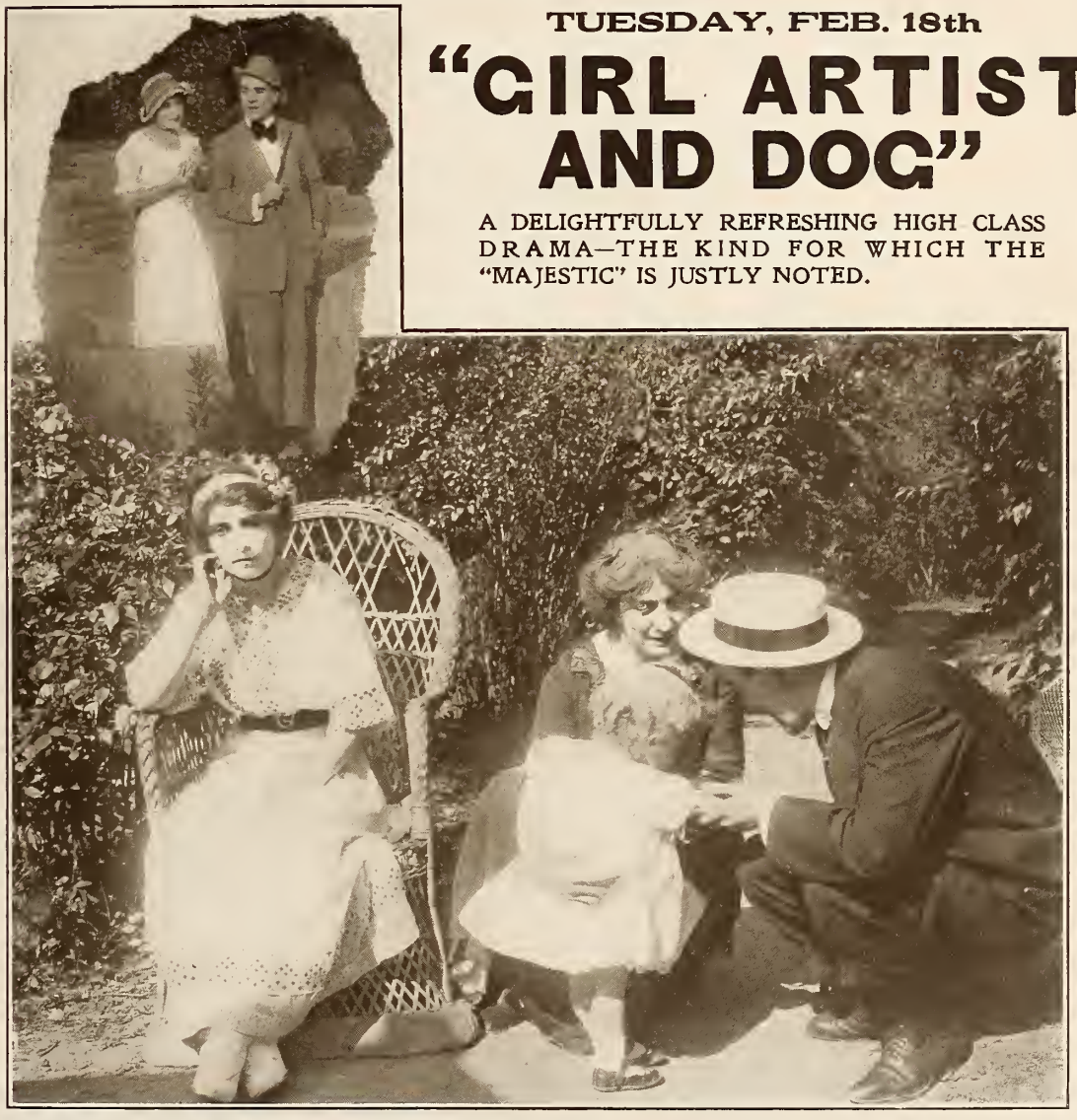
THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

MAJESTIC

SUNDAY, FEB. 16th

"THE HIRED DRESS SUIT"

A REFINED COMEDY THAT IS CLEVER, SPONTANEOUS AND INIMITABLE



TUESDAY, FEB. 18th

"GIRL ARTIST AND DOC"

A DELIGHTFULLY REFRESHING HIGH CLASS DRAMA—THE KIND FOR WHICH THE "MAJESTIC" IS JUSTLY NOTED.

THE MAJESTIC MOTION PICTURE CO.

540 WEST 21st STREET, NEW YORK

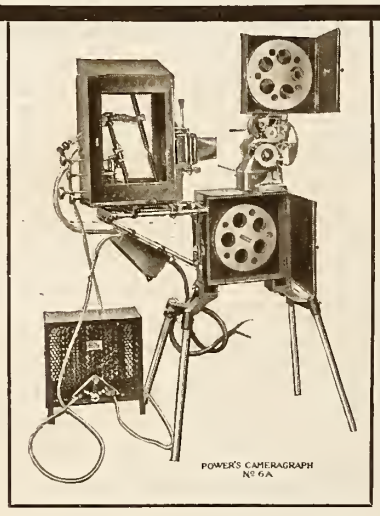
(MUTUAL PROGRAM)

FOR ORIGINALITY AND VARIETY OF PROGRAM INSIST UPON BOTH RELEASES

THE QUALITY MACHINE

POWER'S CAMERAGRAPH No. 6A

THE MACHINE OF POWER
CONSTRUCTED BY POWER



Since placing this model on the market (May 1912) we have delivered over 2000; and there are now nearly 9000 of our No. 6 and No. 6A in active service throughout the world.

POWER'S No. 6A has greatly enhanced the high reputation achieved by earlier models, and the demand for it is so great that with our increased facilities, we find it difficult to keep pace with our orders.

In countless Churches, Theatres, Schools, at U. S. Government posts, on many battle ships, etc., POWER'S CAMERAGRAPH No. 6A is recognized as

THE MACHINE OF QUALITY

Let us send you Catalogue D giving full details.

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

THE LEADING MAKERS OF MOVING PICTURE MACHINES

FEB 26 1913

MOVING PICTURE NEWS

VOLUME VII
No. 8

FEBRUARY 22
1913

V. PSILANDER
Leading Man
Great Northern Players

PRICE
TEN
CENTS

BELL & HOWELL CO.

217 W. ILLINOIS ST., CHICAGO

The kind of a concern you like to deal with. They know their business. It is an inspiration just to talk to them. They sell the

Simplex

projector, and here are a few of the people they have sold it to and what they say about the machine:

JANET THEATRE,
617 North Ave., Chicago.
"We have joined the Simplex Booster Club." HYMAN & HIRSCH.

EMMET THEATRE,
111 N. 48th Ave., Chicago.
"We are greatly pleased with Simplex." C. H. CAREY, Mgr.

WEBER THEATRE,
3018 Diversey Ave., Chicago.
"Simplex is a perfect projector." W. J. WEBER.

JEFFERSON THEATRE,
4764 Milwaukee Ave., Chicago.
"We are more than satisfied with Simplex." CRIPE BROTHERS.

BURTON THEATRE,
3830 Indiana Ave., Chicago.
"We are more than satised with Simplex." R. O. PROCTOR, Mgr.

PASTIME THEATRE,
66 W. Madison St., Chicago.
"During our rush hours we project our reels in from seven to eight minutes. Simplex is rock steady and appears to be everlasting." HARRY THOMPSON, Mgr.

WEENEEDA THEATRE,
5038 W. Chicago Ave., Chicago.
"Simplex gives positively the steadiest picture we have ever seen." BARRETT & GAGEN.

CHICAGO THEATRE,
State & Harrison St., Chicago.
"All operators should appreciate Simplex." OPERATOR FRIEDLANDER.

HIPPODROME THEATRE,
63rd & Ashland Ave., Chicago.
"Simplex here meets with the same favor as it is receiving at our Kimbark Theatre." MCELROY & FITZPATRICK.

QUEEN THEATRE,
Lincoln Ave. & Rightwood, Chicago.
"A perfect projector." E. H. LOESER.

WEBSTER THEATRE,
Lincoln Ave. & Webster St., Chicago.
"We are greatly pleased with Simplex." ED. L. NIKODEN, Gen. Mgr.

FOSTER THEATRE,
Evanston Ave. & Foster St., Chicago.
"Simplex is truly a great machine." APPLEBAUM & KAHN, Mgrs.

GLEE THEATRE,
Lincoln Ave. & Irving Park Bl., Chicago.
"Your Simplex more than makes good all your claims." O. C. LEHMAN.

PARKWAY THEATRE,
N. Clark St. & Diversey Bl., Chicago.
"The perfection of Simplex is certainly a revelation to myself and my patrons." O. G. NEALSON.

INDIANA THEATRE,
43rd & Indiana Sts., Chicago.
"I am so greatly pleased with Simplex that it is my intention to install Simplex in all theatres owned by our Company." GEO. B. LEVEE.

HOME THEATRE,
1539 Milwaukee Ave., Chicago.
"We are more than pleased with Simplex and are recommending this machine to our friends." APPLEBAUM & KAHN.

TEMPLE THEATRE,
3121 Lincoln Ave., Chicago.
"Both Simplex machines installed in our theatre are more than satisfactory." BIG FOUR AMUSEMENT, Co., M. GUMBINER, Mgr.

KIMBARK THEATRE,
1308 E. 75th St., Chicago.
"We are delighted with Simplex, and shall wish another one soon for our new theatre at 63rd and Ashland." MCELROY & FITZPATRICK.

BIJOU THEATRE,
S. Halstead & Jackson Bl., Chicago.
"We are greatly pleased with the two Simplex machines and wish to have you install two more in our Palace Theatre at 12th and Blue Island Ave." ELLIS F. GLICKMAN.

BERRY THEATRE,
Lincoln Ave. & Berry St., Chicago.
"We really believe that our thanks are due you for inducing us to install Simplex in both our theatres." HYMAN & HIRSCH.

CASINO THEATRE,
58 W. Madison St., Chicago.
"I am greatly pleased with Simplex." FRED HAVEL, Operator.

STEVENS THEATRE,
Evanston Ave. & Irving Park Bl., Chicago.
"The fact that I purchased two more Simplex machines after installing these machines in my Parkway Theatre, should be proof that I am more than satisfied." F. O. NEILSON.

CRYTERIAN THEATRE,
1220 Sedgwick St., Chicago.
"I am greatly pleased with Simplex." PAUL SITTNER.

MARSHFIELD THEATRE,
12th & Paulina Sts., Chicago.
"Simplex is all that you claim. We want two more for our new theatre at 12th and Ashland. MARX, GOODMAN & MARX.

LIBERTY THEATRE,
3705 W. Fullerton Ave., Chicago.
"A perfect projector and I am more than satisfied." H. D. KAUFMAN, Mgr.

CUPID THEATRE,
W. Madison & 40th Ave., Chicago.
"My patrons noticed the improvement at once after Simplex was installed." F. K. DAVIS.

TIFFIN THEATRE,
North Ave. & 41st St., Chicago.
"Your two Simplex machines are great." LYNCH & KAPPUS.

INDEPENDENT THEATRE,
3725 W. 12th St., Chicago.
"Our two Simplex machines are pleasing ourselves and our patrons." HIRSCH AMUSEMENT CO.

BELL THEATRE,
W. Madison & Western Ave., Chicago.
"Simplex Projection is perfect. We will want two more machines for our new theatre on W. Madison Street." JOHN BELL, Mgr.

LINDEN THEATRE,
63rd & Halsted Sts., Chicago.
"I am greatly pleased with the two special Simplex machines. They handle 2000 ft. reels perfectly."

DE LUX THEATRE,
Wilson Ave. & Clifton, Chicago.
"We are greatly pleased with your two Simplex machines."

SAVOY THEATRE,
W. Madison St. & 44th Ave., Chicago.
"The best we have seen." STREETER & MILLER.

COLUMBIA THEATRE, St. Louis, Mo.
"Simplex is a great machine. I think it beyond comparison." HARRY BLACK, Operator.

LYRIC THEATRE, Minneapolis, Minn.
"We note a great improvement and are immensely pleased with Simplex." SAXE AMUSEMENT CO.

BROADWAY THEATRE, Superior, Wis.
"Simplex makes good here and we are greatly pleased." ALLARDT CIRCUIT CO.

VANBUREN & HOWARD, Harvey, Ill.
"We would not sell our Simplex for twice its cost if we could not secure another one." FRED BUCHANNAN, Mgr.

ORPHEUM THEATRE,
Racine, Wis.
"Simplex is certainly the last word in motion picture projectors. We shall equip all our theatres with Simplex at an early date." ALLARDT CIRCUIT COMPANY, By L. F. ALLARDT.

STAR THEATRE,
Elgin, Ill.
"There certainly is a difference and we recommend Simplex." MGR. WILLIAMS.

ALHAMBRA THEATRE,
Milwaukee, Wis.
"Our projection distance is 142 feet. Simplex is a revelation to us." SAXE AMUSEMENT COMPANY.

GRAND THEATRE,
Macomb, Illinois.
"My machine is running fine. I think it is the best machine on the market." H. B. FRANK.

LYRIC AMUSEMENT CO.,
Champaign, Ill.
"I am boosting Simplex wherever possible, as it is a wonderful machine." H. H. JOHNSON.

WRITE FOR CATALOGUE B DESCRIBING THIS

PEER OF ALL PROJECTORS

MADE BY

PRECISION MACHINE COMPANY

317 E. 34th STREET NEW YORK

Ambrosio

OUR NEXT BIG FEATURE

The Knights of Rhodes

A big spectacular historical subject, introducing the capture of the famous island of Rhodes by the Sultan Soliman's army.
READY FOR SHIPMENT NOW. DON'T WRITE; WIRE!
TERRITORY SELLING FAST

OUR NEXT REGULAR RELEASES ARE

MARCH 1st **"LOVE AMONGST THE LIONS"** IN TWO REELS
A sensational story full of powerful and absorbing incidents—a really great lion picture.

MARCH 8th **"MARITZA"** IN TWO REELS
A POWERFUL DRAMA OF THE BALKAN WAR—VIVID BATTLE SCENES, SURROUNDING A STRONG STORY

MARCH 15th **"THE CRITIC"** IN TWO REELS
AN INTENSELY DRAMATIC PORTRAYAL OF THEATRICAL LIFE BEHIND THE SCENES

TO-DAY, YES; BUT to-morrow may be too late, so get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

Ambrosio American Co.

15 EAST 26th STREET NEW YORK, N. Y.

HIAWATHA

THE INDIAN PASSION PLAY

PRODUCED BY A CAST OF 150 FULL BLOODED INDIANS

JUST COMPLETED In Four Reels. **STATE RIGHTS NOW SELLING**

EDUCATORS, PRESS REPRESENTATIVES AND STATE RIGHTS BUYERS CAN SECURE TICKETS for a private view of the pictures at the Berkeley Theatre, Tuesday Eve., Feb. 25th, by communicating with

F. E. MOORE, 1212 Times Building, NEW YORK

RELIANCE

RELIANCE

SATURDAY, FEB. 22nd

"EVELYN'S STRATEGY"

With Beautiful Edgene DeLespine

WEDNESDAY, FEB. 26th

"THE BIRTHDAY CAKE"

With Popular Irving Cummings

SATURDAY, MARCH 1st

"THE LURE OF THE CITY"

STAGED BY OSCAR C. APFEL

WEDNESDAY IN THREE REELS MARCH 5th

"The Man From Outside"

3 REELS

By TOM GALLON

(THE MUTUAL PROGRAM)

3 REELS

DANIEL FROHMAN

PRESENTS

JAMES K. HACKETT

IN HIS FAMOUS DUAL ROLE
IN THE GREATEST ROMANTIC DRAMA OF THE AGE

"The Prisoner of Zenda"

By ANTHONY HOPE

IN MOTION PICTURES

A series of climaxes and thrills, softly contrasted by the sweet influence of a woman's love, devotion and sacrifice

LICENSED BY THE MOTION PICTURE PATENTS CO.

Wire For State Rights

Confidentially, there are quite a number of interested people seriously enthusiastic over this production. Some of them might be in your own territory. It's a question of who'll be the first under the WIRE!

FAMOUS PLAYERS FILM COMPANY

Executive Offices—TIMES BUILDING, NEW YORK

ADOLPH ZUKOR, President DANIEL FROHMAN, Managing Director

WRITE FOR ILLUSTRATED BOOKLET

PILOT FILMS

"ONE-REEL FEATURES"
ONE
EVERY WEEK

TO THE TRADE:-

The bookers are already beginning to have constant inquiry for our new film, as evidenced by our correspondence of the last few days. One exchange writes "Pilot promises to be a very valuable addition to our program". Another writes "Our exhibitors are already booking your films in advance"; all of which goes to prove that a good film is very quickly recognized and appreciated.

We call special attention to our release of FEBRUARY 27TH, "THE DOLL AND THE DEVIL", written by the well known ROY L. McCARDELL. We are sure you are going to like this highly costumed spectacular comedy, and also the artistic one and three-sheet posters.

Our release of MARCH 6TH, "LOYAL HEARTS", is a most remarkable horse picture, being the adventures of a Western girl and her horse in New York.

GEO. A. MAGIE, Secretary

PILOT FILMS CORPORATION

WE WANT GOOD SCENARIOS

120 SCHOOL ST., YONKERS, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (20 *years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

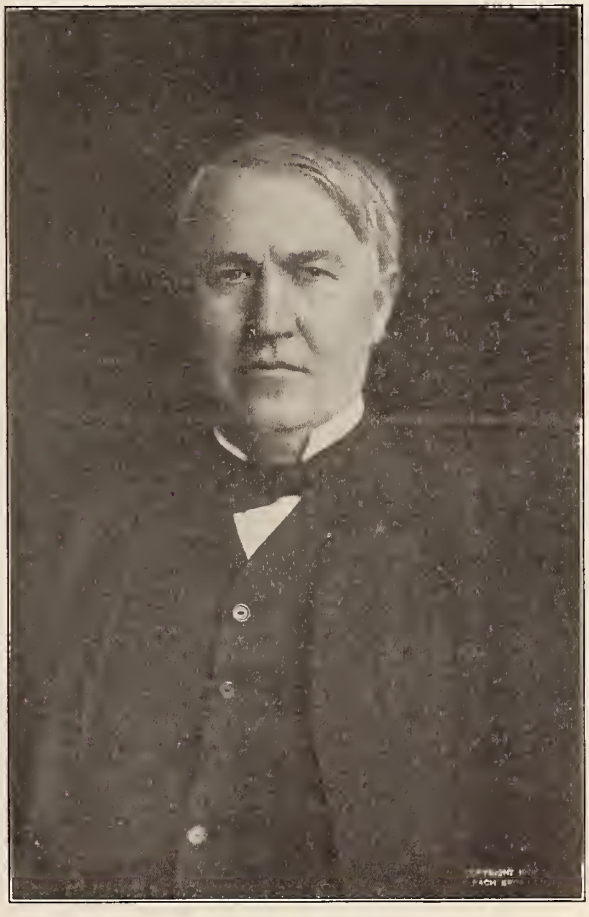
Entered as second-class matter in the New York Post Office.

Volume VII **February 22, 1913** **Number 8**

THOMAS A. EDISON

A Tribute to the Kinetophone

IT has been my privilege in time past to take up cudgels on behalf of the industry against Thomas A. Edison, but this time I have to take off my broad brimmer to him and say, "Well done, well done!! You have earned 'the laurel wreath,' and I herewith hand it to you, in figurative language." I confess I was skeptical regarding the success of the kinetophone, and held judgment, and, as I am always accustomed to give praise where praise is due, I hand it to the Kinetophone unstintedly. It was beautiful, it was magnificent, and I do not think any critic can say contrariwise. The introductory part took the form of a lecture giving an explanation of the aims and the number of sounds which it is capable of reproducing simultaneously or synchronously with the action. I have seen every talking machine on the market to date, and (with the exception of perhaps one other, which I have not seen in its improved form) I must give the premier place to the Kinetophone. I heard the sound of the voice and musical instruments such as the violin, piano, flute, and horn.



THOMAS A. EDISON.

It was my privilege to be present at an overcrowded audience in the Alhambra Theater, 125th Street and Seventh Avenue, New York. The house was packed from floor to ceiling, and a more appreciative audience I think it would be difficult to find, although it is said that at the Colonial there was a still larger crowd who demonstrated for twenty minutes their appreciation of the device. The same measure of approval was meted out also at the Union Square and other Keith theaters in the city. I shall have more to say on this subject at a later date, when other pictures are added to the initial ones now showing and I have had an opportunity to examine the device more fully. At the present writing I can only reiterate what I have said above—it is good, very good.

I have long been an advocate of the value of the Cinematograph in the educational field, instructing the pupils in the various sciences. The subject is too vast to be treated scantily. So I must await a more suitable opportunity to enlarge upon the theme.

THE EXHIBITORS

IT is very gratifying to me to see the rapid results of that great organization, the National Exhibitors' League of America, week by week. Our columns report its progress, and, as we get our news first-hand, there are no misleading statements contained in our reports. The exhibitors can rely upon the best service of the News to aid them in their cause, and to this end I want to caution the exhibitors of New York City to remain firm to their organization, and those who are not already members of New York No. 1 to become so, and not to be misled by the statements being circulated regarding the formation of another association. This association about to be formed is only with a motive of getting money from the exhibitors with very little return to themselves.

Further than that, it will be an impossibility for an opposition organization to be associated or affiliated with the National. During the past six years I have advocated organization, and I have used threadbare the statement that "Union is strength," "United we stand, divided we fall." At the present time, when adverse legislation is being proposed against the exhibitors of New York City and State, it behooves them to become members of the parental organization, which has helped them so much in the past and is able to help them in the future. So our advice to the exhibitors when they are requested (even with the backing of an evening newspaper, so-called) is to take no notice of the papers handed to them, but place them in the wastepaper basket and give all allegiance to New York No. 1.

Alfred H. Saunders.

GAUMONT COMPANY

The Mardi Gras Carnival at New Orleans furnishes a most elaborate setting for film. The Mardi Gras is one of the oldest institutions of the Crescent City, and indeed, one of the oldest set celebrations in North America, its origin dating back to the earliest settlements of Louisiana.

The Gaumont Company was represented by camera men. The results were seen on the Gaumont "Great Events" release of Saturday, February 15. Because of the fact that the editor had several thousand feet of negative to choose from, he was enabled to produce the unique.

On the same reel were several hundred feet of interesting views showing the re-opening of the Assouan Dam in the Nile Valley. This dam at the time of its construction was to be the largest in the world, but no sooner was it completed than it was found that a higher retaining wall was required to impound the vast body of water. Ten feet has been added. The reopening took place a few days ago in the presence of Lord Kitchener and the Khedive of Egypt. Many prominent Egyptians, as well as numerous English and French visitors, were present. This film has educational value, and will be in demand by schools, colleges and educational bodies generally.

From this company, we have received for our bookshelf, an educational catalog, the first they have issued, which covers all subjects that an educationalist could wish for. Every exhibitor or educationalist who desires a concise program could not do better than consult this catalog, which will be supplied on request to the Gaumont Company, Congress ave., Flushing, N. Y.

"HIAWATHA"

Hiawatha, frequently referred to as the Indian Passion Play, has been made into motion pictures. A four-reel production of Longfellow's immortal epic has just been completed by Mr. Frank E. Moore, who has been presenting the play for several years with an all Indian cast.

More than 150 full-blooded Indians took part in the production.

A private view of the pictures will be given at the Berkeley Theatre, 19 West 44th street, Tuesday evening, February twenty-fifth, at eight-thirty o'clock.

Robert Stuart Pigott will recite the lines of the poem as the Indians enact it on the screen.

An orchestral score of Ojibway music has been especially prepared for the occasion.

Educators, press representatives and state rights buyers failing to receive tickets will be supplied if they will communicate with Mr. Moore, 1212 Times Building, or they will be admitted upon presentation of their cards at the door.

Hiawatha will be reviewed in these columns next week.

Mr. Moore will market the production on the state rights plan.

The following table of measurements gives comparisons between the Venus de Milo, Miss Watson of England, Miss Kellerman of Australia and Miss Kathlyn Williams of the Selig Polyscope Company:

	Venus	Miss Williams	Miss Watson	Miss Kellerman
Weight	156 lbs.	145 lbs.	156 lbs.	137 lbs.
Height	5 ft. 8 in.	5 ft. 7 in.	5 ft. 4¾ in.	5 ft. 3¾ in.
Chest	33 in.	38 in.	33 in.	35.2 in.
Waist	23.3 in.	24 in.	26 in.	26.2 in.
Hips	39 in.	41 in.	38 in.	37.8 in.

SCENES FROM "THE GREAT UNKNOWN" (2 REELS)
Eclair release of February 20.

FIRST EXPOSITION OF THE MOTION PICTURE ART

The following interesting letter from Mr. Samuels will give our readers an idea of the great interest that is being taken in the forthcoming exposition:

New York, February 18, 1913.

Mr. Alfred H. Saunders, Editor,

Moving Picture News,
30 *West 13th Street,*
New York City.

My Dear Mr. Saunders:

Knowing how much interest you take in the welfare of the coming Exposition of the Motion Picture Art, I take this opportunity of letting you know the different leading manufacturers who have closed contracts for space and some of the novel exhibits which we will have.

The New York Edison Company, through their president, Mr. Arthur Williams, have taken a large space in the Depew Place end of the Exposition hall, where it is their intention to show the different styles of electric signs, lamps and other electrical appliances, including heaters, etc.

The United Electric Light and Power Company, who are making a bid for the business of the Motion Picture Theatres, have closed for a large space near the center of the hall, where it is their intention to exhibit a miniature electric theatre, the design of which will be drawn by one of New York's best architects.

The Precision Moving Picture Machine Company have a large space in the 47th Street side, center, where it is their intention to exhibit the Simplex Machine, with the different parts and auxiliaries.

The Nicholas Power Company have secured another large space just east of the Simplex, where they will show the latest Power Machine, parts, etc.

Eberhard Schneider has a large space in the same block as the Nicholas Power Co.

The American Machine Company have reserved space on the 46th Street side, center, where they will exhibit the Standard Machine, parts, etc.

The Thomas A. Edison Company will exhibit their new model of the Kinetoscope, which will be on exhibition for the first time at the Exposition.

The Oshkosh Metal Products Company will exhibit their Electrical Musical Chimes, with the Burton Piano Attachment, at the Depew Place end of the Exposition Hall.

The Lang's Rewinding Machine has pace in the center of the hall.

The Excelsior Arc Lamp Company (Koerting & Mathiesen Co.), have space in the same block.

The Motion Picture Story Magazine is also in that block.

Scott & Van Altena, slide manufacturers, have closed for space in the front of the building, Lexington Avenue end.

The Newman Manufacturing Company is also at that end of the building.

The Vitagraph Company, Kalem Company, Biograph Company, Lubin Company, Essanay Company, Selig Company and Pathe Company will all have spaces on the 46th street side for reception parlors.

The American Seating Company through their New York manager, Mr. Olmsted, have agreed to take a large space on the Lexington avenue end of the building and are also very desirous of furnishing each of the four "model" theatres with four different styles of their opera chairs.

The Rudolph Wurlitzer Company are closing contract for the largest space sold yet for the exhibition of one of their Wurlitzer Musical Instruments.

The General Film Company, Universal Manufacturing Company and Mutual Film Corporation each have the proposition of one of the model theatres under consideration, and probably will close contracts for same during the present week.

The Manhattan Slide Company have secured a large space on the 47th street side, where it is their intention to give a practical demonstration of the manufacturing of lantern slides from start to finish.

The Novelty Slide Company and the Picture Theatre Equipment Company are both holding space in reservation.

Among other manufacturers who have practically closed contracts for space are Bausch & Lomb (lens manufacturers of Rochester, N. Y.), Hugo Reisinger (the electro carbon manufacturers), The Mirror Screen Company, General Electric Company, the Eastman Kodak Company, Chas. L. Kiewert Company (Bio Carbons), Ansco Photographic Supply Co. (raw films), Andrews Opera Chair Company, The American Photoplayer Company, and others too numerous to mention who are negotiating for space.

A number of foreign manufacturers have signified their intentions of taking part in this great Exposition, and everything now points to the greatest success possible for the First Exposition of the Motion Picture Art, which will be held in conjunction with the Third Annual Convention of the Motion Picture Exhibitors' League of America, at the Grand Central Palace, July 7th to 12th, 1913.

With very best wishes, I remain,

Yours very truly,

F. E. Samuels,
Secretary.

SOME ATTRACTIVE GAUMONT RELEASES

There is seldom a moment in a Gaumont release that is without some merit. Recently a very excellent drama was reviewed by us entitled "The Bond of Brotherhood," in which the Gaumont Players did specially fine work. The story is so lucidly told in the action of the piece that a subtitle is scarcely necessary. The central figure in the story is a young woman, beautiful but heartless, and a flirt. It must be said that the work of the young woman who has played the role in the picture is exceptionally fine. Two brothers are in love

SCENE FROM THE BOND OF BROTHERHOOD

with the young woman. She flirts with them alternately, causing much sorrow to both. The mother of the young men eventually, steps in just at the critical moment, in time to prevent the union of one of the brothers with the heartless coquette. The figuring of the mother in the story adds a rare touch of pathos to the episode.

Another excellent Gaumont witnessed at the same time was entitled "Kittens." That is hand-colored, and is an irresistable bit of pussy-cat life. This film is a delight to those who have any affection in their hearts for the domestic tabby.

KINEMACOLOR AND BALKAN WAR PICTURES AT CARNEGIE LYCEUM

Each of the two daily Greek newspapers of New York City has recently published an editorial urging every Greek in the city and its suburbs to make a point of seeing the Kinemacolor representation of "Actual Scenes of the Balkan War" at the Carnegie Lyceum, New York City, where these natural color motion pictures are being exhibited twice daily in conjunction with "The Making of the Panama Canal." The stand taken by the editors of "Atlantis" and "The Pan-Hellenic, the two papers in question, is that the Greek Army and its feats so splendidly portrayed in Kinemacolor gives all Americans who see the pictures, a better idea of what a great country is Greece. These pictures have already run for two months at the Carnegie Lyceum, drawing large houses at prices of from 25 cents to $1.50, and promise to run indefinitely, with an occasional change of the war program as new reels arrive from the front.

For Those Who Worry O'er Plots and Plays

About "Idea Stealing"

EVERYONE knows of Charles Klein, the playwright. "The Music Master," "The Lion and The Mouse," are named among his many successful plays. In a recent issue of The Saturday Evening Post, Mr. Klein had a very interesting article descriptive of his methods of work and containing useful hints to ambitious playwrights. The article is also beneficial to picture playwrights and we advise all those who have not read the article to send to the Curtis Publishing Company for a copy. We take the liberty of reprinting one or two pertinent statements from the interesting feature. Klein says: "One great bugaboo that haunts the author is plagiarism. And in most cases this is a bugaboo and nothing more. Editors have got to be shown what you've got—they will not buy a pig in a poke. But take it from me, there is very little 'idea stealing' done. No doubt, ideas are stolen occasionally by cheap and disreputable people, but those worth stealing seldom go to such persons. The suspicion of plagiarism often arises from a lack of breadth on the part of the writer. To illustrate: A writer suddenly awakens to the fact that the Turco-Bulgarian war furnishes good material for the drama. So do about eight hundred others at the same time. They all use the same material and many write from the same angle. The manager selects one, and all the rest cry: 'Plagiarism!' It is difficult to establish plagiarism. One must have something more identical than the general grounds of a great disaster or an absorbing economic question to base his claim on. There must be a succession of events. Not even identical language is proof beyond peradventure of theft. Two editors, one in the North and the other in the South, wrote each an editorial a hundred words long and identical to the last comma. The editorials appeared simultaneously; the editors had never seen each other. Each editor had the same mental training, each was Republican and wrote on a great National issue from the same angle. Though themes are old, it must be remembered that if the playwright goes far enough afield from the beaten path he will always find a brand-new vehicle. No doubt themes lose their value in proportion of the number of plays written upon them. This is because the young dramatists always put the same wrapper on their products. The theme of mother-love is invariably shown by the sick child method, or the wayward son, or the harboring of the outcast daughter against the wishes of the father, and so on ad nauseam. This old theme must be treated from a new angle. Using old themes the playwright must invent new treatment; but it must be effective. For instance, the triangle as a vehicle for carrying the theme of marital infelicity has been worn very thin and the slap-stick farce is a bore unless treated from a new angle."

Klein's play, "The Third Degree," will soon be filmed by the Lubin Company.

The McCloskey Letters

The letters written the Lubin Company by "scrip school graduates," and given to us for publication by Editor Lawrence McCloskey, of that company, continue to cause comment. Mr. McCloskey is one of those intelligent editors who appreciate that we are endeavoring to aid the writers and, at the same time, make editorial duties easier. The names and addresses of the writers were not used. Mr. McCloskey would not violate the ethics of the profession by publishing the names of his correspondents and neither would the Editor of this Department. The letters were published to help others and to prove to them the methods pursued by these "institutions." We can say there is no market for school scripts, but our words carry more weight to many when we cite one of the most reputable moving picture concerns in the business as convincing proof. We have on file here possibly one hundred letters written to us in confidence by those who have been "stung" with correspondence courses. These letters will never be printed, for we consider all letters from script writers confidential unless permission to use them is given in the letters. Occasionally a writer will request us to use parts of a letter, keeping the writer's name secret. This we often do. Readers feel free to write to us, knowing that we betray no confidences. That they do tell us their troubles and confide their ambitions to us is indeed a gratification and we endeavor to answer whenever a stamped self-addressed envelope is enclosed. It is no easy task, this correspondence, but it is a labor of love with us and we deem the time of a special stenographer well utilized in the work. We average ten letters daily from script writers from all parts of the world. One day we received fifty. We are here to help the script writers as best we may, and the many kindly worded letters we receive encourage us. We may state here that we have recently been offered the complete editorial control of two house organs; offers to write "courses" of lessons; cash offers for the names and addresses of our very complete list of script writers; and a lump sum for a text-book; all of which we have turned down because we feel we have a mission to perform. We have been told that we take the "school" question "too seriously." We do not think so. It is a mighty serious matter to the beginners in a new literary field, and hence it is a serious matter with us.

All Make Mistakes

Cheer up! They all make mistakes. If some editor points out your blunders remember that even the wonderful French novelists of a bygone day blundered too. Alexandre Dumas in his "Chevalier d'Hormental" made the excellent Buyat declare in 1718 that his pupil "paints like Greuze," who was born several years later. Balzac makes "Cousin Pons" buy a charming fan "ordered by Mme. de Pompadour," who was born in the very year the artist named by Dumas died. Daudet shows us in "Tartarin" 4,000 Arabs smiling "till 600,000 white teeth glistened in the sun." To blunder is easy and mistakes will come no matter how painstaking one may be.

Enter Mr. MacNamara

Walter MacNamara, late of Merrie England, has joined the Universal Script Department as special writer and editor. He is writing some good comedy stuff for Imp. MacNamara is a playwright of renown. He has a musical number running on Proctor time and is the author of a large number of original vaudeville sketches which have proved popular at home and abroad. MacNamara and C. B. Hoadley are said to be collaborating on a vaudeville sketch that will make 'em all take especial notice. Here is a prominent English author and actor who is not too high-and-mighty to take an interest in the script game, and the game will be improved by his entrance.

A New Resolution

Matt Mereness, the Schoharie, N. Y., picture playwright, has made a new resolution, and a good one. He asserts that hereafter he will cut train-wrecks, shipwrecks, cyclones, earthquakes, landslides and floods from Synopsis and if it is necessary to have a shipwreck, he will let the editor run into it along in the script and then if it only calls for a man floating on a plank, he believes he'll get a check and not be called a wild man. Mereness says he has been fortunate in selling a lot of sure-fire military stories lately. But some time ago he wrote a script in which a few scenes called for a few men in uniforms.

> In my synopsis I said, "After the battle," etc. When the script-reader reached there he stopped. He imagined a battlefield covered with a pall of powder smoke that cost about one thousand perfectly good dollars to burn. He didn't go any further in the script to see there was really no battle at all. Not even a shot was fired all through this war. Then I talked about a train wreck. This came back quickly when if it had been read it would have been seen there was no train wreck. It was explained in sub-title "A Train Wreck and The Results." I had to tell of that wreck to make that character turn up. Can't explain too much and keep synopsis in 200 words.

Mr. Mereness is not a tyro; he has sold at least one hundred scripts, and editors tell me he is a crackerjack on the spectacular military plot. However, we will bet something, that Mereness has been overdoing it—has been too prolific, and hence his output has suffered. That script reader has handled lots of his stuff and reads his work carefully. Mr. Mereness has probably fallen into that mental angle that comes to first class writers occasionally, where they mix up everything and can not turn out good work to save their lives. We advise Mr. Mereness to lay off for about a week and think of the high cost of living. Then return to that script, and eliminate the train wreck and its results and invent some more simple way for his character to come to life. You do

not have to stop at 200 words synopsis, either. Three hundred is the limit and is a-plenty.

How He Sold "A Veteran"

New York City writes as follows:

> Three years ago I wrote two scenarios and sent them to about a dozen manufacturers. They came back. I thought I threw them away. About two months ago I started reading the Moving Picture News, took seriously what you said about sticking to it, so looked up the scripts. I sent them out again and again they came back. Then you printed something about the importance of carefully written synopses, and I woke up. My chief attention had been given to the scenes. I did not think the synopsis was of much importance to editors, so mine were—well, sloppy. I rewrote them. Then I sent my two veterans to the Pilot Film Company, whose ad appeared in the News about that time. I sold one immediately. The amount I received was satisfactory when the battlemarks of many defeats were so evident from the appearance of the MSS. My object in writing you is, first, to thank you for the actual benefits I have obtained from your publication. I think it is the best school of all—except experience—for the "would-be."

New York, you had no business to have "battlemarks of defeat" on your MSS. Be tidy about your work and never submit a worn script to an editor. If the script has reposed in the "morgue" for a year or so it should be recopied. We are finicky about clean, crisp work. The appearance of a script counts. Never submit two scripts to one editor at the same time. Now recopy that rejected script nicely, first endeavoring to ascertain why it was rejected, and improving the story, and then submit it elsewhere. We thank you for the other suggestion. Come again.

An Interesting Series

Ralph D. Stoddard, the well-known picture playwright of Cleveland, is writing an interesting and authoritative series of articles on the history of moving pictures for the Cleveland Sunday Leader, of which he is Editor of the Picture Play Department.

Two-Reel Stories

There is an old saying that before a babe can walk it must first crawl is the striking argument put forth by Mr. A. W. Thomas, the clever editor of the Photoplay Magazine's Picture Playwright Department. It is the same way, writes Mr. Thomas, with those writers who are rushing into the playwright's field turning out two- and three-reel stuff only to have it rejected. Better write one successful one-reel play than a number of two- and three-reel plays that are not available. The other day we received a letter from an eastern writer whose letterhead called attention to the fact that he did "not believe in writing cheap, one-reel stories when it was just as easy to turn out two and three-reel subjects" and the pay was so much better. In response to our inquiry, he frankly advised us that he had not sold any of the "easy" kind, but that he felt sure his stories would be accepted. We hope so, but we advise other writers to stick to one-reel stories until they are able to turn out the "get-overable" kind of stories requiring several reels. This is very good advice. A writer should be successful in split-reel and one-reel stuff before attempting the two- and three-reel stories. In one sense of the word, the man or woman who can turn out a clever one-reel play is as good an artist or better than those who devote their attention to the lengthier productions. And, furthermore, the good one-reel story should be worth as much in the market to the author as the ofttimes padded two-reel feature.

A Shaking Up Promised

In these days of wars and rumors of wars in the film camps, more than one shaking up seems inevitable. It is believed that the picture-playwright will profit thereby and that those who can write high-class stuff will find a higher market. If an open market comes, high-class stories will be strictly in demand, for it will mean the survival of the fittest. Are you preparing to be among those who will be able to supply that demand when the time comes? Outside stories are wanted by all editors and directors. Fresh ideas and suggestions are welcomed from whatever source they may come. The editor and director will do anything short of committing murder for a clean, fresh comedy, and modern dramas, convincing and unusual, are demanded. The "star writers," so-called, are seemingly in a rut. The "usual thing" with some few exceptions, seems unending. Study the field and get in the game. The opportunity is here.

In the January issue of The Photoplay Author, C. B. Hoadley, editor and author, gives some good advice.

We take the liberty of quoting:

"This country teems with incidents, peculiar characters, customs and locale that has never been embellished in film.

"You receive your story back with the curt reason 'Too conventional,' and you marvel. You may never have seen it on the screen, and yet the idea has been made to do duty in the picture many times. The average writer of scenarios is a plagiarist—a copyist. He sees a story and immediately sets about to write something along the same general idea, and he is not clever enough to drape it in a new dress—to conceal his theft—and it is returned to him with a reason that it has been done before.

"In your neighborhood there is some rare type; some person out of the ordinary in some peculiarity, a rara avis for a picture play. His type may have furnished material for a magazine story. You have passed him a hundred times without comment, for you are not studying the people you are writing about. You are taking your types from the creations of the brains of others, and it never occurred to you to originate.

At the outset, it is not only advisable but absolutely necessary for an author to equip himself with the tools of trade. A carpenter going to his work has his kit of tools; the plumber his bag, an dthe man who digs in the trench his shovel. The magazine writer has his library, his reference books; his periodicals of the current day, and he proceeds methodically. He studies his subject, hunts patiently and thoroughly for his authorities; walks the streets and studies the faces of those he meets closely for types. He sits for hours and thinks, writes copious notes, rewrites his story and then—in many instances—consigns it to the waste basket, and works out a new plot.

The same is true with the authors who write the spoken and acted drama and yet it has been said that to write the moving picture drama requires a better technique, a more thorough knowledge of the drama, than to write the legitimate drama—for the moving picture story must be interpreted by action alone.

"How are you, gentle reader, fitted to write the moving picture play? Have you an imagination that is constantly conjuring up picture situations? Can you visualize those tense dramatic situations which are the creations of your mind? Have you an inventive mind? Are you of a romantic disposition and has God endowed you with a liberal supply of common sense? Are you a close and discerning student of human nature, and have you read widely and chosen the works of the best authors? Are you so constituted that you can bear to have the cherished creations of your mind make the return journey without giving way to discouragements? Is your mind receptive and capable of development? If you can answer in the affirmative then ask yourself if you are capable of hard work and care to enter the field of picture play writing—without any previous preparation."

WILLIAM LORD WRIGHT.

THE MESSAGE IN THE COCOANUT
Majestic (2 Reel) February 25th.

THE VIOLIN

By VIRGINIA WEST

(Adapted from Kinemacolor Release)

THE neighbors had marveled and the old man himself didn't know how he had kept up during his granddaughter's severe illness. With a little relief from one or two women in the same house he had watched by the bed almost constantly.

At first a doctor was not sent for. There was no money to speak of and it was thought that the girl would get along all right with home remedies. But the time came when the old man knew that a doctor must be called. It was then that he sacrificed the only treasure he ad.

Eighteen years before, the girl's father had been killed, and when two months later the mother had died at the birth of the child, the old man was left with the little orphan to care for.

At that time the grandfather was playing a violin in the orchestra of a small theatre. As much as he desired to do so, he could not manage to care for the little baby under the conditions. So he put her in a home which took just such cases, paying a reasonable sum for her keeping.

When the child was four years old the grandfather took her to live with him and all went well and happily for a while. The years passed and the old man's' age began to tell upon him. He lost his position. From place to place he went for a short time and finally got permanent work in a cheap restaurant. The meagre salary kept the man and little girl fairly comfortable, but with nothing left for a rainy day. So, when the girl's severe illness came there was nothing to do but pawn the precious violin.

This violin was no ordinary instrument. As a little boy, many years before, the old man had sat, still as a mouse, listening to the marvelous playing of his uncle. His little heart had beat with painful rapidity at the very thoughts that ran through his mind. Oh, to be able to play like that to own such a violin!

The wish had only partly come true. The uncle died and left the wonderful instrument to the child, but lack of money and opportunity had left his talents undeveloped and he could not reach his goal. But he loved his violin deeply, and only for the sake of the child would he have parted with it.

But now the girl was recovering and the old man was very thankful. As he moved around the room, attending to the little household duties, her eyes followed him with a wistful expression.

"Grandfather," she whispered at last, "don't you think you could play to me today?"

The old man started. "No, no, my pet, not yet awhile. You're not quite well enough yet. Wait a bit."

Each day she asked him and each day he put her off.

One day she called the old musician to the bed.

"Sit down, Grandfather," she commanded.

He obeyed slowly, knowing what was coming.

"I am almost well and you know it, Grandfather. Now I want you to tell me why you won't play to me," the girl questioned.

The grandfather avoided her searching eyes and said nothing.

"I am waiting."

Still silence.

"Grandfather!" cried the girl as the truth dawned upon her. "You have sold your violin for me. Oh, you ought not to have done it, you ought not!"

The old man quickly knelt beside the bed and put his arm around the girl. "I did not sell it, I pawned it, my love," he said tenderly. "And no sacrifice was too great if it saved your life."

"But your beautiful violin! My life is not worth so much," sobbed the girl.

"It is worth all the violins in all the world and a great deal more." The old man smoothed and patted her cheek as though she had been a child.

"Well, we must get it back," the girl insisted. "I will never rest until we do. You have never allowed me to go out to service, Grandfather, but I must go now. I cannot have a minute's peace until I've gotten back the violin."

"We'll see, pet, we'll see."

"No, promise me."

The old man looked into the bright eyes and saw the tears about to flow. "I promise," he whispered.

So when the girl was well she searched the papers for work. She had no experience and could not expect high wages.

At the end of a week she was established as parlor maid in a rich family up-town. Her wages were but three dollars because of her inexperience; but the girl was glad of anything that would help her to recover the beloved instrument.

When the old musician went back to take up his work, hoping to borrow a violin, he found his place filled. Then began the weary round of hunting for work again. The only thing he could find was some copying and that brought him very little.

"My little girl must not work too hard. She must have her own money for her own needs." This he kept murmuring over and over to himself as he worked. So anxious was he to get enough money for the violin, in order to save the girl, that he scarcely had enough to eat.

In the great, rich house the parlor maid was hoarding as unselfishly as the grandfather.

When she had been there for two months, two wonderful things happened almost at the same time. With what her grandfather had saved she would have enough to redeem the violin. This was one thing. The other was the appearance as a visitor at the house where she worked, of a wonderful violinist who was giving several concerts in the city.

To be under the same roof with this great man seemed a marvelous thing, but it was not equal in import to the fact that a few days after his arrival she and her grandfather were going down to get the violin.

Proudly, happily they went into the pawn shop.

"We have come for my violin. Here is my ticket and here is the money." The old musician laid both on top of the show case.

The pawnbroker looked at the ticket. "I'm sorry, this is two days overtime. I let the violin go yesterday," he said.

Slowly the old man held out his hand for the ticket. "Yes, yes," he murmured brokenly, "I had forgotten."

The girl was broken-hearted, for she fel that if it had not been for her the violin would never have left the grandfather's hands.

"Is there no way to get it back?" she pleaded.

"No, Im afraid it's gone," answered the pawnbroker, and they left the shop with heavy hearts.

Sadly the girl went back to the fine house and took up her duties with little heart.

The next morning, after an almost sleepless night, she went about her dusting as usual, but without the interest and joy.

When she reached the music room she purposely left the piano until last. She felt that she wanted to avoid as long as possible any contact with a musical instrument of any kind or anything that would remind her of her terrible disappointment.

When every other article of furniture had been dusted the girl crossed the room to the grand piano. There she stopped and stared. Then she rubbed her eyes. On top of the piano lay the case of her grandfather's violin.

Could it be so? Or was he only seeing a vision? She knew that she was not mistaken in the case, for she was familiar with every little mark on it. Cautiously she put out her hand to touch it. It was real. Hastily she opened the case, and there, just as she had always seen it, lay the old violin. Tears ran down the pale cheeks as the girl held the instrument against her breast.

"Oh, I wonder if it is all right," she whispered. And then, putting the violin to her shoulder, she began to play ever so softly.

But soft as the tones were they were heard in another part of the house. The door opened and the distinguished visitor stood before the confused girl.

"Oh, sir," she stammered, "I beg your pardon. I should not have, I know—but—but—Oh, sir, the violin was my grandfather's." She could say no more; tears choked her.

"There, there," soothed the great musician. "I bought the violin yesterday from a pawnbroker. He wrote me to come to see it as he thought it might be valuable. Tell me all about it, child."

The kindly tones of the man calmed the girl and she told him her story of her grandfather's love for his violin, her sickness and his great sacrifice for her, and their struggle and disappointment.

"And how does it happen that you can bring such tones out of an instrument?" asked the great man when she had finished.

"Oh, sir, that is the violin. I can play only a little that Grandfather taught me."

"My child, only one who is in his soul a musician can bring such tones from any violin. Come, let us take it back to the grandfather."

The girl, dumb with happiness, took the musician to her home.

The old man hugged the violin to his breast and tears of joy ran over his wrinkled cheeks unheeded.

"Oh, what can I do for you sir?" he asked gratefully. "Nothing can repay for this great kindness."

"Give me the privilege of teaching your grand-daughter," replied the musician. "In her you shall realize all your own ambitions."

DE BROCK FEATURE FILM CO.

The Du Brock Feature Film Company of Chicago announces that they have in preparation several wild animal features that are to be released in the near future, and have been gathering material for some time past towards this end. The actual making of the pictures is about to be started.

KING BAGGOTT MAKES GOOD IN "DR. JEKYL AND MR. HYDE" FILM

A great deal of enthusiasm was displayed in review circles over the worth of King Baggott in the Imp production of "Dr. Jekyll and Mr. Hyde," and certainly this clever and

popular actor acquitted himself wonderfully well in the difficult title rôle of the piece. A more remarkable conception of the double nature could scarcely be imagined than that of King Baggott.

"THE DOLL AND THE DEVIL"

Pilot Release of February 27

This is a very fine comedy, and tells of an old toymaker of Nuremberg, who has been trying nearly all his life to make a life size doll that will walk and talk. His only other ambition is to marry his daughter Gretel to a nobleman. His apprentice, Fritz, is in love with Gretel, and she with him. Baron Crosswig, in visiting the toymaker to get a doll for the little princess, sees the fair Gretel and wishes to marry her, but this marriage means that the old toymaker must put up a large amount of money as a dowry, which he cannot do, but he remembers the large sum of money which he has in trust for Fritz, and which Fritz is in ignorance of, and decides to appropriate this money for the dowry. He finally completes the doll, excepting that it will not walk and talk, and the old man is very downcast as he enters the room where the doll is packed in a box all ready for the Baron when he calls. While the old man has been out of the room Fritz and Gretel have been preparing for the Carnival, Fritz in a Mephistopheles costume with a stick of red fire, and Gretel has appropriated the doll's dress, as she has nothing more suitable for such an occasion. When they are about to depart they hear the old toymaker approaching. They hurriedly take the doll from the box, and Gretel assumes its place; Fritz hiding behind a chair. The old man enters, looks lovingly at the doll, and says, "I would sell my soul to the Devil if it would walk and talk." At this Fritz steps from behind the chair, lights his red fire, and stepping up to the old man says, "You said you would sell your soul to me if it would walk and talk." He then proceeds to make the supposed doll, in fact, the fair Gretel, to step from the box, and they hurriedly leave for the Carnival. The old man so overcome falls asleep, and in the morning when he awakes, the doll is back in the box. The Baron calls, and is so pleased with the doll, although it does not walk and talk, that he takes it; and relinquishes his suit, the old man having become conscience stricken and refused to give the dowry the Baron desires. They all join in drinking the health of Fritz and Gretel.

HORACE G. PLIMPTON

Mr. Plimpton, through whose hands the negatives of the Edison pictures go and to whose enterprise in a great measure is due the clean stories issued from this studio, is sailing for Europe on the *Campania*, and by the time this is in the hands of our readers he will be half way across the waters. He expects to be away for a month or so, and during this time hopes to visit London, Paris and Berlin.

In an interview with him he said, "I have had for a long time, a very strong desire to get some first-hand information as to how subjects are handled on the other side, and as to the way business is done, compared with the American mode of procedure. Besides this, I hope to get some fresh ideas. This is a business trip purely and solely." We interpolated the remark that while it was for business, he certainly would gain a great amount of pleasure therefrom. With a smile he answered, "Yes, probably, but it will take all my time to become conversant with the studios and their workings."

We wished him "bon voyage," and expressed the hope that the knowledge gained would add to the future excellence of Edison productions.

KINEMACOLOR

"Zermatt and Gorner Grat" is truly a beautiful scenic. In this film is shown a panoramic view comprising 50 miles of Alpine peaks. The opening scene gives a general panorama, including the Matterhorn, and continuing to the famous Monta Rosa, which is 15,000 feet high. Three people are photographed standing at the top of Gorner Grat, from which point may be seen 50 glaciers. The finale of this picture is wonderfully beautiful, showing sunset and moonlight near the Matterhorn.

Other splendid offerings of this week are "There is a God," a gripping drama, the scene of which is laid in the heart of the Mojave Desert, California; "The Iron Master," a society drama, laid in France; "Her Crowning Glory," a domestic drama with the rocks and shore of the Pacific shore, and a quaint fisher village for the background; and "With the Japanese Army," from which an excellent impression of the military system of Japan can be derived.

"THE PRISONER OF ZENDA" WITH JAMES K. HACKETT

(Famous Players Film Company)

Reviewed by M. I. MacDonald

Pantomime is the finesse of the art of expression. It is an art which stands alone. It has no prop on which to lean, no sunken reservoir of intonations with which to elaborate lame gestures. The art of pantomime in its most perfect form interprets every thought and emotion of the individual in a language that is unmistakable. The actor shorn of the opportunity of speech accentuates his capabilities, and stamps upon himself the brand of greatness in a masterful interpretation of the silent drama.

Up to date the greatest motion picture dramatic productions have originated in Europe, with one or two exceptions, notably "Oliver Twist" with Nat Goodwin, "The Resurrection" with Blanche Walsh, and "The Life of John Bunyan" with Warner Oland. Following these, not greater in some respects, but of an entirely different character, comes "The Prisoner of Zenda," with more magnificence and depth of stage setting, more marked aspirations toward the artistic in exterior locations and scenic picture effects and more solidity and grandeur in the general composition of the picture than has heretofore been displayed in the American production.

James K. Hackett requires no special eulogizing at the present moment. His work of former years in the drama has marked him as one of America's greatest actors. Every gesture, every pose is that of a master. His work in this particular production is particularly delightful, and the double role which he plays in "The Prisoner of Zenda" affords him ample scope for the demonstration of his unusual powers of pantomime. In the part of Rudolph Rassendyll, "a man who was a king," his appeal to his audience in his manly interpretation of the part, is tremendously strong.

At the private exhibition of the filmed version of "The Prisoner of Zenda" given to representatives of the press, and to friends of the company, at the Lyceum theatre on Tuesday afternoon, February 18th, a most delightful two hours was spent by those present. Mr. Daniel Frohman, previous to the presentation of the picture, addressed the audience briefly but happily. He expressed his belief in the fact that "the power of the drama and the value of acting will always remain pre-eminent." And the confidence with which Mr. Frohman spoke of the moving picture as a medium of education for the poorer classes, and of the opportunities supplied by it for the people of the rural and more secluded districts of the country, to become acquainted with the work of the great dramatic artists of the day, was an inspiration for those present, who are closely allied with the industry.

The Famous Players have told the story of "The Prisoner of Zenda" in four reels of film. The opening scene of the filmed play shows Rudolph Rassendyll, a young aristocratic Englishman, sitting in a room at his club, meditating and smoking. Rassendyll is a relative of the King of Ruritania, a mythical province on the continent, and bears a striking resemblance to him. The remainder of the reel deals with an episode in the history of the monarch, in which Duke Michael, a cousin of the king known as Black Michael, plots against him, being jealous of the king's anticipated relations with Flavia, a beautiful princess of the country, whom the king is to marry. Black Michael in his jealousy plots to stir up resentment against the king among the people, and to prevent the coronation of Rudolph, and thus be crowned ruler himself. With this in view he invites Rudolf, who is much given to hunting and drinking, to his hunting lodge at Zenda, and while there sends him a bottle of drugged wine which the king drinks, becoming at once insensible. Two close friends of the king, Colonel Sapt and Fritz von Tarlenheim, acquainted with the desire of Black Michael to usurp the place of Rudolf, follow him to Zenda, and find him unable to enter upon his royal duties and his impending coronation.

Walking in the woods near by they come upon Rassendyll, and noting his resemblance to the king, beseech him to impersonate him and thus thwart the designs of Black Michael. This Rassendyll agrees to do, and Reel I closes with his acceptance of the proposal.

Reel II deals with the further intrigue of Black Michael in striving to stir up dissension against the king, Rassendyll meeting with Flavia, who at once recognizes a change in the heretofore to her obnoxious personality of the king. His beard is shaven as promised at their last meeting. Intuitively she feels the contact of a new spirit, and the two fall in love with one another. The preparations for the coronation commence. Black Michael, who has learned of the ruse to keep Rudolph in possession of the throne, is on the scene, confused and afraid to raise his hand to stop the coronation proceedings, for fear of the detection of his own misdeeds. The finale of Part II is a series of magnificent scenes portraying the coronation.

Part III portrays the struggle of Rassendyll between love and duty and the victory of the spirit of the true man within him. A series of plots and counterplots now follow one another. In this part also are brought out the finest traits in the character of Antoinette de Mauban, who is in love with Black Michael, ending with the success of Rassendyll's plot to reach the king in the dungeon of Zenda, and the wounding of Rassendyll through the treachery of Rupert of Hentzau.

In Part IV Black Michael is killed by his friend Rupert, and the combat between Rassendyll and Rupert is told in a series of intensely thrilling scenes. Here Flavia confesses her love for Rassendyll, but at the same time heroically renounces him, believing that she must sacrifice her love because the welfare of the state demands that she rule in Ruritania. The final scene of Part IV shows Rassendyll back in the London club room, as in the opening scene of Part I. A vision of Flavia appears to him in the glow of the fireplace; and as he presses to his lips the rose that the Princess has given him, the vision fades, and he sinks again into meditation.

PIEGAN INDIANS
One of Kinemacolor's Educational Films.

SHIRTS AND SHOCKS
Majestic release February 23.
With Willard Lewis, late comedian of "Seven Days."

MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA

The National League is in splendid condition. New states are being organized and added almost weekly. Last week the state of Oklahoma was organized in Oklahoma City; also, Arkansas was organized at Little Rock.

South Dakota is the last state to come in, making thirty-four. The League is prosperous and aggressive and wide awake to the interest of the Exhibitors.

Mr. Neff left Tuesday night, February 18th to look after some legislation directly affecting the interest of the exhibitors, in Columbus, Ohio.

Cincinnati Local Number Two met at the Sinton Hotel at 2 p. m. February 18th, and held their annual convention—an enjoyable time and a big banquet.

President Neff, on behalf of the Cincinnati Local Number Two, addressed the Ways and Means Committee of the city of Cincinnati on the importance of passing a graduated license as follows:

AN ORDINANCE

Providing the license of Theatres, Moving Picture Shows, etc., and to amend Section 798 and sub-sections a, b, and c, thereof.

BE IT ORDAINED by the Council of the City of Cincinnati.

SECTION 1: Every proprietor or lessee of any theatre, concert hall or any place of amusement, entertainment or exhibition, except moving picture theatres as hereinafter defined, shall pay a license according to its seating capacity—one seat is 20 inches—as follows:

(a) Those seating less than three hundred persons shall pay a license, if issued for one year, of One Hundred and Fifty Dollars, if issued for six months One Hundred Dollars, if issued for three months Sixty Dollars, if issued for one day or any number of days less than three months, Five Dollars per day.

(b) Those seating three hundred persons and more, shall pay a license, if issued for one year, of One Hundred and Fifty Dollars for the first three hundred seats and Twenty-five dollars for each additional hundred seats or fraction thereof; if issued for six months, One Hundred Dollars for the first three hundred seats and Fifteen Dollars for each additional one hundred seats or fraction thereof; if issued for three months, Sixty Dollars for the first three hundred and Nine Dollars for each additional one hundred seats or fraction thereof; if issued for one day or any number of days less than three months, Five Dollars per day for the first three hundred seats and One Dollar per day for each additional one hundred seats or fraction thereof.

SECTION 2: Every proprietor or lessee of any motion picture theatre shall pay a license according to its seating capacity—one seat in 20 inches—as follows:

(a) Those seating less than three hundred persons shall pay a license, if issued for one year, of Seventy-five Dollars; if issued for six months Fifty Dollars; if issued for three months Thirty Dollars; if issued for one day of any number of days less than three months, Three Dollars per day.

(b) Those seating three hundred persons or more shall pay a license, if issued for one year, of Seventy-five Dollars for the first three hundred seats and Twenty-five Dollars for each additional hundred seats or fraction thereof; if issued for six months, Fifty Dollars for the first three hundred seats and Fifteen Dollars for each additional one hundred seats or fraction thereof; if issued for three months, Thirty Dollars for the first three hundred and Eight Dollars and Fifty Cents for each additional one hundred seats or fraction thereof; if issued for one day or any number of days less than three months, Three Dollars per day for the first three hundred seats and One Dollar per day for each additional one hundred seats or fraction thereof.

A motion picture theatre coming within the purview of this section is defined as a place of amusement exhibiting only motion pictures with one illustrated or spotlight song, to each performance.

SECTION 3: Every proprietor or lessee of any theatre concert hall or place of amusement, entertainment or exhibition shall pay a license of Twenty-four cents per year for each and every vending machine installed therein.

SECTION 4: Provided, however, that all licenses shall be issued for one year, if so requested by the applicant and that no license shall be issued without the consent of the Mayor, which consent shall not be granted by the Mayor, except as provided in Section 799 herein.

Provided further that the mayor may, in his discretion, grant without cost to any proprietor or lessee of any place hereinbefore described, a permit to use such place for not to exceed six consecutive days, for any entertainment or exhibition that may be given for the benefit of any church, or for any benevolent, charitable, educational, religious or purely public purpose.

Places of amusement owned and controlled by the City of Cincinnati and not being operated for profit shall be exempt from the payment of license as hereinbefore provided.

SECTION 5. That said original Section 798 and sub-sections thereof be and the same are hereby repealed.

SECTION 6. This ordinance shall take effect and be in force from and after the earliest period allowed by law.

February 17, 1913.

Moving Picture News,
30 West 13th Street, New York.

Dear Mr. Saunders.

In a recent issue of a contemporary of the Moving Picture News I note a paragraph in reference to the Ohio Censor Board as proposed in a bill introduced by President Neff of the Motion Picture Exhibitors' League of America. They state in this editorial that the exhibitors of Ohio are unanimously in favor of this bill. I herewith beg to inform you that the exhibitors of Ohio are not unanimously in favor of this bill, especially in its present form. Personally, I am bitterly opposed to a Censor Board in the state of Ohio, or any other state, and I shall make every effort possible to defeat the bill in this state.

The Cleveland Local of this League has gone on record as opposing this bill very strongly, in fact by unanimous vote at a regular meeting, and it has been telegraphed the governor of this state and its Cuyahoga County delegation asking a hearing on this bill.

I hope the exhibitors throughout the state will read the following argument which I offer against this bill, and if they look at it in the same light that I do, I urge upon them that they ask their members in the state legislature to vote against this bill.

1. In the first place this bill is not honest with the film exchanges when it exacts one dollar for every reel of film, whether it is an original reel or not. When a film has been censored, according to the true meaning of the word, it certainly is not necessary to also censor any number of duplicates of that same reel. This League asks for fair and square treatment from the film exchanges and the manufacturers. In return we should accord the same treatment.

2. The true meaning of "censor" is protection, to the public, not extortion from some one. Extortion in any one branch of any line of business means extortion in another branch of that same line. That is what will happen in this case. The fact of the matter is that the film exchanges, who without doubt will find this tax of one dollar per reel, covering everything in their stock, no matter how old the films may be, a severe one, will come right back at the exhibitors with an increased cost in their service. I ask you exhibitors, are you prepared to pay this extra cost? Do you feel that your business will stand for an increase of say anywhere from 25 per cent to 50 per cent in cost of film service? Bear also in mind that the brunt of this will fall most heavily on the "little" exhibitor.

3. We now have a National Censor Board, composed of representative American citizens. They represent every branch of industry. Do you wish to nullify that Board and their judgment by creating a minor board of censorship? That is what you would do if you were to create a state censor board.

4. This proposed bill to create a censor board in the state of Ohio, also provides for a National Censor Congress, which means that a similar censor board may be created in every state of the Union. What would be the result? Right here I want to say that I agree with Mr. Otto N. Raths, President of the Minnesota State Branch of this League, who says that the result of state censorship boards would result in conflict similar to that now resulting from state divorce laws.

5. To show you that the best legal minds of this country hold the view that a state censorship is in direct violation of existing laws, I refer you to President Taft's action, on

February 8th, 1913, when he vetoed the proposed Censorship Bill covering the District of Columbia. The President held that it encroached upon existing laws. In this connection I wish to bring to your attention again the decision of another great legal mind, that of the Honorable William J. Gaynor, Mayor of the City of New York, who wrote a letter to the Board of Aldermen of the City of New York, disapproving the proposed ordinance relative to censorship of motion picture theatres in that city. I ask every exhibitor to read that letter over again. It is comprehensive to the last degree and is especially pertinent just at this time.

6. This bill is being promulgated by the exhibitors of this state of their own volition, as there has been no action by any state or civic authority to prompt such a bill as a protective measure. May I ask the exhibitors, not only of Ohio, but all over the United States, to seriously consider this matter of state censorship of films? Think not only of the present, think of what the future may bring forth in case this bill becomes a law in any or all of the states. It is a serious menace, and now is the time to act. Therefore, I feel sure that if the exhibitors of Ohio will give this matter due consideration they will ask their representatives in the State Legislature to vote against the bill.

To sum it all up, this bill will mean a higher rental service to the exhibitor. An old film that is renting to the exhibitor today for one dollar, will rent for two dollars after the passage of this bill. It practically means a double taxation on all exhibitors by the state of Ohio. By this I mean that exhibitors of this state are largely property owners, and are paying taxes to the commonwealth of Ohio on real estate, chattels, bonds and whatsoever property they may own, the same as any other citizen, and in almost all the cities and towns of this state there is also the license fee which the exhibitor must pay on his business. Why, then, should the state of Ohio impose something in the exhibitors' line of business which will increase the cost of the operation of their business?

Our experience with a censor board here in Cleveland, for the past thirty days, has proven the fact that a National Censor Board is sufficient.

Yours truly,

C. M. CHRISTENSON.

National Secretary.

SOME DIFFICULTIES ENCOUNTERED BY BEVERLY B. DOBBS IN ALASKA

By M. I. MacDonald

Imagine being two hundred miles from land and as many more miles above the Arctic circle and compelled to jump from one floating cake of ice to another, a heavy, unwieldy motion picture camera hugged to you with one arm and hand, while you turned the handle of it with the other, all the time surrounded by infuriated, barking, bellowing, fear-crazed walrus churning up the sea beneath you in their frantic effort to protect their young and themselves from the merciless onslaught of the Eskimo hunters. This is only one of the hazardous situations in which Beverly B. Dobbs found himself in the securing of the wonderful motion pictures of life in Alaska which he has been exhibiting to the United States public.

Every minute tempting fate, Mr. Dobbs stuck to his post until he succeeded in securing several thousand feet of film from which he has selected only the best parts and produced a reel a little more than a thousand feet in length which surpasses everything ever attempted in the taking of motion pictures of sea animal life.

Another time, wishing to secure an animated picture record of Eskimo life at Cape Prince of Wales at the most interesting time of the year (March and April), he left Nome, Alaska, with his outfit on a sled drawn by a string of five malimutes and unattended, headed across country toward the coveted goal—a distance of several hundred miles.

Upon the first attempt, blizzards of so severe a character that neither man nor beast dared face them, made it necessary to turn back and wait for more propitious weather. Success attended the second attempt, however, and he was able to secure scenes from which he composed another twelve hundred foot reel which he has entitled "Eskimo Life at Cape Prince of Wales"—and a more painstaking, thorough covering of the subject could scarcely be imagined; it's all there: the old men, the old women, the young men, the young women, children, religion, occupation, in fact, everything which goes to make up the life of that most isolated section, the most westerly point of mainland in North America.

Upon the return trip, new difficulties were confronted in the shape of broken up trails caused by a sudden rise in temperature as he neared the coast, making it necessary to take to the sea ice, traveling only at night and keeping a constant watch for fear of finding himself hopelessly adrift upon a field of ice which might break away from the shore at any time.

Mr. Dobbs has some twenty thousand feet of choice film which, to use his own expression, he has "culled" out of forty thousand feet and over which he exposed but half of which, owing to bad climatic conditions, static electric markings, etc., could not be used.

New York had the pleasure of attending two exhibitions of these truly remarkable pictures, accompanied by explanatory lectures by Mr. Dobbs, at Carnegie Hall on the evenings of February seventh and eighth. All who attended expressed themselves delighted and anxious for Mr. Dobbs to play a return date.

This intrepid traveler expects to leave shortly for the seal fisheries along the north coast of Newfoundland for the purpose of portraying by means of Cinematography the sealing industry in that country.

Results of this last attempt will be eagerly awaited, as Mr. Dobbs is looked upon as a master in his chosen field of work.

THE KNIGHTS OF RHODES

(Ambrosio 3-Reel Feature)

The recent productions of the Ambrosio Company of Turin, Italy, have been so creditable in every respect as to create considerable comment among American critics. The aspirations of this concern toward the elevation of the moving picture from an artistic standpoint, are undeniable.

True, much is in their favor from the fact that their manufacturing plant and studios are located amid surroundings which admit of splendid scenic and architectural advantages. And the plays which call for ancient historic settings are vastly easier of authentic production in their hands than in the hands of American manufacturers.

"The Knights of Rhodes," a splendid Ambrosio historic production, the state rights of which have been placed on the market this week, is, from a dramatic and spectacular standpoint, superior to many of their former releases. The action of the piece is smooth, and the illusion of the production is not lost for a moment. The role of Marina has been beautifully interpreted by an actress who, though a little heavy for the part, so envelops the character in an atmosphere of sweetness and purity, as to completely erase any likelihood of adverse criticism.

The role of Cadina, the favorite of the harem, is also very splendidly interpreted, a most beautiful and capable woman having undertaken the interpretation of this part.

The story is laid in the year 1522, and treats of the struggle of the brave and noble knights of Rhodes against the Turks, to keep possession of the island of that name. Before assaulting them, Soliman, Sultan of Turkey, sends a message to them notifying them of his intention, and asking a peaceful surrender, to which an answer in the negative is sent. A fierce war therefore takes place, and the Turks, 100,000 strong, attack the town in which the inhabitants and the comparatively small body of Knights have taken refuge. They fight bravely until further resistance is impossible, when the Knights are compelled to surrender.

One of the most interesting incidents of the story is the capture of Marina, the affianced bride of Andreas of Rhodes, along with a number of other prisoners by a band of pirates, previous to the outbreak of the war, and her installation in the harem of the Sultan at his request. Here a number of interesting episodes occur, showing the tragic conditions attending on the lives of the women of the harem. The death and burial of Marina is also a most impressive scene.

PHILADELPHIA, PA.—The First Baptist Church property at 907 No. Sixth Street will be remodeled into a theatre building.

DENVER, COLO.—Boniter Moving Picture Show was destroyed by fire. Loss $2,000.

WHITEHALL, MICH.—The Montague opera house was destroyed by fire with loss of $10,000.

IOWA CITY, IA.—A new theatre building will soon be erected by Mr. Albert Burkley, owner of the Burkley Hotel.

MOVING PICTURES FOR EDUCATION OF DEAF MUTES

The Essanay people the other day took a thousand feet of picture film for the American Deaf Mute Moving Picture Committee in beautiful Washington Park, Chicago. Upon invitation of the Rev. George F. Flick, pastor of one of Chicago's largest deaf mute congregations, I attended the operation, and must say I am thankful I did so.

Those who are blessed with hearing and speech cannot conceive of the feelings of awe and pity which take possession of one upon an occasion like this. Standing before the clicking camera, in seemingly manly perfection, with a background of stately stone columns and luxuriant shrubbery, was the soundless lecturer, whose hands, arms and fingers moved with decorum and precision and whose face gave acute expression of peace, war, love, happiness or sorrow, as the different phases of the lecture warranted. But his audience of forty or fifty deaf mutes must have followed him closely, judging by the applause of hand and laughter or moans and facial mirrors of misery. It was truly a wonderful sight, and for the benefit of the readers of the Moving Picture News I will give a few facts which have led up to the necessity of taking moving pictures for the deaf.

Briefly, there are a number of educators of the deaf and dumb throughout the world who are attempting to force other teachers to put aside the education of the deaf children by means of the sign language, by adopting universally the speech or lip-movement system. This is very unpopular with many of the oldest and best professors we have, and they have organized an association known as the National Association of the Deaf, the officers of which for 1913 are: Olaf Hanson, president, 4545 Brooklyn avenue, Seattle Wash.; Anton Schroeder, Minnesota, first vice-president; Mrs. J. S. Long, Iowa, second vice-president; Mrs. J. M. Meagher, Washington, third vice-president; Owen G. Carrell, Texas, fourth vice-president; Oscar H. Regensburg, California, secretary and chairman, moving picture fund committee; S. M. Freeman, Georgia, treasurer.

Those who oppose the lip movement alone in the education of the deaf, to the absolute exclusion of the sign language, have subscribed a fund of $5,000 to pay for moving picture films to exhibit throughout the world to prove their theory that the signs are as necessary to the education of the deaf as is the oral or lip language. They contend that both are necessary, as all can learn the signs and very many can never master the lip movement. This is the judgment of Prof. McGregor, teacher in the high school department of the Ohio School for the Deaf, Columbus, who is one of the experts for the association and who lectured before the camera here. In answer to my question as to the objects and hopes of his association, the professor said:

"The National Association of the Deaf, organized in 1880, has among its objects the preservation of the sign language from deterioration, and to this end it has accumulated a fund of $5,000, which is to be used for the acquisition of moving picture films of stories, sermons, speeches, etc., by experts in the sign language. These will be exhibited all over this country and perhaps in Europe, to stimulate interest in the language of signs and to demonstrate its value in the education and entertainment of the deaf.

"Another object of the society is to eradicate the impostor who poses as a deaf mute in soliciting charity. A real deaf person seldom or never begs. They are, as a rule, honest, self-supporting citizens."

This is the first film gotten up exclusively for the benefit of the advocates of the sign language, and will be followed by others, until the fund shall have been exhausted, when, if it is deemed wise by the committee in charge, another fund will be raised to further promulgate the object in view.

Having a deaf mute son at home myself, I know these people are right in their advocacy of both methods of education, and hope they will fully succeed in establishing the dual method the world over. As a vivid illustration: Among a number of deaf and dumb young men who visit my son there is one whose parents have never allowed him to learn the sign language, but who can "talk" enough to be fairly well understood by hearing people and it is indeed pitiable to see the poor boy stand like a dummy while those around him are having a good time conversing with their hands. My son gave him a card on which were printed the sign characters, but when he took it home his mother tore it up, and he told my son later that he could not visit him any more. And, strange to say, both the boy's parents hear and talk!

OSCAR J. HAZEL.

MINOR CHORDS

When classics of Poe, Washington Irving and others are released it is now the fashion to change the titles, Why?

* * * *

Another thing we sometimes feel moved to inquire about is what becomes of the people who win the moving picture magazine popularity contests?

* * * *

The next thing we know, cinematography will be blamed with introducing the Ben Davis apple. To some reformers the art is even now synonymous with Campbell's hair underwear.

* * * *

To become more popular with the people, Mr. J. P. Morgan should pose for an animated weekly.

* * * *

Flossie C. P.—No, no, no, Flossie, it's not Nicholas Carter, but Lincoln J. Carter.

* * * *

When Wiseguy wrote scripts they gave him delight,
He thought them the greatest on earth,
And remarks of his own thereupon would indite
Concerning their merit and worth.
"I consider this equal to anyone's wit,"
He wrote on six pages of junk.
And the editor cynically scribbled on it:
"I don't. I think it is punk."

* * * *

We have received the first issue of The Ambrosio Gazette, published by the Ambrosio American Company. The publication attractively presents the well-known merits of Ambrosio features and should be read by every exhibitor.

* * * *

An operator never lets his right hand know what his left hand does.

* * * *

We know of nothing that calls for more steadfast optimism than to sit behind a millinery creation in our favorite moving picture show.

WM. LORD WRIGHT.

THE SOVEREIGN SOUL
Gaumont release.

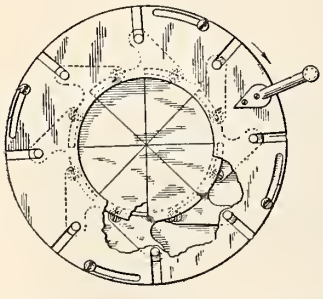
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

UEER indeed is the fact that fake legislation is one of the apparently unavoidable evils of our free and enlightened form of government, or attempts in that direction, as witness the introduction of a bill by Mr. Bulkley in the House of Representatives to increase the Government filing fee for patent applications from $15.00 to $20.00—a clear attempt to "carry coals to Newcastle" as obviously, the Patent Office is in no need of money with a surplus of over seven million dollars to its credit in the United States Treasury, and earns more than enough to pay current expenses. As a matter of justice the Government fees in patent matters ought to be reduced, for it is hardly a governmental function or prerogative to extort money from men who, taken by and large, have as a class enriched the country by hundreds of millions of dollars, and who as individuals are frequently hard pressed financially in the start under even the present schedule of fees.

And the moto-picture enterprise is not exempt from this freak legislation evil, as witness the recent attempt at Albany to put moto-pictorial shows on a par with liquor saloons by restricting them to certain prescribed distances from churches, schoolhouses, etc., and this at a time when even the churches are beginning to realize the value of, and welcome the reel film as, a valuable accessory; and witness also the "five minute intermission act" of the Yankee States which is calculated to fulfill its mission if its object is to kill the business. Verily the half-baked legislation proposed by individuals who are woefully or wilfully ignorant of the premises would indicate that they themselves were removed too soon from the oven.

The Societe International de Lumiere Froide (Procedes Dussand), Paris, France, has applied for the registration of "SILF" as a trade-mark for apparatus for the luminous projection of images upon screens, films and photographic plates.



Patent No. 1,049,554, to Earl M. Wooden, of New York, assignor of one-third to Anthony B. Cavanagh, of New York, N. Y., relates to a shutter mechanism for use particularly with moving picture machines or projectors of any kind, and especially with such as employ a powerful light for the purpose of displaying pictures which are printed upon a moving film of highly inflammable material, although the mechanism can be used in connection with various kinds of apparatus. One of the objects of the invention is to cut off the light uniformly and circumferentially from the perimeter of the aperture through which the light passes to the center thereof, so that the observer will view a gradually diminishing circle of light until the aperture is entirely closed instead of having the circle of light obliterated by a straight edge passing from one side to the other. A further object is to provide a shutter mechanism where in an aperture will be uniformly and circumferentially opened from the center to its maximum, so that the observer will view a gradually increasing circle of light instead of a gradually increasing segment of light. The illustration represents a front view of the device, the front disc being broken away in part. The pivoted sectors are cam-operated by a rotative movement of the outer disc.

"Stone walls do not a prison make" when the animated picture film brings respite, as was recently the case at the Joliet, Ill., penitentiary when some five hundred convicts were thereby treated to a glimpse of the outsde world, even though the prison gates were locked and the guards as vigilant as ever. The blessed half hour vacation thus vouchsafed the inmates was another evidence of the efficiency of the moto-picture as a moral agent and source of pleasure and enlightenment. The "lifers" particularly appreciated the innovation; and to paraphrase an old "Before the Fire" Chicago joke, if the Warden approves of the entertainment Illinois convicts may be Joliet.

Patent No. 1,050,511, to Haldor A. Anderson, of Ortley, South Dakota, assignor to Inga O. Anderson, of Bigstone City, South Dakota, for photographic printing frame, claims the combination with a marginal frame having transparent face plate, of a main folding clamping board made up of sections connected together and to said frame by hinges a supplemental clamping bar extending at one side of said main clamping board and transversely of the joints thereof, a jointed joint-stiffening bar mounted on said joint clamping board for movements transversely of the joints thereof, and a spring bar intermediately pivoted to one section of said joint-stiffening bar, and having interlocking engagement with the sides of said frame.

There are various schemes for reproducing the voice by the aid of photography, and they are none more remarkable (sic) than the scheme of a young electrical engineer named Flowers (of speech), who through the medium of a telephone diaphragm proposes to dictate directly to a typewriter (mechanical), and has actually succeeded perfecting apparatus that will segregate and print the vowels and certain consonants. But there is no immediate cause for worry, girls, because certain of the consonants are refractory, the question of punctuation, of capitalization (not only of the copy but of the enterprise also), correct spelling, etc., etc., are yet to be solved before the apparatus can compete with the human typist, not to mention the natural masculine preference for the eternal feminine as a medium of expression.

Although a non-inflammable moto-picture is a desideratum under any circumstances and conditions of use, nevertheless if, as M. Dussaud claims, his "Cold Light" is applicable to Cinematography, the sensitiveness of the film to heat would seem almost of secondary importance. With a non-combustible film and low temperature projective light, safety would be doubly assured, and it is presumably only a question of time when both will be available. Dussaud believes that by the use of his apparatus the cumbrous asbestos-lined cabinets and complicated motion-picture machines may be dispensed with. His apparatus comprises essentially a rotatable disc; a number of small closely coiled tungsten filament lamps, say sixteen, spaced equidistant and peripherally on the disc; a commutator keyed to the shaft of the disc, which causes each lamp to be lighted for about 1/30 of a second only, as it passes a certain fixed point near the periphery of the disc; and a projecting lens positioned to receive the light rays from the lamps as they pass successively.

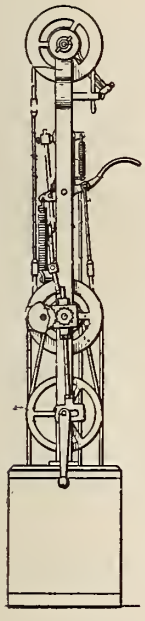
For moto-picture purposes the disc is rotated at a speed of sixteen or more revolutions per second, so that the optical effect, due to persistence of vision, is that of a continuous unitary light emanating from a given point. By the use

of special mechanism it is possible to stop the disc during the twentieth-of-a-second that each lamp is in glow in such manner that the filament is lightest while stationary at the exact focus of the lens. Dussaud claims two important advantages in using a plurality of lamps in rapid rotation, in contra-distinction to the use of a single lamp continuously. Primarily the life of each lamp filament is increased about twenty-fold, since it is in glow only one-twentieth of the time; and secondarily, and of great importance, the bulbs do not have a chance to get hot. The light is relatively speaking "cold" because Dussaud finds that more than twice their normal voltage can be economically impressed on the lamps thus used, increasing their efficiency, and what little heat is evolved is so thoroughly dissipated that the apparatus remains cool. Stated in his own words the distinctive principle of Dussaud's "cold light" is that "This method dissipates the objectionable *heating effect* of the electric current over a *maximum surface* where it affords no inconvenience, and concentrates the useful *luminous effect* on the minimum surface where it is needed."

From the foregoing it is obvious that by this method of lighting, the shutter to cover the lens during the intervals between successive pictures may be dispensed with, since the commutator causes the extinction of light during the interval of change. Furthermore, the lamps being very small, round, and compact of film, it is possible to use lenses of short focus, so that the commercial dimensions of the positives may be reduced sufficiently to admit of the production of "pocket" moto-picture machines.

"Apple of Discord"

APPLE versus APPLE, 1 Head (Tenn.), 348. A la William Tell.



Patent No. 1,049,859, issued to Dennis Hensel, of York, Pa., is for apparatus for rewinding films on the primary reel to prepare the same for re-exhibition. The invention embodies a device in which the friction produced when the films are rewound will be automatic proportional to the speed at which the films are rewound, means for automatically causing the reeling operation of the film to cease in case the film should break, means for adjusting the tension of the film during the rewinding operation, and means for automatically stopping the machine when the film has been entrely rewound. Use is made of a frame adapted to receive an empty reel and the reel containing the film which is to be rewound upon the empty reel, means for rewinding the film on the full or secondary reel onto the empty or primary reel, means for controlling the tension produced in winding the film upon the primary reel, means for stopping the rewinding of the film when the same is broken, a platform mounted to swing on the said frame and adapted to receive the broken ends of the film for the purpose of reconnecting the same, and means for stopping the rewinding operation of the film when the last portion of the film of the secondary reel has been wound upon the primary reel.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

Geo. Wm. Miatt

POWERS No. 6-A TO THE FRONT

The U. S. S. "Connecticut" Equipped with Machine on Trip to Mexico

The Battleship *Connecticut* sailed from New York on the 18th instant for naval base at Guantanamo, Cuba, to be held in readiness regarding the Mexican situation. She carried with her a full complement of crew and a Powers No. 6-A Machine which was installed just prior to her departure.

GAUMONT COMPANY SUES FOR INFRINGEMENT OF "THE INTERNATIONAL CONSPIRACY" PICTURE

A very important case on the subject of moving picture copyrights has arisen in connection with the Gaumont Company's suit against Frank Hatch in Pittsburgh for infringement of "The International Conspiracy." The infringing picture was traced to Pittsburgh, and the Gaumont Company in protecting the rights of its licenses in the western district of Pennsylvania brought suit against Frank Hatch for the infringement of the copyright, and Judge Young of the United States Court in Pittsburgh granted a writ of seizure to the Gaumont Company, directing the marshal to seize the copy which Hatch had in his possession and hold the copy subject to the final determination of the suit. The marshal attempted to execute this writ, and Hatch refused to give up the picture. He made various statements tending to throw the marshal off the search for the film. Attorneys for the Gaumont Company then appealed to the United States Court to adjudge Hatch in contempt of court. When Hatch saw that the Gaumont Company was in earnest in the matter he delivered the film to the marshal, and it is now under lock and key in the United States Court, but the Gaumont Company did not stop here. It has pressed its charge against Hatch for contempt of court and on February 14th the matter was argued at length before Judges Buffington and Young by the Gaumont attorneys at Pittsburgh. Judge Young stated to Mr. Owens, the copyright counsel of the Gaumont Company that he regarded the case as a very important one, and that he wished to establish a precedent in this case. He, therefore, instructed Mr. Owens to present to the court an order upon Hatch to show cause why he should not be punished for contempt, and Hatch will be given an opportunity to show cause why he should not be punished. The Gaumont Company's attorney is contending that Hatch should not only be fined or imprisoned for the contempt against the court, but that he should be also required to pay over to the Gaumont Company its expenses in prosecuting the contempt case against him. Mr. Owens, in connection with the case, said to-day upon his return from Pittsburgh, "I believe that Hatch is in a very serious position. There is no question but that he is in contempt of court. There are two aspects to contempts. One is the criminal aspect with which we have nothing to do, but which the court takes up on its own motion and involves a fine or jail sentence as the case may be. The other is what is termed the civil aspect, and under this doctrine I am contending that Hatch should be forced to pay the expenses and other damages of the Gaumont Company in connection with the contempt. I have no hesitancy in expressing the opinion that these contentions are well founded, and I confidently expect the court to adopt our position."

An early number of the World's Work will contain an article on Motion Pictures in Education, by Carl Holliday, educational director of the Gaumont Company. This is the fourth article by Mr. Holliday on Cinematography accepted by leading magazines within the past four weeks.

EVELYN'S STRATEGY
Reliance release February 22.

PICTURE MUSIC

By ERNST LUZ

To select appropriate music for a deserving film, or for the purpose of accumulating a suitable repertoire for picture playing, it is essential that a pianist or picture orchestra leader should know the nature of the characters participating in the picture action, designating them in such manner as will suggest to them while reading the synopses of the films (as they appear in the "Moving Picture News" each week), the kind of music they will more than likely need for playing the picture. It should be known by musicians that picture playing should be nothing more than a new addition to the many different kinds of playing in the musical profession, and it is doubly new for the reason that it is not positively required that you be as far advanced, musically, as is necessary in most other branches of the profession for the simple reason that when intelligently selected, you can use a repertoire suitable to your ability, selected and limited by yourself, while in following the profession otherwise, you need be able to play an unlimited repertoire, and are required to be a sight-reader. The latter should be a natural consequence to picture playing, and all musicians should endeavor to master this accomplishment.

The most important of these characters, and those which should influence you in selecting your numbers, are the leads or principals, male and female, the heavy (villain, adventurer or adventuress) and juvenile. The first few words of every synopsis will tell you the nature of the principals and their bearing on the picture plot, and very often the title will give the idea as to the proper music. The heavies will require more care and thought on the musician's part in the playing of the picture, for they are of varied type, and their direct bearing on the picture moral or story differs greatly in weight, and this character is usually the incentive in creating the climax of the picture, wherein lies your greatest musical opportunity. There are dramas in which this character does plotting for no other apparent reason than to interrupt events, evidently to lengthen a story or film, which would otherwise be too short for release. Such a picture is the Lubin Release of January 31st, "The House in the Woods." The entire action in this picture could be musically classed as descriptive, for while the plotting of the nephew, who is cast as heavy, is apparent, nevertheless the action is of so cheap and flimsy a nature, that to have more than a suggestion of plotting in your music would simply cheapen your heavy or depressing numbers, making them less valuable in more deserving pictures. Using a 4-4 number with numerous interchangeable major and minor themes, playing them legato in a slow caprice tempo, will add effect to the dirty work of such a character, always remembering to use brighter numbers for the other descriptive action and closing your picture with a 6-8 movement, starting softly and slowly, brightening and increasing your tempo as the happy ending suggests.

For a good example of a synopsis suggesting music and a picture which beautifully develops the before mentioned characters you need only to take the Edison Release of February 14th, "The Doctor's Photograph." The title will immediately suggest a refined tone, and as you read that this doctor, while practising on the East Side, saves a burglar's sick child after an all night vigil from death, you will know that a pathetic number is needed; reading further you will find that the burglar tries to rob the home of the doctor's sweetheart and there finds a photograph of the doctor, upon seeing which remorse enters his heart, and when confronted by the doctor and his affianced, he expresses his willingness to make amends. This portion of the story will immediately suggest a sneaky number or dramatic pizzicato while the burglar enters the sweetheart's home, an agitato movement (not heavy) as he recognizes the photo and is heard, going into a pathetic as the burglar shows his remorse, beginning your pathetic number at the tableau when the sweetheart enters room through portieres. You are then told that the burglar reforms, for which you can use a waltz, beginning slow and legato playing brighter when the burglar has his position of trust to end of picture.

Reading this synopsis will immediately suggest that you open the picture with a descriptive waltz, or other number having a tone of refinement, going into a slow or sentimental descriptive for the scenes showing the sick child, a descriptive intermezzo while the doctor journeys to his sweetheart's home, and continue to end as suggested above.

Such pictures as is "The Doctor's Photograph" are the ones that will forcibly show you the possibilities of a union of music and the picture, and in a short time when the art of posing and looking pretty is supplanted by good acting (such as is done by Charles Ogle, the burglar in this picture, and all other pictures wherein he takes part) the musical opportunities will be many fold greater.

Mr. Ogle was a musician many years ago, playing bass violin, and it may be that he then created the heart which might now be the means of inspiration in his work. Whether the development of his facial muscles was brought on by the hearing of, let us say, bum notes or discords or possibly by great satisfaction, matters little, for it remains a truth that a musician so desiring could get inspiration from him were he on the screen head and shoulders only. I can clearly recall his character of the counterfeiter with great musical satisfaction. When there is a union of music and the picture such actors will be in great demand.

This article is not meant for the purpose of explaining to you what constitutes a good or poor picture from a musical viewpoint, but to influence you to read and help you in the reading of a picture synopsis, giving you a crude idea of the help it will be to you. Do not feel that I think my suggestions to be conclusive, for they are not and I give them only as basic ideas, which if followed will be creative of a proper musical originality in the picture player, making him a more valuable addition to the picture theatre. More analyses of pictures in this manner will follow, as I feel them of more value to the player than plots.

PICTURE ANALYSES OF MUSICAL PUBLICATIONS

Innocence, by Neil Moret. A Valse Lento movement of merit. Very pretty when played in slow tempo and not difficult. Excellent for piano or orchestra. Excellent in scenes depicting longing, regret, parting and estrangement in romantic dramas or love stories. Class as sentimental number. Published by **J. H. Remick**, 219 W. 46th St., New York City.

* * * * * * *

Roses and Memories, by Ted Snyder. A semi-pathetic number with a 6/8 and 4/4 movement and an excellent minor movement that can be played agitato and heavy. The number suggests its title and can be used effectively for vision scenes of love and affection and in pictures of mother love or wherein the lead or principal is an old and neglected character. Is not difficult, and good for piano or orchestra. Published by **Ted Snyder Co.**, 112 W. 38th St., New York City.

* * * * * * *

Amoureuse, by Rudolph Berger. An English Valse Lento of unusual merit. Not new, but no picture playing repertoire is complete without it. Beautiful legato opportunities, and is the more effective when played slow. Very melodious and excellent for quiet pictures, creating deep thought, wherein the continuous sympathy of the audience is essential to the picture's success. Sold by **Chappell & Co.**, 34th St., New York City.

* * * * * * *

Imam, by N. D. Mann. An Arabian or Mohammedan Serenade or Intermezzo. Strictly characteristic, and for pictures of such character you will find no better number for descriptive or introductory action. Is in 2/4 and can be played by the average pianist. Is not difficult for orchestra. Published by **Jos. W. Stern**, 102 W. 38th St., New York City.

* * * * * * *

Arabian Knights, by Frank H. Grey. Called an Arabian Intermezzo, and can be appropriately used in Mohammedan pictures wherein American or European characters figure prominently. Is not strictly characteristic and can be used as descriptive intermezzo in any other pictures when such a number is appropriate. Is not difficult, and very pretty and catchy. Excellent for orchestra. Published by **Metropolitan Music Pub. Co.**, N. Y. Theatre Bldg., New York City.

CLEVELAND, O.—Acme Hall will be remodeled for a German Theatre. Location, E. Ninth Street.

CHICAGO, ILL.—A contract has been let for the rection of a theatre building on 1200 Dearborn Avenue for P. W. Jones, owner.

CANTON, ILL.—Laurel Clemens purchased the McCune building from Chas. Schank, of Summum, which will be remodeled and used as an electric theatre.

McKINLEY, TEX.—A contract for a new theatre building was let to Jones & Cooper, contractors, of McKinney.

DETROIT, MICH.—C. Howard Crane let for Louis Schneider contract for a brick theatre building on Woodward Avenue.

OLNEY, ILL.—The Palace Moving Picture Theatre, in Princeton, Ind., suffered a big loss by fire.

KAUKAUNA, WIS.—Wm. Van Dyke, manager of the Olympia Orchestra, has purchased the moving picture theatre on the South Side, known as the Crystal.

CINCINNATI, O.—Oakley is to have a motion picture theatre. Cost $25,000. Location on St. Lawrence Avenue.

Manufacturers' Synopses of Films

VITAGRAPH

THE OLD GUARD.—Decorated with the Legion of Honor for his services in the Imperial Guard, under the Emperor Napoleon, on the burning sands of Africa and the snows of Russia, Havresac, the Old Guard, in his second childhood, lives on the memories of his past. His niece, Melanie, works as a maker of artificial flowers, and manages to keep a meagre home over their heads. Two French officers, Captain Weston and Colonel Millard, learning of their poverty and the past history of the old soldier, call at their home and provide for their needs.

Captain Weston falls in love with Melanie and asks her uncle's consent to their marriage. At first Havresac refuses, but later he places Weston's hand in hers and gives them his blessing. Just after this has occurred, the old man hears the playing of the band of a passing regiment, and, looking from the window, insists upon taking his musket and joining the march. He is restrained by the Captain and Melanie, but, to satisfy the spark of his old-time valor, they allow him to stand in front of the window with his musket at "shoulder arms." He becomes so inspired it is too much for his waning strength and he falls into his old armchair and passes through the last great battle of life into the presence of the Great Commander of those who have fought the fight and passed into the Great Beyond.

On the same reel:

GOVERNOR WILSON.—Scenes and incidents about Mr. Wilson's home at Sea Girt, New Jersey, during the recent political campaign for the presidency. Introducing many prominent men of affairs of state, who made up the body politic in the Nominating Committee, notifying him of his selection by the Democratic party. This film gives us a closer acquaintance with the President-elect and shows us some of his home and family relations. At this time—just previous to his inauguration to the Presidency—there will be much interest centred in this very timely and interesting picture.

GAUMONT

THE AMATEUR SLEUTH (March 7).—John Plum Duff, man of millions, receives an alarming message. The note is pinned on a ham tree, and reads: "If the sum of $4.98 is not paid within three days and 3 1-3 hours (2 per cent off for cash within 15 minutes) Beware. The Band of Invisibles." Mr. Duff feels that he is in great danger and he advertises for a detective who can detect.

Herlock Sholmes is a cabbage manufacturer, but the business is not in good "odor" with him. He sees the advertisement and tells his beloved wife that life with a dog, the gold fish and herself is not enough. He tells her that he is going away and he will some day return covered with glory, honor and freckles.

He is engaged by Mr. Duff. The desperadoes, who are trying to painlessly abstract Mr. Duff's money from him, learn that Herlock is after them and he is informed by note that he had better go back to the cabbage foundry, otherwise he is enjoined to take care of his wishbone. The band of Invisibles continue to be invisible until Herlock's eagle eyes get on their track. He finds out that the band is partly made up of the millionaire's servants. He hatches a scheme (by sitting on it).

By a ruse he obtains entrance to the kitchen, the headquarters of the gang. He decides that he will capture them. However, fearful that he would be caught and his wishbone might therefore suffer, he has written to a friend asking him to put his wife in a Dog's Home and to find a washerwoman's job for the dog.

There is a fight when Herlock is found. There is a grand chase, in which he and the gang drop into a river. He finally leads them to where officers are waiting. They are captured. Whereupon Sholmes receives a nifty reward.

THE BOND OF BROTHERHOOD (March 11).—Hubert Barry, a painter, is engaged to Marry Mrs. Walters, a divorcee. He is with her when he receives a letter from his brother. It tells a "hard luck story." The brother asks that Hubert find him a job, to once more give him help. The brother, Maurice, arrives, and Hubert installs a laboratory for his brother, a chemist, near Hubert's studio.

Mrs. Walters is an incorrigible flirt and shows marked favor to Maurice. This flirtation grows daily in danger. Scandal threatens. Hubert is unaware of the duplicity. He learns the truth at a recepion given by her when he finds her in the arms of Maurice. In rage, that his kindness be so illy rewarded, grieved that his love for his brother and Mrs. Walters should be so flouted, Hubert orders Maurice from the house and tells him that never again does he wish to see his face.

Maurice goes to his rooms and packs his belongings. He then enters his laboratory and experiments with new explosives. There is a confusion of chemical elements—an explosion. Maurice, stunned and scorched by the flames, staggers out of the room and falls unconscious.

Hubert, soul wounded, has gone to his mother's house. Although in mental torture, he will not worry her by telling of the deception of Maurice. With his mother he goes to his home. As he enters, there he finds Maurice senseless on the floor. At his side is a note written preparatory to his going away. It is addressed to Hubert and asks his forgiveness for the folly and deception of the brother for whom Hubert had done so much.

His anger partly dissolved, Hubert, with the aid of his mother, revives him. As Maurice slowly returns to consciousness, Mrs. Walters enters. It is a trying moment. Here is he whom she had injured almost irreparably in the heart of his brother and who may now be injured for the length of his life. Mrs. Walters, seeking her own interest, advances to the side of Hubert and tries to retrieve his flown affections. There is one to intervene, one to stop in time the alliance of Hubert with such a worthless woman. It is the mother. She steps between her sons, brings them together in body, soul and spirit. She then denounces the woman who had threatened the bond of brotherhood, waves her out of the door, out of their lives.

AMERICAN

JOCULAR WINDS (Mar. 6).—Mrs. Carlton speculated heavily. Practically every dollar of an enormous income was invested. Her daughter wandering about the big estate, made friends with a charming neighboring girl whom Mrs. Carlton, learning of the acquaintanceship, snobbishly insulted, advising her to stay to herself.

Mrs. Carlton needed another hundred thousand dollars or thought she did, which amounted to quite the same thing with her. The wealthy John Morton was sent for and the transaction negotiated, Mrs. Carlton giving her splendid residence as security.

Going to his automobile after the transaction, John Morton recognized his long-forgotten niece in the doorway of the modest home next door. Recollections of his ill-treatment of her mother swarmed to his mind, and John Morton knew that he was not far from his day of reckoning. He, therefore, entered the little garden and sought by the one means known to John Morton to in a degree make up for the neglect of her mother—he offered her a check. This she refused.

Two months later John Morton passed into the great unknown and left his all to the niece. This included the mortgage on the fashionable property of Mrs. Carlton next door.

A time came when Mrs. Carlton's mortgage fell due, and she was quite unable to meet it. Then came to her the news that the little neighbor next door, whose companionship she had forbidden ner daughter, was the present holder of the note. Mrs. Carlton had her hour of anguish. And then came the little neighbor and, for the exchange of friendship with her daughter, offered Mrs. Carlton the mortgage. Needless to say Mrs. Carlton felt the exchange most keenly.

THE TRANSGRESSION OF MANUEL (March 8).—Manuel, a Mexican of the West, loved his wife more dearly than life itself. He saw her take sick and her ailment assumed an aspect that even to his inexperienced eye spelled death. Desperate, Manuel went to the doctor, and the doctor, kind-hearted soul, came, wrote a prescription and left.

Away to the drug store went Manuel. The prescription filled, the druggist refused to deliver it without money, and Manuel had none. Out again went Manuel, arms flying, his head dizzy with unhappiness. There stood some horses belonging to the boys. Manuel, knowing it certain death, stole a sorrel mare, sold it to a suspicious looking stable proprietor, hastened to the drug store, got his prescription and dashed home.

The wife of Manuel was slowly dying. Frantically Manuel poured out the medicine, but it was too late. Just then the sheriff, leading a band of determined cowpunchers, broke into the room. They were about to seize him, but the sheriff raised his arm. A sweeping glance showed him the true nature of the crime. The dying woman raised her head, stared at the intruders and fell back lifeless. And then Manuel, raising his hands toward the sheriff, announced that he was ready, but the boys, instead, removed their hats and filed slowly out of his room, leaving Manuel, hated Greaser, alone with his precious dead.

LUBIN

AUNTIE'S AFFINITY (Mar. 1).—Marie and her Aunt Amanda live at the Hotel Borden. Marie is in love with Tom, the landlord's son, but Auntie forbids her niece to go automobiling with him. One day Marie pleads a headache and Amanda goes walking in the park alone. Pietro, the chef of the hotel, dressed regardless, also goes to the park. He picks up Amanda's pocketbook and gracefully returns it. Neither have met before; the chef introduces himself as the Count of Montividio, and an attachment is commenced. The chef buys an engagement ring and, losing it in the kitchen, it is found in Marie's plum pudding. The chef is discharged and Amanda is heartbroken until a letter comes from the Italian Consul certifying that Pietro is really the Count and heir to a fortune. Both couples elope.

THE FIRST PRIZE (Mar. 3).—Fishing village, to which comes Duke Mason, a young artist, to paint his prize picture. He meets a lovely young girl, Nell Jason, who falls in love with him, as he does with her. As he paints, she watches and finds fault with his picture so many times that he tells her to paint it, and she takes him at his word. They become engaged, he asking the consent of her father, and they plan many things for the future when the picture is finished. It is finally finished; he leaves her, and tells Nell he will return soon. In the city the picture is a great success, bringing Mason money and friends. He forgets his little fisher maiden and she waits in vain for his return, but the days grow into weeks and months. He left his paint, etc., with Nell when he went away, and to amuse herself she paints. Her father is old, and she feels that she must do something to help along. She reads in a paper of an offer of $1,000 as first prize, $500 as second, and so on, for pictures to be exhibited in some art gallery several months later. She decides to try for one of the prizes. She paints late and early and the picture is finished. She names it "Calling." Mason tries for the prize, but his hand has lost its cunning, and some of his friends tell him of a wonderful picture that did win the first prize. At first he does not want to go to see it, but finally does go. The picture is just a barren part of the beach and, standing on an elevated portion, is a girl with back turned looking across the water with arms outstretched. He reads the title, hears her call, and, much to the surprise of his friends, he leaves the art gallery. At the village Nell is standing on the beach the living picture of "Calling." Mason sees her, comes to her and humbly asks for her to forgive, and, like all of her sex, she forgives.

EDISON

ALL ON ACCOUNT OF A TRANSFER (Feb. 26).—In trying to explain to a big, fat German who has recently arrived in this country, how and where he is to change street cars to get to a certain address, a conductor gives

Herr Frantz Muller a transfer, telling him to follow a lady who is sitting ahead of him to whom he has just given a transfer for the same car.

Arriving at the crosstown line the lady, who is followed by Muller, discovers that she has forty minutes leeway before her transfer expires and decides to do a little shopping. Muller follows her everywhere. She becomes suspicious of him and tries to evade him by rushing into a busy bargain store, but Muller sticks to her trail like Old Sleuth, the detective, never losing sight of her for a moment. At the shirtwaist counter, where great reductions are offered, the persistent Muller creates a sensation among the shoppers when the lady he is following screams for help and has him arrested.

At the police station Muller tries to explain in his own tongue but the Irish sergeant cannot understand him and is about to confine him to a cell when the lady, upon learning Muller's motive in following her so persistently, withdraws her charge and, understanding German, acts as his interpreter, has him excused, and also volunteers to direct him to the proper car. Now they understand each other they become good friends, and the last seen of them is on a crosstown car with Cupid on the job.

On the same reel:

THE NEWEST METHOD OF COALING BATTLESHIPS AT SEA (Practice Drill in New York Navy Yard) (Feb. 26).—Many pictures have been shown of battleships in holiday attire, decorated in brilliant colors, passing on review before the high officials of the Government and officers of the navy, or decked in their best for the reception of visitors, and we think this picture is especially interesting by way of contrast, aside from the novelty of the operation.

We see the battleship North Dakota taking coal from the collier Cyclops by means of an ingenious device which lifts six large bags, each holding about one-half ton of coal, from the hold of the Cyclops and transferring it by a trolley line of about two hundred yards to the hold of the North Dakota. We are also shown close views of the engine which operates the trolley and automatically takes up the slack in the cable in such a manner as to insure rapid and accurate operation.

Through this picture the general public will get some idea of the vast amount of fuel required to furnish the power for these monsters of the deep.

A WILL AND A WAY (Feb. 28).—Being the eighth story of "What Happened to Mary," produced in collaboration with "The Ladies' World."

In the previous "Mary" stories our readers will remember that her newly-found uncle and his son were arrested for the embezzlement which left Mary without a home and again thrown upon her own resources. We see her now as a public stenographer.

Mr. Foster, a lawyer, has her write a letter to Abraham Darrow stating that a new will is ready for his signature but that the son, Terence Darrow, prevents the lawyer's access to the old man's bedside. Mary immediately volunteers her assistance in getting into the house and having the will signed.

Terence Darrow sees Foster and Mary coming out of the office building and follows Mary to his home in time to prevent her entering. He then goes in, sits down, lights a cigarette and sends the old housekeeper out for some whiskey. Falling asleep, his cigarette drops from his fingers and sets fire to the rug. Mary, in the meantime, goes into the alley and slips in the back way when the old housekeeper comes out. She is detected by Terence attempting to steal through the room and a terrific struggle ensues, but Mary escapes to the yard again and gets the bottle of whiskey and a shawl from the old housekeeper by a trick and re-enters, this time being successful in escaping detection.

She locks Terence in the room, reaches the old man and gets the will signed just as Terence breaks into the room.

The fire caused by the cigarette has meanwhile gained such headway that the firemen have their ladders up and one of them reaches the window just in time to knock Terence down as he attempts to wrest the will from Mary.

The fireman then picks Mary up and starts down the ladder but is followed by Terence, and a desperate fight takes place on the ladder. Terence, in an endeavor to kick the fireman off, loses his balance and falls to the ground.

The fireman brings Mary safely down. She quickly recovers consciousness and takes the signed will to Mr. Foster. The picture is full of thrilling action from start to finish.

ADVANCE!!

This is an age of progress and in no way is it ***better*** evidenced than by the advancement of the progressive exhibitor who has already installed

KINEMACOLOR

Our proposition is one where both parties win and profit.

WHEN DO YOU ADVANCE?

KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

CRYSTAL

KNIGHTS AND LADIES (March 9).—Chester and Pearl are sweethearts. Grace and her beau, Belmont, call on Pearl while Chester is there. Belmont pays a whole lot of attention to Pearl and makes Chester jealous. After Belmont and Grace leave, they quarrel and Chester leaves angry. They are each on the point of telephoning the other for forgiveness, but neither will give in. At last Pearl, visiting Grace, unburdens her story of the quarrel and Grace determines to bring Chester to Pearl. She leaves Belmont with Pearl and leaves for Chester's apartment. Meanwhile Chester has capitulated and called at Pearl's house. The maid informs him she is visiting Grace. He rushes there and, seeing Belmont talking to Pearl, rushes in. Grace, meanwhile, has dozed off while waiting for him, and she does not see him until he has taken two swords off the wall and left. She follows. Chester goes right back and makes Belmont fight a duel with the swords. Belmont is just about to run his sword through Chester when Pearl hits Belmont over the face with a pillow, ending the duel. Grace returns and orders Pearl and Chester from the house. They both go and, upon arriving home, renew old friendships and vow never to quarrel again.

On the same reel:

MA AND THE BOYS.—Percy calls on Violet. Her mother must sit in at all conversations. Clarence calls and presents flowers to both mother and Violet, and immediately jumps into favor. Percy dislikes Clarence and does not hesitate to show it. The next time he calls Percy brings flowers for both ladies also. Clarence also calls and brings a large box of candy for each of the ladies. Mother invites them in for a bit of supper. Clarence suggests eating some of the candy just as Percy has the pepper box in his hand. Percy volunteers to get it and sprinkles a goodly portion of the contents of the pepper box all over the candy. He brings it in and he and Clarence and Violet all take some. Immediately they are seized with sneezing fits and compelled to take refuge in the lemonade to quench their burning thirsts. Violet and Percy exit into the parlor, where they make up and she forgives him. Meanwhile Clarence is having a hard time explaining that it was not his fault, and mother proves that she holds nothing much against him by proposing to him. He can do naught but accept and go into the parlor to find Violet in Percy's strong arms, and, when all hands explain the double engagement, everything ends well.

A screamingly funny farce, unique in its conception, and very forcibly portrayed. A real laugh producer.

FRONTIER

A RACE FOR LIFE (March 6).—In this story, entitled "A Race for Life," we find ourselves entangled in a beautiful love story permeating with a show of supreme devotion on the part of the petite and charming little Edythe Farney, "the cutest little Irish lassie the sun e'er shone upon," quoting the language of her devoted sweetheart, Larry Peyton, a stalwart and handsome young civil engineer, who had for the past two years been pestering the life out of Edythe to say "yes" to his proposal of marriage. As our story opens we see Edythe sitting in the telegraph office taking and sending messages, for her vocation is that of telegrapher on the Santa Fe Railroad, at a little town in the hills of Mexico, holding a happy conversation in between ticks with her sweetheart Larry. He finds it hard to tear himself away from her side to go to his duties, twenty-five miles away, at the Gordon surveying camp, where he is employed as superintendent in the clearing of rough territory and the surveying of same, which are the preliminary steps for the building of a large iron works. As he is about to say good-bye, Grace, the eight-year-old sister of Edythe comes running in, crying as though her heart would break, holding fragments of her broken dolly in her hands. She is folded into the arms of Edythe while Larry wipes the tears away from her large brown eyes and tells her not to cry that he will bring her a dolly the next time he comes to town, a great big one that goes to sleep and closes her eyes when she is laid down. Smiles take the place of tears and Larry leaves the two little sweethearts smiling and happy. On his way to the camp he stops in a store and buys the dolly he has promised little Grace, which the storekeeper places in a nicely packed wooden box. We next see him superintending his work at the surveyor's camp. Coming across a bunch of his men who are neglecting their work and playing cards, he censures the foreman, who resents to the extent that he aims a blow at Larry. Larry knocks the foreman down. The men come to the foreman's aid, but they find the young engineer made of the proper material that brooks no resistance to his will. They are cowards and go back to their work with the exception of the foreman, who is discharged and goes away grumbling that he will get revenge. Larry goes into the rough, temporary shanty that is his office. Telegraph instruments are there, and his knowledge of telegraphy has permitted him to hold conversation with Edythe many times while miles and miles apart. There are few of us who know how many dots and dashes there may be in the telegrapher's code that frame that beautiful line that has since the beginning of men made beautiful history—"I love you"—but we do know, all of us, the thrill of ecstatic bliss that thrills us when the person whom we feel we love better than any other human being, speaks those three words to us, and judging from the happy smile that overspreads Larry's face as he receives an answer to his hurriedly sent message, we judge he may have asked the question and got that sweet reply. While he is thus happily engaged he hears a slight noise at the door. He closes the key, goes to the door, picks up the paper and reads the

MIATT PATENTS

words: "Take a tip from a friend. Look out for Bill Dalton, your foreman, and his gang. They are after you to do you bodily barm. Yours in haste. A Friend." Before he can realize just what it can mean, he hears footsteps approaching and the voices of men swearing "get revenge." He opens the door to see hurrying toward the cabin, Dalton and his crowd of toughs. He closes the door, bars it, and as Dalton and his gang knock for admittance he asks them what they want. They tell him to come out or they will break the door down; that they are going to teach him a lesson he will never forget. Larry warns them away. In answer a gun is fired and a bullet comes through the door. Larry rushes to the single window, bars that, places the furniture against the door, shouts to the men that if they break in they do so at their peril, for he will kill the first man that shows. A happy thought strikes him. He rushes to the instrument, opens the key, and a call goes over the wire for the station where Edythe is employed. Edythe answers. He tells her of his difficulty. She tells him that she will get help to him as soon as possible, and rnshes out of the office, burries to the dispatcher's office in search of her father, who is an engineer on the road and whose engine is waiting with steam up to assist the California Limited up the grade; it is due there in twenty minutes. Her father cannot be found. She rushes up to the engine, tries to persuade the fireman to start the engine to go to the assistance of her sweetheart. The fireman refuses to go without the consent of the engineer. Almost crazed with fear of what might be happening to her sweetheart, Edythe hardly knowing what she is about, climbs up into the cab of the engine, calling to some of the railroad men who had gathered, to come with her if they had any manhood left in them. She rushes to the throttle, pulls the lever, the great monster starts to move and gains speed with wonderful rapidity. The engine dashes out on the main track with a half dozen men clinging and climbing up on to the engine. Her wonderful courage inspires the men witb admiration, and, as the engine rushes with tremendous speed along the rails, they can do hardly less than hold on with all their might, for the swaying of the engine tells them the speed is terrific. The scene switches to the surveyor's camp. The door is being battered down. One of the toughs attempts to make an entrance. A shot is heard from within. Witb a howl of rage, the man falls back with an ugly wound in his left arm. The scene changes to the oncoming, madly rushing engine, looking more like a spectre, for the steam is escaping with a noise like the hiss of a snake. As the cabin is reached the engine is brought to a standstill by the plucky little woman, and, heading the men, she rushes toward the cabin. The door has been broken down, and the gang have rushed in upon Larry, and, as the girl, with the men following, rushes up to the door, they find a peculiar spectacle confronting them. Larry is standing with his back to the wall holding above his head a box with the word "Dynamite" written on it. They turn, and as they are rushing out they are confronted by the men who come to the rescue. They are captured and made prisoners. After the tumult has subsided. Larry quietly removes the lid from the box marked "Dynamite" and takes tberefrom the pretty big doll that he has promised to Edith's little sister. The word "Dynamite" he had written while the men were struggling to break down the door.

REX

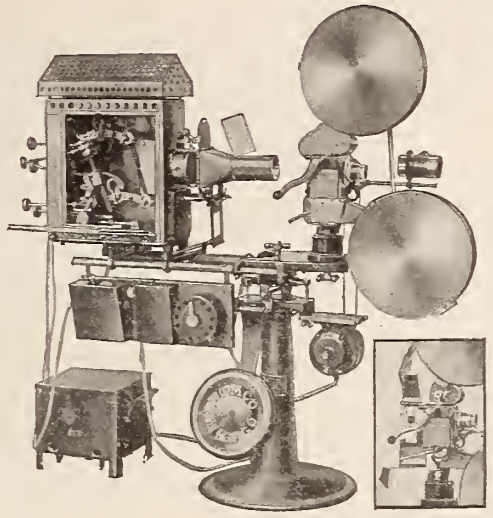
THE STOOL PIGEON (March 6).—Young Walsh, the assisting prosecuting attorney of a big city, is very much in love with Roma Bonnelli, an artist's model, whose naturally beautiful temperament has raised her above her station. Her whole heart goes out to this progressive young man, and she is afraid to tell him that her brother is the one-time crook, Dago Joe.

Joe loves his sister and has turned informer. Roma tells Joe that Walsh has proposed to her and he promises to reform with her help.

Dago Joe's erstwhile companions, Red, Slim and Steve, are aware that Joe has turned informer, but do not know that he has decided to reform. They determine to revenge themselves upon him. Red and Steve both pay attention to Minnie, a tough character. This causes bad blood and a clash, and in an ensuing fight in a line, Red kills Steve, shooting through his pocket. Red escapes. He tells Minnie and Slim of the happening and they decide to fix the blame on Dago Joe. They take his coat from a peg and substitute Red's, and Joe is caught by the police, while looking in surprise at the revolver and burnt hole in his coat. He is arrested.

ANOTHER CLEAN UP

FOR THE MOTIOGRAPH



THE MOTOR DRIVE MOTIOGRAPH APPROVED FOR USE IN CHICAGO THEATRES

The FIRST and ONLY Motion Picture Machine with Motor Drive to Receive the Endorsement of Electrical Bureau of the City of Chicago.

WE TAKE GREAT PLEASURE IN MAKING THIS ANNOUNCEMENT TO OUR MANY FRIENDS

BECAUSE—We originated the Motor Drive for Motion Picture Machines.

We originated the series connected Switch Board for use with our Motor Driven Machines, and—we do not always get just credit for our original ideas.

THE MOTOR DRIVEN MOTIOGRAPH—WILL PASS INSPECTION because each and every part of this machine is made in our own factory and under the direct supervision of the officers of this company. We do not depend on other factories. We **DO NOT ASSEMBLE** a lot of parts manufactured by others.

APPROVED also by THE NATIONAL BOARD OF FIRE UNDERWRITERS

by THE DISTRICT POLICE OF THE STATE OF MASSACHUSETTS.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

Roma reads of his arrest and knows that at the time of the murder Joe and she were together talking over his future. She visits him in his cell and offers to prove an alibi. He refuses, believing that it would cause a rupture between his sister and Walsh.

The case comes up and Roma listens to the evidence and sees Walsh gradually getting Joe in deeper water. Unable to stand the strain she makes a dramatic statement regarding her relationship with Joe and why he did not claim an alibi.

Walsh proves his manhood by claiming Roma, and he extends a friendly hand to Joe.

NESTOR

BIG BOB (March 4).—Big Bob and Dick were friends and both were anxious to find favor in Jessie's eyes. However, when Bob learned that she preferred his friend, he agreed to give him all help possible in securing the consent of her father.

The old man had firmly made up his mind that Jessie was to marry Frank Bardly, so Dick was an unwelcome visitor. Jessie refused to have anything to do with Frank and wrote Dick a note which she took to their little post-office in the old tree, telling him she would elope with him, while her father and Frank followed to read the note, and, upon learning its contents, decided to lock Jessie in her room and come themselves to the trysting place and give Dick a sound thrashing. Dick overheard their plans, however, and promptly secured Big Bob to take his place, and as a result it was father and Frank who received the thrashing and made to run for dear life in the bargain. In the meantime, Dick had broken the lock on Jessie's door, and the young people were being made one by the very minister that father had brought to marry Jessie and Frank—and upon their return to the house—Big Bob saw to it that Frank made a hasty exit while father quickly, if unwillingly, gave the young people his blessing.

POWERS

EPH'S DREAM (Mar. 5).—Eph is a black man of the crap shooting variety. He is industriously engaged in his favorite occupation

of crap shooting and hoping for big winnings. He fares badly in the game and goes home. His mind still dwelling on his imaginary winnings, he goes to sleep and dreams.

He finds money on the street, oodles of it, meets a "swell" wench, visits the swellest cafes and throws money around promiscuously and is the ideal of his class.

But finally the crash comes. He awakens and comes back to the actual things. He realizes that all his fun was only in his imagination and is one disappointed coon.

He wanders out from his hovel, back past the old crap game and, hoping to realize something on his dream, he makes a "grab" at the "stakes." He is successful only for a while. The "bunch" start after him and, after a lively chase, catch him and give him a ducking in a ncarby water trough.

LUX

PAT AS A BIRD FANCIER (Feb. 26).—Nearly everybody in your audience will have read of the celebrated Parisian bird charmer, who attracts much attention in the Tuileries Gardens. Pat sees this gentleman and desires to emulate his example. He purchases some birdseed and commences operations. After a series of exciting adventures he comes to a large cage. Pat thinks that this gives promise of a bird of considerable dimensions. The promise is realized, but the bird has four legs, and Pat flies in terror from the angry lioness, who chases him through the town.

On the same reel:

ARABELLA AND THE WIZARD.—Arabella's husband is a cabby. A bad attack of gout causes him to absent himself from the office, and Arabella is obliged to take his place.

During her experience as a cab-driver she encounters an Oriental, whom she belabors with her whip. The Oriental turns out to be a wizard, and his magic powers enable him to give Arabella an exciting time. Several good examples of trick photography are introduced into this subject.

ECLAIR

THE CRIMSON CROSS (Three Reel Feature) (Mar. 5).—The American people have shown by their unqualified endorsement that they liked the "Passion Play" and "The Holy City." This feature now presents a magnificent production with this same atmosphere, which will certainly be one of the great successes of the year. This feature also possesses a powerful plot of the American Puritan times.

Past artists of stagecraft have had charge of the mammoth tableaux of this production and every detail of the many scenes is perfect.

A cast of unusual strength portrays the leading characters and the scenic settings and effects are superb.

First of all this feature, "The Crimson Cross," compels one to think, and while the charmed eyes are busy following the artistic and tasteful settings, the mind cannot help but wonder at the admirable strength of the plot which reunites, at the foot of the cross, two human beings of different religions.

These early days in New England were days of thrills and action. The Puritans marched to and from their churches with their guns under one arm and the Bible under the other.

In this feature we have the life of the Puritans as a main theme, with a wonderful presentation of the meaning of the "Rosary." These beautiful symbolic tableaux will prove a positive delight to the lover of the best in photoplay work.

The captain of a Spanish vessel enters the house where Giles Corey, his wife, Martha, and his daughter, Priscilla, are enjoying a peaceful day at the fireside. He is selling the merchandise brought over by his ship.

The Spaniard did not fail to notice the beauty of Priscilla. Coming back, he found her alone, and shows her what he thinks to be the most interesting to the girl, the box containing the jewels. Among the jewels is a rosary. Priscilla does not know what the use of this is, and smilingly the captain is about to explain when armed Puritans break into the room and arrest him. They believe he has been making love to the girl.

Priscilla in vain tries to free him, but succeeds only in being locked up also. There, enclosed by the gray walls of the prison, the Spanish captain shows the first bead of the rosary and there appear before the enchanted eyes of the Puritan's daughter "The Mysteries of the Rosary."

The Joyful Mysteries.

1st. The Annunciation by the Angel of the Virgin Mary.

2nd. The Visitation of Mary to Elizabeth.

3rd. The Nativity—Birth of the Saviour in the stable, surrounded by the adoring Magi and wondering animals.

4th. The Presentation of the Infant Jesus to Simeon at the Temple.

5th. The Boy Jesus at the Temple confounding the priests by His wisdom, led forth by anxious parents.

The Sorrowful Mysteries.

1st. The Agony of Christ in the Garden of Gethsemane.

2nd. The Scourging of Christ in the courtyard of Pilate's palace. The soldiers urged on by the angry mob.

3rd. The Crowning of Jesus with Thorns, much to the joy of the howling populace.

4th. Jesus on the way to Calvary, carrying His Cross, followed by the jeering mob and a few faithful ones not daring to show their sorrow, save one, St. Veronica, who gives Him a cloth to wipe His face, and the miracle of the Agonized Face appearing on the cloth.

5th. The Crucifixion, where we depart from the usual view of Christ on the Cross and instead give the rending of the curtain in the temple, which, as it falls, discloses the old city of Jerusalem, and outside the walls on the fatal mount are seen the three crosses with their victims thereon. An astounded priest views the scene, then, turning to Heaven, asks which is the true God. The sky darkens, lightning flashes and smoke issues here and there.

The Glorious Mysteries.

1st. Roman soldiers casting dice for the raiment of the Christ are surprised and horrified by noises; the raising of the lid of the tomb and Christ issuing forth and ascending into the air.

2nd. The Ascension. Mary and Christ's disciples repaired to the spot appointed by the Saviour. He suddenly appeared in their midst and with final instructions slowly ascends into Heaven.

3rd. The Descent of the Holy Ghost upon Mary and the Eleven Apostles.

4th. The Assumption of the Blessed Virgin, slowly ascending to Heaven accompanied by angels.

5th. The Crowning of the Blessed Virgin, Queen of Angels and Saints in Heaven.

And now we see the prison again. Believing that Priscilla has been bewitched, the Puritans seize the captain, tie him to a stake and are about to burn him alive when a man runs in and cries out, "The Indians are upon us." The women flee in terror and the men rush to meet the advancing foe.

Juan begs Giles to release him and let him help fight the Indians.

Later we see the return of the Puritan warriors. Abner has a wound in his head. All assembled, they miss the captain, and Abner deliberately lies and says he saw him flee.

Priscilla, stung by this monstrous tale, accuses Abner of lying. Giles, in his fury, orders her out of the house. She leaves and we find her, rosary in hand, on the battlefield, seeking the captain, whom she finds dying. She gives him the rosary, and he dies in peace.

Priscilla returns home, and at the window her mother tells her that Giles is relentless. As Martha leans over she read the passage which Giles has just been reading in the Bible, and beckons Priscilla in. The little maid steals down in front of her father, but he rises in anger and is about to hurl his denunciations upon her when Martha reopens his Bible and points to the passages:

"For if ye forgive their trespasses, your heavenly Father will also forgive you."

"But if ye forgive not men their trespasses, neither will your Father forgive your trespasses." Matthew, 6:14-15.

Giles reads and, turning to Martha, says: "You are right." He extends his arms and folds his daughter to his bosom.

RELIANCE

THE BIRTHDAY CAKE (Feb. 26).—Mr. Gladwin, an old man, has one son, Jack, of whom he is very fond. This boy wants to go abroad and finish his studies in music. His father has saved the money but does not want to tell the boy until his birthday. One night Jack finds the money and, thinking of his ambition, he feels justified in taking the money. He leaves a note for his father saying only "Good-bye." The old man is heartbroken—all that night he sits alone before the fire with his boy's photograph in his hand. Looking into the cupboard he sees Jack's birthday cake—the one he had bought to surprise him on the day he was to give him the money. He loses his mind and peers into the face of every young man who speaks to him—he is looking for his son. Every night he gets out the cake and lights the candles and waits for the boy who never comes. The doctor says he is dying of a broken heart and nothing but Jack's return will cure him. And in Paris, Jack, overcome with remorse, decides to return. He enters the old home to find the cake on the table with the old man crouching near. Jack counts the candles and realizes. Falling at his father's feet he pleads for forgiveness—reason is restored to the mind of the father and, with loving kindness, he welcomes his son home again.

THE LURE OF THE CITY (Mar. 6).—Marion Grey, a pretty and talented girl living in a small town, sings in the choir and is happy in the love of Bob Molton, a manly young fellow who has courted her since childhood. Marion is ambitious; she leaves the simple village to seek success on the stage in the metropolis. Here she has the usual struggle and, after many bitter efforts, she yields to the temptation of fine clothes and an advance in her theatrical work through the influence of a millionaire "first nighter," Charles Bowden, who showers her with favors. Back at her home her mother becomes ill and Marion is oblivious to the call of the old scenes. Her neglected sweetheart, Bob, comes to the city to urge her to return to her dying mother's side. He sees her at the theatre and his heart aches at the thought of his sweetheart exhibiting her face to thousands and degrading, in his eyes, her wonderful voice by using it in a vulgar musical show. But far worse; when he waits for her at her home, begging her to return, he is made well aware of Bowden's influence. It comes to a choice between them, and by his fine personality and splendid simplicity, which rises above the narrower, more selfish infatuation, he takes her away from the millionaire back to the town where she was born—back to her real home, and just in time to save her mother from the grave and herself from what would have been worse.

THANHOUSER

SHERLOCK HOLMES AND THE "SIGN OF THE FOUR" (Feb. 25).—Major Sholto, a retired British army officer, who had amassed wealth in India in a very mysterious manner, died suddenly, and his two sons were unable to find any trace of the wealth which they knew their father had possessed. But they searched the house patiently and at last, in an attic, concealed by a secret panel, they discovered a brass-bound box. Eagerly they opened it, and to their delight they beheld jewels of almost fabulous value.

But besides the gems, they found a letter telling them that Mary Morstan, the orphan daughter of one of Sholto's brother officers in India, was entitled to an equal share in the treasure. Thaddeus, the younger brother, was willing to carry out his dead father's wishes but Bartholomew, the elder, insisted that they alone should possess the jewels. Finally, Thaddeus, unable to persuade his brother to relent wrote Miss Morstan an anonymous letter telling her that she had been wronged, and naming the place where they could meet.

Miss Morstan, perplexed by the strange communication, consulted Sherlock Holmes, the celebrated detective. Holmes and Dr. Watson, his associate, kept the appointment with Miss Morstan and were led by Thaddeus Sholto to his home. Thaddeus told Miss Morstan of her inheritance, and explained that he intended to force his brother Bartholomew to surrender her share of the treasure.

They reached the Sholto mansion, and Thaddeus Sholto went to his brother's room to summon him. But soon he came dashing downstairs, pale and terror-stricken. One glance at his face was enough. Holmes and Watson dashed up the stairs, burst open the door leading to Bartholomew Sholto's room and rushed in. There, huddled in his chair, was Bartholomew Sholto and on his breast was a torn sheet of paper, with five words scrawled upon it, "The Sign of the Four." And the treasure was gone!

One of the secrets of Holmes' great success was that he lost no time following a clue. A quick examination showed that the man had been killed by a poisoned thorn which had lodged in his head; then the detective, realizing that the murderer must have escaped by the roof, hurried up the ladder leading to the roof.

In the garret Holmes came upon fresh evidence of intruders. In the heavy dust which had gathered upon the garret floor were impressions of a man's boot and the ferrule of a wooden leg, and the imprint of two little bare feet. The detective hurried to the roof, where he found, dangling to the ground below, a heavy rope, the means by which the criminals had escaped.

Sherlock Holmes, securing a bloodhound,

SCRATCH YOUR HEAD AND GET FIFTY DOLLARS

Get in at once on our big prize contest of $50 every two weeks for the best idea used by any exhibitor in advertising a picture. You are eligible.
In the future our release dates will be found in the "ads" of the Universal Film Mfg. Company. Look there each week for our great American features every Wednesday and our Sunday comedies.

IT'S ALIVE SO YOU MUST WRITE FOR OUR BULLETIN

No matter what pictures you are running, I know you will like our bulletin of news which is sent free to any exhibitor. We are also sending a beautiful slide of Miss Barbara Tennant free.
We sell fine Stock Photos of our American Stock Co., 15c each unmounted, 30c mounted.
Write today to

ECLAIR FILM MFG. CO.
225 W. 42nd Street, New York City

tracked the fugitives down, the chase finally leading him and his co-worker, Dr. Watson, to a little shipyard, where he learned that a man with a wooden leg, accompanied by a little East Indian, had hired a motor boat and sailed up the river. Holmes, in another boat, pursued.

The fugitives were captured, but not before they had thrown the treasure overboard. Then Jonathan Small, the man with the wooden leg, and his faithful follower, little Tonga, whose deadly blow pipe had killed Sholto, were brought to Holmes' rooms and the casket opened. The jewels were not there.

And Jonathan Small, with the prospect of a long prison term before him, laugbed grimly, for the treasure had disappeared forever.

WHEN DREAMS COME TRUE (Feb. 28).—The young owners of a California orange grove loved each other, hut they were unhappy because their lives were so narrow and circumscribed. Each dreamed of wealth and prayed continually that it might come.

Sometimes dreams come true, and in this particular case they did. Wealth came to the couple and they were in a position to gratify their every fancy. A young couple from the East gladly leased their grove and the original owners went to a large city, expecting to spend the remainder of their days in luxury. Within a year, however, they were tired of their new life, hut each was ashamed to tell the other so. While the husband was absent on a shooting trip the wife received a letter from their tenant, who also had been disillusioned. The tenant was sick of oranges and longed for "that dear Broadway." Under the circumstances the woman saw her duty clear. Her husband returned, weary after his outing, to receive word tbat his wife had gone back to the orange grove "to look after the property." He followed her there, found her in an old gingham dress and sunbonnet, thoroughly happy because she was again settled in the land she loved. It might he added that he was heartily glad to join her.

There is a moral to this episode. It is that wbile dreams come true sometimes, we sometimes find out when they do that our judgment of what we want is bad.

RAMO

MOVING MOTHER (Feb. 26).—The ceiling falls in the sitting room of Mamie's flat and the janitor is just as worried about it as janitors generally are. This angers Mamie, who is an independent sort of small person, and she hustles out and rents a new apartment. She arranges with the moving men to come in a couple of days for the things. Mamie's mother is a helpless sort of hypochondriac and her nerves need soothing constantly. The excitement of the day is too much for her and she takes an overdose of chloral. She is still asleep the next morning when the van men come to tell Mamie that they have a hetter joh for the next day and that she must move at once or get another van. She moves, but mother sleeps through it all and is moved along with the sofa on which she sleeps. The men spill her a couple of times, but they do not muss her up much. The frësh air and the shaking up wear off the effects of the drug and she wakens to find herself alone in a strange house. The drug has not entirely worked off and she promptly concludes that she has been abducted. She runs for the police, who make a thorough search of the apartment and capture the innocent little Mamie. While the disgusted policemen steal out mother gets more nerve quieter and sinks back to sleep.

On the same reel:

NOT LIKE OTHER GIRLS.—Laurie does not realize that she is about twelve years beyond the kittenish stage of her life, but she can't help noticing that she weighs 185 pounds and has a foot more waist than usually is found on the sweet young thing she wants to be. Some of the girls tell her that they keep in trim at the gymnasium, and to the gymnasium Laurie goes to put through a heroic course of sprouts. She doesn't like the gymnasium, hut she does like the handsome instructor, and she sticks to the exercises until she gets a black eye trying to box. To comfort her the instructor puts her on the scales to show how much weight she has lost. She has gained another five pounds. This is the first straw. The instructor seeks to comfort her and she accepts it as a proposal of marriage—and accepts him, too. He accepts her when he finds that she has money, and so the gymnasium course brings a husband to Laurie, though not in the way she had expected it would.

GREAT NORTHERN

AN OLD MAID'S LOVE.—Professor Hart has a winsome daughter, Erna, and likewise a maiden sister who is fast approaching middle age. The professor receives a letter from Jack Hendon, the son of a lifelong friend, announcing that he has completed his examination and is about to spend a brief holiday at the Hart villa. Rose, who is the "old" maid, is overjoyed at the news and dons her best frocks in order to greet young Jack Hendon. Upon the latter's arrival Rose showers attentions upon him, while Erna, to all outward appearances, simply looks upon him as an ordinary visitor come to spend a few days in the country. But he manages to arrange a game of tennis with the young woman, and while they are engaged in batting the hall across the net, the old maid appears and attempts to take part in the game. Her awkwardness causes her to stumble and fall, hut Hendon gallantly goes to her assistance. Later during his visit Rose manages to lose her balance while seated on a rustic bench during the progress of a lunch—and again is saved from embarrassment by the timely action of Jack. In the meantime the latter and Erna become greatly attached to each other and announce their engagement in the presence of the disappointed Rose. On the night of the wedding and after the ceremony, Jack remains with his father-in-law and a friend and several good healths are drunk. But during the merriment he has forgotten the number of his apartments and, through an error on the part of the boot cleaner, he mistakes Rose's room for his own and enters. Aroused from her slumber the spinster turns on the electric light and Jack hurriedly heats a retreat. There is a commotion immediately and the guests rush from their rooms to learn the cause of the uproar. Jack's young wife and her father are disinclined to take his explanation of the mistake, but after he has shown that his wife's shoes and those of Rose had been misplaced all is forgiven. The stupid hoot cleaner is then summoned and promptly ejected from the hotel.

KINEMACOLOR

THE ALCHEMIST (Two Reels).—A strong drama laid in the days when the alchemist and astrologer were supposed to read the past and foretell the future.

Quaint costumes, beautiful scenery, fine acting combine to make this powerful story one which grips attention from start to finish.

An alchemist has hrewed a powerful poison, also experimented on an antidote. A prince and courtier, come to the house to learn of their future, see the alchemist's daughter, and hoth fall in love with her. The girl, dreaming of the handsome strangers, forgets her pet dog; he drinks from the bowl of poison and is dying. Her screams hring the father. Eagerly he tries his antidote—it works—the dog is saved, the alchemist is triumphant.

In the castle the prince longs for the girl. With the aid of his friend he steals her and places her under a lady-in-waiting in a room in his castle. There he tries to woo her without success. His friend enters the girl's room and attempts to take her in his arms. Frightened, she flies to the prince for protection. He tells her his love is honest, and that on the morrow he will ask her father for her hand in marriage. With a heart full of hate the false friend goes to the alchemist and gets poison, telling the poor heartbroken father it is for the prince. The courtier puts the poison in water; the girl is dying. In this condition she is discovered by her lady-in-waiting. The prince is told and, heartbroken, falls beside his dead love.

Meanwhile, the father consults the stars. In them he sees his daughter's peril. Taking the antidote he climbs through a window in the castle and saves his child. When the priests and courtiers come with the prince and his friend to hury the girl, she rises and denounces her would-he murderer. The priests who came to hury the girl marry her to the prince.

NU-FORM CORSETS AND LARRYMADE WAISTS.—In this reel of the Kinemacolor Weekly Fashions are shown close views of some of the new styles of corsets, as exhibited on living models. Some wonderful effects are produced by posing the models against black backgrounds, giving a wonderfully fine stereoscopic effect and hringing out the fine lines of the corset perfectly.

Larrymade waists show many novelties in advance styles of waists.

ON THE CORNISH RIVIERA.—The film opens with some beautiful studies of Cornish

SCENARIOS WANTED
Special Attention to
COMEDIES
KINEMACOLOR
1600 Broadway New York

scenery taken in the vicinity of the Manacles, a line of dangerous rocks along the coast near the Lizard.

Mullion Cove is next seen. This is reputed to be the headquarters of a band of smugglers, now happily extinct. An excellent picture shows a coastguard gazing out to sea through a telescope; he is standing on the edge of the cliff and the sea, a wide expanse, lies at his feet.

St. Michael's Mount is a rocky island some distance from the mainland. Upon its peak is a fine old castle. The town of St. Ives is next shown. It is the chief winter resort of the West Country. Views of the harbor are given. A group of "old salts" on the quay.

Newquay is then visited. This is the principal town in the Cornish Riviera. Children playing on the sands. A family group.

MAJESTIC

SHIRTS AND SHOCKS (Feb. 23).—Just before a swell wedding the groom spoils his last dress shirt and the others are already in a hopeless state—owing to his nervousness. He chases his groomsman through the house to beg, borrow or steal a shirt for him. The groomsman gets into the bishop's room and sees a shirt, but once he gets it into his hands, he sees that it would be useless, for it is merely a clerical shirt bosom.

In the meantime a burglar breaks in, lured on by the accounts of the wedding presents in the daily newspapers. He is well dressed and mingles with the guests. He sneaks into the room where the presents are displayed and, as he looks up from the wonderful array of gold and silver, he finds himself confronted by the groomsman, gun in hand. He drags the burglar into the groom's room and, pointing to the thief's immaculate shirt, he says, "This is just what we want!" They drag the shirt from the struggling burglar and in a moment it is on the groom. The groomsman asks what he shall do with the thief. The groom dismisses him with a wave of the hand. How can he be bothered with mere trifles when he is about to be married? They point to the window and the fellow dives through, pausing only to remark, "You're nothing but a set of crooks!" before he gets out.

THE MESSAGE IN THE COCOANUT (Two reels) (Feb. 25).—Dick Ellis is in love with Edith Morton, daughter of a millionaire. Her father does not approve of Dick—for he wants his daughter to marry a count in the French diplomatic service. The girl will not even listen to this, as her heart is given to the American. Dick is kidnapped by some friends of the count and shanghaied aboard a vessel bound for the South Seas.

Edith waits and waits—but no word comes from her absent sweetheart. Her father and the count tells her he has deserted her.

The ship on which Dick is catches fire. He swims to shore, the sole survivor. He finds himself on a cannibal island, inhabited by cannibals, who want to burn him at the stake. But when he carelessly opens a pocket cigarette lighter they show fear and decide he must be a "white god"—to be treated with great respect. They make him their chief—and at the head of the army Dick leads his tribe forth to victory in many battles.

But all the while he longs for the sight of a white face and prays for the day when a ship will carry him back home to the girl he loves.

One day he writes a note and seals it in a cocoanut, which he flings in the sea, hoping it will be picked up by someone able to read and understand his message.

Several months later the cocoanut is washed up on the beach at Coney Island, and Dick's plea for help read. A ship is sent after the man on the cannibal island.

IF you want to keep your name and product before the Moving Picture Trade ADVERTISE in the MOVING PICTURE NEWS

With a happy heart Dick sees the vessel making its way to him. He bids farewell to his faithful warriors, who loudly lament their chief's departure.

When Dick arrives in New York the first thing he hears is that Edith is being married to the count that day. Jumping into a motor car, he makes his way to the Morton home, where he arrives in time to prevent the ceremony, denounces the count, and claims Edith as his own bride.

PATHE'S WEEKLY No. 9

MINNEAPOLIS, MINN.—Loretta Patch wins the half mile free-for-all horse race on the ice in 1 minute 2½ seconds, breaking the track record for a half mile.

NEW ORLEANS, LA.—The Mardi Gras parade is one of great brilliancy and filled with floats surpassing in gorgeousness anything heretofore attempted.

JERSEY CITY, N. J.—The Pennsylvania Railroad has the largest automobile in the world for the purpose of shifting freight cars through the city streets from one yard to another. The automobile weighs 28,850 pounds. This does away with the old method of using horses

ST. LOUIS, MO.—The Jefferson Memorial Building, designed as a library for the books dealing with the history of St. Louis and the territory acquired by the Louisiana purchase, is turned over to the city.

SAN FRANCISCO, CAL.—The State of Massachusetts, through Colonel Corr, accepts its site at the International Exposition grounds.

SHREWSBURY, N. J.—The iceboat enthusiasts are out in full force on the five-mile triangular course on the Shrewsbury River.

NEW YORK, N. Y.—Lina Cavalieri, looking as charming as ever, arrives with Lucien Muratore, the tenor.

IMP

NOW I LAY ME DOWN TO SLEEP.—

"Now I lay me down to sleep;
I pray the Lord my soul to keep.
If I should die before I wake
I pray the Lord my soul to take."

At the opening of this little heart story we see two little tots at their mother's knee saying this well-known evening prayer. They jump into bed and fifteen years later we see them, the man and the woman, kneeling at the bedside of their dying mother. The mother's last words to her children are: "Follow the straight and narrow path," and with this earnest hope on her lips she passes into the great beyond.

Six years later we see the brother drinking and worthless. We see the sister happy, happily married to a business man, and with a cute little tot to increase their joy. The brother falls into bad company in a saloon and is taken to a den by a band of thieves. They tempt him to join them in the burglarizing of a house, and in his weakened condition he accepts.

That night the sister is putting her little tot to bed and, as it is saying its evening prayer, "Now I lay me down to sleep," the brother enters the house and starts to rob it. Through the curtain he hears the voice of a little child saying the prayer he used to know so well. For a moment he becomes a good man again and goes to the curtain and listens. On the other side the sister sees a hand creeping through the curtains and, as the baby says its prayer, the mother, overcome with fright, slowly draws a revolver from the drawer, and as the man drops the silver he has stolen she shoots through the curtain.

Her own brother falls into the room at her feet. She takes him into her arms and he, gazing into the eyes of the sister he has not seen for so many years, asks her to have her baby say the evening prayer once more. Down on her little knees the baby falls, and as she comes to the lines, "I pray the Lord my soul to keep," before the eyes of the unhappy man comes the vision of over twenty years ago as he and his sister knelt and said that selfsame prayer. Then as the vision fades away and he and his niece say "I pray the Lord my soul to take," the soul of the poor, weak man passes into the great beyond.

PUNCH

BOBBY'S BUM BOMB (Feb. 27).—Bobby's father buys a large bowling ball, which interests his son very much. The boy manages to steal it and after inserting a piece of rope to look like a fuse, he has a great deal of fun frightening the neighbors with the supposed bomb. After he has scared the cook out of her wits, and stolen the pies, chased a tramp off the grounds and reduced the minister to a hopeless state, he is caught by father, who soon transfers the bomb to a harmless ball. But when he threatens Bobby with a spanking, the wise little boy says he will tell his mother about the pretty ladies father flirted with. So instead of a whipping he receives a dollar to keep quiet.

On the same reel.

TRACKED TO FLORIDA.—This picture shows, Tom, Dick and Harry, the now famous comedy sleuths, on another case, requiring their gravest attention. They assume their various disguises, and follow a notorious criminal to Florida, finally capturing him with their usual cleverness.

UNIVERSAL FILM CO.

ANIMATED WEEKLY NO. 50 (Feb. 19).

UNCLE SAM TO MEXICO.—A number of United States men o' war start for Mexican ports to protect American interests.

LAST WORD IN AVIATION.—The latest and most scientific improvements are shown in an aeroplane at Dublin, Ireland.

ON TO WASHINGTON.—Fourteen suffragettes leave Newark, N. J., for a long hike to the Capital.

DRUG HOUSE FIRE.—Showing the first demonstration of the Oxone Oxygen Generator used to revive firemen overcome by gases and smoke.

WHAT'S WHAT IN NEW YORK.—Showing Broadway, "The Great White Way," after dark.

THE COASTGUARDS TO THE RESCUE.—(Sub-title) **WRECK OF THE CUNEO.**—The large fruit steamer Cuneo runs aground on the Long Island Coast.

HAIR DRESSING.—Demonstration of one of the latest coiffures.

HIS EMINENCE CARDINAL FARLEY.—Dedicates the new hospital building of the Roman Catholic Orphan Asylum, New York.

THE WHEELS OF COMMERCE, THE BANANA INDUSTRY.—Showing the unloading of the large fruit steamers from South American ports.

WINTER SPORTS.—The skating season opens at Van Cortlandt Park, New York.

WHO'S WHO IN STAGELAND.—Brandon Tynan poses for the Animated Weekly.

GAUMONT WEEKLY No. 50

$1,000,000 FIRE IN INDIANA.—Court House and other buildings destroyed at Auburn.

ACROSS THE ALPS IN AN AEROPLANE.—Bielovuvic succeeds where Chevaz failed.

WITH THE TROOPS AT THE PRESIDIO.—San Francisco regiments parade for Eastern visitors.

THE HIKE TO WASHINGTON.—Suffragettes on the long walk to the Capital.

CHILLY PLUNGE FOR HANDCUFF KING.—Brindamour, shackled, jumps into the icy Chicago River.

A WEEK OF CARNIVALS.—New Orleans, Tampa and Nice, France, scenes of fantastic parades.

WELCOME TO OUR CITY.—Hamburg-American S.S. Cleveland first big German liner to reach Golden Gate.

ALLIGATORS FLOURISH IN CAPTIVITY.—Los Angeles farmer produces them for their pelts.

FOR SALE

200 Old Commercial Reels. Can be examined any time at our office.

Price $2.00 each

GREAT EASTERN FILM EXCHANGE CO.
21 E. 14th St., New York City

OPERATORS' CHAT

By Ralph Knaster

Two weeks ago President Robert Goldblatt addressed a large audience numbering thousands at Palm Garden, New York City. It was at an important event, the entertainment and ball of the M. P. M. O. U. of Greater New York, Local No. 1, and he was telling his hearers how important it is to co-operate, and one good turn surely deserves another. He is a man with a big heart, and it can be said of him that he is the Lincoln of the picture machine operators that make up Local No. 1. He is staunch and true, also severe in his rulings, loyal to his obligations, and is ready at all times to return good for evil, as well to forgive his antagonists and enemies.

For many years he was the head of the Operators' Union when an auxiliary to Local No. 35, and when called upon by his fellow men to represent them at national conventions he was on the job for their benefit and not as many others might have been, as I dare say, for the benefit of themselves.

Now to get to the point. He signed tbe proclamation that gave freedom to his constituents from the misrule of Local No. 35 and formed what is now known as M. P. M. O. U. No. 1, an organization be is proud of, and a successful one. Local No. 35 started a new branch called Moving Picture Department, and again I dare say it is not the success that they expected it would be. After quite some pleading the new department of Local No. 35 was given its own officers, with the exception of the treasurer, and that official acts for both Local No. 35 and department or branch. Here is what I call very poor judgment, and by no means is it unionism, and not only that, but as others term it, disgraceful. A little more than a year ago the musicians employed on the Fox circuit in New York went on strike, witbout a doubt for just cause, and demanded what was due them; also the Auxiliary, now known as Local No. 1 Operators, refused to work in sympathy with the musicians, as well as the spot light workers of Local No. 35, and T. P. Union stage electricians. It was very hard to get men to operate moving picture machines in the houses declared unfair, and the moving picture operators worked very hard to win the struggle. Dick De Costa, as everyone knows, was employed at the Greater New York Film Rental office, a Fox concern, and he went to work scabbing at the theatres declared unfair to organized labor. He was the backbone of breaking the strike and was despised by all for this mean, contemptible work, actually helping to starve out his fellow craftsmen. Many poor, innocent children of the operators were going hungry and half clad while their fathers were sacrificing all to help their brother members and the musicians gain their point for justice whereby a better living could be made so as to enable the head of the family to bring up his little ones and give them a better cducation that would in after years guide them in the path of prudence and virtue and help them to a livelihood. This man, Dick De Costa, was accepted into the ranks of Local No. 35, into the new department, and made president of that department. Can you think of a man of such cbaracter to be at the head of a body of men called union? Let me refresh your memory and go back three or four years ago to Beethoven Hall, on Fifth street, near Third avenue, New York. The Operators' Union had an open meeting for all operators to be present and enroll in the ex-Auxiliary, and I might say there were something like five or six hundred there, and our worthy president of the A. F. of L. paid us a visit, "may God grant him many happy years," and this man, Dick De Costa, took the oath of office as business representative of the Auxiliary before our worthy president of the American Federation of Labor, who told Dick De Costa his obligation and said he hoped the operators would be proud of him. Can you imagine this very man, De Costa, sworn as a delegate of a union, to turn on bis organization and become a strikebreaker? Is there anything more disgraceful than that, and what kind of judgment does Local No. 35 of Spot Light Workers use when they allow a man like De Costa to hold the office of president of their new department? I should think that the so-called department will soon realize what is before them and what a comparison this man is to the honorable president of M. P. M. Operators Union No. 1 of Greater New York. Why, it is like the devil toward an innocent babe in comparison. There is much more to be said, but my space is limited in this issue, and in some future issue I will continue where I now leave off.

RALPH J. KNASTER,
Bus. Rep., M. P. M. O. U. Local No. 1 of Greater New York.

* * * * * * *

Tbe regular meeting of the Moving Picture Machine Operators' Union, Local No. 1 of Greater New York, was held last Monday, February 17, 1913, at Teutonia Hall, 66 Essex street. President Robert Goldblatt called the meeting to order at 12:30 a. m. The final report of the ball committee was the first principal business disposed of. When Brothers Rickards and Freedman arose to make their respective reports tbe body greeted them with applause. President Goldblatt, at the conclusion of the report, recalled the brothers to the rostrum and in behalf of the organization presented them with a token of appreciation for their splendid work in the shape of diamond-studded lockets suitably engraved. Brothers Rickards and Freedman were so taken by surprise that it was with some difficulty they could find words to express their gratitude. Finally they managed to pull themselves together and each pledged themselves in an address that they stand ready at all times to offer their services for the benefit of the organization, irrespective of whether they are officers or in the ranks.

Brother Freedman, who was chairman of the ball committee, took occasion to thank the various committees who assisted in making the recent entertainment and ball an unqualified success.

President Goldblatt then turned over to the organization, in a few appropriate words, the banner that Brother Ralph J. Knaster presented to him at the affair at Palm Garden. The body accepted it witb a rising vote of thanks, and Brother Al. Mackler moved that the body shall pay homage to the banner of our organization. Brother Michael Polito was appointed standard bearer, amid the plaudits of the assembled members. President Goldblatt then appealed to the body to take steps to assist the striking garment workers of New York, and at his suggestion it was decided to hold a theatrical entertainment at some Broadway theatre and the proceeds to be donated to the Garment Workers' Union. A committee was immediately apoointed to look after the matter. The committee consists of the following members: Brotbers B. A. Freedman, chairman; John Rickards, Alfred H. Saunders and Ralph J. Knaster. Tbe next business taken up was nominations for officers. The following officers were unanimously renominated and practically re-elected, as there were no opponents: President, Robert Goldblatt; vice-president, James Daisie; treasurer, Robt. Levy; recording secretary, George Epstein; sergeant-at-arms, Ed. Spinalo, and business representative, Ralph J. Knaster.

The meeting was adjourned at 4 a. m.

* * * * * * *

Next regular meeting of the M. P. M. O. U. Local No. 1, March 3, 1913, at Teutonia Hall, 66 Essex street.

Election of officers and a reading of the constitution and by-laws. A full attendance is requested.

A FEW WORDS ABOUT FILM MERITS

Selig

"Bill's Birthday Present" is a very laughable comedy, simple and decidedly Western in atmosphere. The ranch boys are invited to Lottie's birthday party. Bill goes out to town and buys a dainty pair of slippers for a present for her, enclosing a note which reads: "Here is a present for you Lottie; Am sure they will fit you." The laugh comes when Bill makes the presentation in person and it is discovered that the boys have substituted a huge pair of rubber boots in place of the slippers.

Biograph

"Father's Lesson" is a lesson for everybody on the liquor question. Splendidly staged, the story is intensely thrilling, and the actors have done credit to fine directorship.

Essanay

"Across the Great Divide," from Essanay, is also well staged. There is not a moment in this story that is without interest, from its opening scene out on the Western plains. There is the illness of the mother, the devotion of the little child, the tender care and faithfulness of the husband, the human touch in the hearts of the bandits—all of this goes to make this film one of special interest.

Gem

"Billy Joins the Band" is farce comedy, with Billy Quirk in the lead. In its class it is not without merit, and will doubtless excite much mirth.

Champion

"The Duke and the Actor" is only fair from the viewpoint of the story-teller. The duke is poverty stricken, the actor loans him money, then later on usurps his identity, with the natural consequences and complications which succeed in being quite amusing.

Rex

"Two Thieves" is very excellent. The care and artistic effect with which this film has been produced place it among the finest of present day releases.

Bison "101"

"The Coward's Atonement," with Ethel Grandin in the feminine lead, is a wonderfully produced military subject of Colonial days, for the splendid staging of which we have to thank Director Frank Ford. The ensemble work in the battle scenes of this pictuie, with bomb explosions, gun smoke, destruction of life, property, and general confusion, is most remarkable. This is an excellent film to be exhibited on any occasion.

Imp

"Now I Lay Me Down to Sleep" is full of human interest. The simple pathos of the subject appeals strongly. This film also is fit for any occasion, and might be shown with impunity before child audiences.

Itala

"The Aerial Disaster," from Itala, is exceptionally fine from a photographic standpoint. The big scene of course is the drop of the burning aeroplane. The scenes in this film, which are supposed to have been laid in America, are so thoroughly European as to cause ridicule on this side of the water. This latter is without plausible excuse.

Lubin

"The Rest Cure" is good comedy. Very acceptable indeed.

"The Lost Son" is a drama of exceptional merits. It treats of the life of a young man who, thinking that he had killed a comrade, spent his life in disguise until through a chance meeting with a young brother he is at last restored to his family.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Feb. 15—The Hand of Justice (2 reels)....
Feb. 22—Marcus, the Venetian Tribune (Dr.) (2 reels) .....
Mar. 1—Love Amongst the Lions (2-reel Dr.) .....
Mar. 8—Maritza (2-reel Dr.).....

AMERICAN

Feb. 22—Love Is Blind (Dr.).....1000
Feb. 24—When the Light Fades (Dr.).....1000
Feb. 27—Father's Finish (Com.)..... 600
Feb. 27—Famous Illinois Canyon and Starved Rock (Sc.) 400
Mar. 1—High and Low (Dr.).....1000
Mar. 3—The Greater Love (Dr.).....1000
Mar. 6—Jocular Winds (Dr.).....1000
Mar. 8—Transgression of Manuel (Dr.)....1000
Mar. 10—Calamity Anne, Detective (Com.)..1000
Mar. 13—Brother Love (Dr.).....1000
Mar. 15—Every Day Life on a Great Western Cattle Ranch.....1000
Mar. 17—Ashes of Three (2 Reels) (Dr.)....2000

AMMEX

Feb. 13—The Cowgirl and the Nigbt (Dr.)..1000
Feb. 20—The Coward (Dr.).....1000
Feb. 27—The Quality of Mercy (Dr.).....1000
Mar. 6—Kitb and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON (UNIVERSAL)

Jan. 25—A Gambler's Last Trick (1-reel Dr.)
Jan. 28—Sheridan's Ride (3 reel Mil. Dr.)..
Feb. 1—Cowboy Sports and Pastimes.....
Feb. 4—Mona of the Modocs (2 reels)....
Feb. 8—A Frontier Mystery (2 reels).....
Feb. 11—On the Frontier Line (2-reel Dr.)...
Feb. 15—In the Red Man's Country (2-reel Dr.) .....
Feb. 18—The Song of the Telegraph (2 reels)
Feb. 25—The Coward's Atonement (2 reels).
Mar. 1—Red Girl's Sacrifice (2-reel Dr.)...
Mar. 4—His Brother (2 reel Mil. Dr.).....
Mar. 8—At Mad Mule Canyon (2 reels)....

BRONCHO

Dec. 25—The Prospector's Daughter (Dr.).. 920
Jan. 1—The Burning Brand (2-reel Dr.)...2000
Jan. 8—In the Ranks (2-reel Dr.).....2100
Jan. 15—A Blue Grass Romance (2-reel Dr.).2220
Jan. 22—A Shadow of the Past (2-reel Dr.)..1975
Jan. 29—The Struggle (2 reel Dr.).....1820
Feb. 5—When Life Fades (2 reels).....2000
Feb. 12—The Wheels of Destiny (3 reels)....2970
Feb. 19—The Sharpshooter (2-reel Dr.).....

CHAMPION

Jan. 27—The Marked Card.....
Feb. 3—The Rich Mr. Rockamorgan (Com.).
Feb. 10—A Daughter of Virginia (Dr.).....
Feb. 17—Her Stepmother (Com.).....
Feb. 24—The Duke and the Actor (Com. Dr.)
Mar. 3—The Bum's Hallowe'en (Com.).....

COMET

Jan. 11—The Faithless Nurse (Dr.).....1000
Jan. 13—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—The Bridegroom's Offense (Dr.)...1000
Jan. 20—A Very Busy Man (Com.).....1000
Jan. 25—A Child of Nature (Dr.).....1000
Jan. 27—The Contest (Com.).....1000
Feb. 1—Easy Money 1000
Feb. 3—A Striking Resemblance.....1000

CRYSTAL

Feb. 9—Her Lady Friends.....
Feb. 16—Strictly Business .....
Feb. 16—An Awful Scare.....
Feb. 23—That Other Girl.....
Feb. 23—Schultz's Lottery Ticket.....
Mar. 2—A Night in Town (Com.).....
Mar. 2—An Innocent Bridegroom (Com.)..
Mar. 9—Knights and Ladies.....
Mar. 9—Ma and the Boys.....

ECLAIR

Jan. 28—The One Who Had to Pay (Dr.)...1000
Feb. 2—The American Niece.....
Feb. 2—Bathers in Ceylon.....
Feb. 4—For the Child's Sake (Dr.).....1000
Feb. 6—The Love Chase (Com.).....2000
Feb. 9—The Guilty Hand (Dr.).....1000
Feb. 11—The Trail of the Silver Fox (Dr.).1000
Feb. 13—A Large Evening (Com.).....1000
Feb. 16—The Terrible Daughter (Com.).....1000
Feb. 18—The Telegraph Operators (Dr.)....1000
Feb. 20—The Great Unknown (2 reels) (Dr.).2000
Feb. 23—A Dead Town (Scenic)..... 500
Feb. 23—Willy Wants to Cure His Father (Com.) 500
Feb. 27—The Man Who Dared (2-reel Dr.)..
Mar. 2—A Comedian for Love.....
Mar. 2—Life in Egypt.....
Mar. 5—The Crimson Cross (3 reels).....
Mar. 9—The Tester Tested.....
Mar. 9—Cocoa Cultivation .....

FRONTIER

Jan. 22—The Surveyor and the Pony Express (Dr.) .....
Jan. 29—The Wild Flower of Pino Mountain (Dr.) .....
Feb. 5—The Branded Six-shooter.....
Feb. 12—The Ranch Girl's Measurements (Com. Dr.) .....
Feb. 19—The Girl of the Range (Dr.).....
Feb. 26—The Stranger's Trail (Dr.).....
Mar. 6—A Race for Life (Dr.).....

GAUMONT

Feb. 6—Deep Sea Shell Fish.....
Feb. 8—Educational and Topical.....
Feb. 11—Hop O' My Thumb.....
Feb. 13—Catching the "Big Sneeze".....
Feb. 13—Under the Microscope.....
Feb. 15—Educational and Topical.....
Feb. 18—When All Was Dark.....
Feb. 18—The Vale of Ossola.....
Feb. 20—Love Thy Neighbor.....
Feb. 22—Educational and Topical Subject...
Feb. 25—On the Brink of Dishonor.....
Feb. 27—Watch Your Watch.....
Feb. 27—Denizens of the Deep.....
Mar. 1—Educational and Topical Subject...
Mar. 4—It's Delightful to Be Married.....
Mar. 4—Kittens .....
Mar. 6—The Sculptor's Strategem.....

GEM

Feb. 4—Billy's Board Bill.....
Feb. 11—Billy Fools Dad .....
Feb. 18—Billy's Strategy (Com.).....
Feb. 25—Billy Joins the Band (Com.).....
Mar. 4—Conscience (Dr.) .....

GREAT NORTHERN

Feb. 1—The Aviator's Generosity (2-reel Dr.) 2000
Feb. 8—An Orpban's Conquest (Com. Dr.)..1000
Feb. 15—Father and Son (Dr.).....
Feb. 15—Danish Landscape at Jutland (Sc.).
Feb. 22—The Indian Servant (Com.)..... 702
Feb. 22—Kullen, the West Coast of Sweden (Sc.) 298

IMP

Feb. 15—Binks Did It.....
Feb. 15—Ben the Stowawav.....
Feb. 17—Hello, Central, Give Me Heaven (Dr.) .....
Feb. 20—An Imp Romance (Dr.).....
Feb. 22—Binks the Strikebreaker.....
Feb. 24—The Sisters (Dr.).....
Feb. 27—King Danforth Retires (Dr.).....
Mar. 1—Binks, the Tightwad.....
Mar. 1—Mardi Gras, New Orleans.....
Mar. 3—Now I Lay Me Down to Sleep (Dr.)
Mar. 6—Dr. Jekyll and Mr. Hyde (2 reels)..
Mar. 8—Binks and the Blackhand.....
Mar. 8—In Old Panama.....

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Jan. 31—When Lincoln Paid (2 reel Dr.)..2200
Feb. 7—The Favorite Son (2 reels).....1960
Feb. 14—Smiling Dan (1 reel)..... 905
Feb. 21—The Counterfeiter (2 reels).....

KEYSTONE

Feb. 13—Mabel's Heroes .....
Feb. 13—Her Birthday Present.....
Feb. 17—Heinze's Resurrection 985
Feb. 20—A Landlord's Troubles.....
Feb. 20—Forced Bravery .....
Feb. 24—The Professor's Daughter.....
Feb. 24—A Tangled Affair.....

LUX
By Prieur.

Jan. 24—The Magic Carpet (Com.)..... 301
Jan. 31—Faint Heart Never Won Fair Lady (Com.) 413
Jan. 31—Arabella as a Chimney Sweep (Com.) 449
Feb. 7—Tickets, Please (Com.)..... 636
Feb. 7—Wonderful Fruits (Com.)..... 315
Feb. 14—Leopold and the Leopard (Com.)... 685
Feb. 14—A Modern Architect (Com.)..... 300
Feb. 21—The Leopard and the Burglars (Com.) 429
Feb. 21—When Uncle Made His Will (Com.) 544
Feb. 28—Pat as a Bird Fancier (Com.)..... 518
Feb. 28—Arabella and the Wizard (Com.)... 455

MAJESTIC

Feet

Feb. 25—The Message in the Cocoanut (2 reel) .....
Mar. 2—A Kimona Tragedy.....
Mar. 4—Brass Buttons (Com.).....1000
Mar. 9—The Boomerang (Com.).....1000
Mar. 11—Chappie's Code (Dr.).....1000
Mar. 16—Frau VanVinkle's Crullers (Dr.)...1000

MECCA

Feb. 8—In the Web (Dr.).....
Feb. 22—The Call of Mother Love (Dr.)....
Mar. 1—A Stranger in the Rockies (Dr.)..
Mar. 8—The Fisher Lady (Dr.).....

MILANO

Dec. 21—Love Sublime (two-reel Dr.).....
Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Feb. 19—The Harvest (Dr.).....
Feb. 21—The Purchase Price (Dr.).....
Feb. 24—A Fool for Luck (Com.).....
Feb. 24—A Pig's a Pig (Com.).....
Feb. 26—The Vortex (2-reel Dr.).....
Feb. 28—On El Camino Real (Dr.).....
Mar. 3—When He Jumped at Conclusions...
Mar. 3—The Girl Sleuths .....
Mar. 5—Big Bob (Dr.).....
Mar. 7—The Greatest of These is Charity (Dr.) .....

PILOT

Feb. 13—The Blacksmitb's Story.....
Feb. 20—The Two Glasses.....
Feb. 27—The Doll and the Devil (Com.).....
Mar. 6—Loyal Hearts (Dr.).....1000

POWERS' PICTURE PLAYS

Feb. 19—Snow White (3 reel Feature).....
Feb. 21—Two Sides of a Story (Dr.).....
Feb. 26—Tricks in All Trades (Com.).....
Feb. 28—The Law of Compensation (Dr.)..
Mar. 5—Eph's Dream (Com.).....
Mar. 5—Indians (Com.) .....
Mar. 7—In a Roman Garden (Dr.).....

PUNCH

Feb. 20—Rowdy Starts Something (Com.).... 501
Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....
Mar. 6—Impetuous Jim (Com.)..... 500
Mar. 6—No Wedding Bells for Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

Mar. 12—The Better Way (Dr.).....
Mar. 19—Not Like Other Girls (Com.).....
Mar. 19—Moving Mother (Com.).....
Mar. 26—The Dividing Line (Dr.).....

RELIANCE

Feb. 22—Evelyn's Strategy (Dr.).....1000
Feb. 26—The Birthday Cake (Dr.).....1000
Mar. 1—The Lure of the City (Dr.).....1000
Mar. 5—The Man from Outside (3 reel Dr.)
Mar. 8—Just Jane (Dr.).....1000
Mar. 12—The Reprobate (Dr.).....1000
Mar. 15—A Regained Reputation (Dr.).....1000
Mar. 19—The Grafters (Dr.).....1000

REX

Feb. 13—The Widow and the Widower (Com.)
Feb. 16—Billy's Double Capture (Com. Dr.)..
Feb. 20—Below Stairs (Com.).....
Feb. 23—Two Thieves .....
Feb. 27—In the South Seas (Dr.).....
Mar. 2—In the Blood (Dr.).....
Mar. 6—The Stool Pigeon (Dr.).....
Mar. 9—Troubled Waters (Dr.).....

SOLAX

Feb. 12—The Eyes of Satan.....
Feb. 14—The Tbief .....
Feb. 19—Burstup Homes, Defective.....
Feb. 21—Till the Day Breaks.....
Feb. 26—The Bashful Boy.....
Feb. 28—The Veteran's Mascot.....
Mar. 5—The Napoleon .....
Mar. 7—The Kiss of Judas.....

THANHOUSER COMPANY.

Feb. 16—Half Way to Reno (Com.).....
Feb. 18—The Pretty Girl in Lower Five (Dr.)
Feb. 21—The Two Sisters (Dr.).....
Feb. 23—The Ghost in Uniform.....1000
Feb. 25—Sherlock Holmes Solves the Sign of the Four 2000
Feb. 28—When Dreams Come True.....1000

VICTOR

Jan. 31—The Trifler (Dr.).....
Feb. 7—Percy H. Baldwin—Trifler.....
Feb. 14—The Duellists (Com.).....
Feb. 28—A Counterfeit Courtship (Com.)..
Mar. 7—The Prima Donna (Dr.).....

Gaumont

A GAUMONT FEATURE FILM

The Union Eternal

THREE REELS

A STORY BEAUTIFUL

TERRITORY ON THIS AND OTHER FEATURES OPEN IN NEW YORK, OHIO, PARTS OF THE SOUTH AND ELSEWHERE

Inquire

GAUMONT CO.

Flushing, New York City

Gaumont Gaumont Gaumont

SASKATCHEWAN MOVING PICTURE EXHIBITORS' ASSOCIATION

Under an act passed by Order in Council at Regina, the Provincial tax on moving picture theatres has been raised. A movement is now in progress to take steps to have this exorbitant tax reduced to such an amount as will be equitable to both the Government and the exhibitor. For this purpose and other matters pertaining to the welfare of the exhibitors in Saskatchewan there was organized in that city on Jan. 12th the Saskatchewan Moving Picture Exhibitors' Association. Every theatre in Saskatoon has joined the Association, which will be permanent and for the benefit of the members who can see the mutual advantage of joining the Association. On application for membership a check covering the annual fee should be sent, made payable to Secretary S. M. P. Ex. Assn., and mailed to the headquarters, 20 Willoughby Block.

TRACKED TO FLORIDA
Punch release February 27.

Scene From The Greater Love

THE GREATER LOVE
An Intense Drama with a stirring plot enacted with natural settings. **Release Date, Monday, March 3, 1913**

JOCULAR WINDS
A Society Drama of absorbing interest, enacted in gorgeous California by an all star cast.
Release Date, Thursday, March 6, 1913

THE TRANSGRESSION OF MANUEL
A pathetic Western tale of a young Greaser's trials and tribulations. **Release Date, Saturday, March 8, 1913**

THREE A WEEK
Produced in gorgeous California by the foremost exponents of the pantomimic art.

AMERICAN FILM MANUFACTURING COMPANY
6227-35 EVANSTON AVENUE, CHICAGO

LICENSEES OF PATENTS CO.

BIOGRAPH

Jan. 20—The High Cost of Reduction (Com.) Feet
Jan. 23—The Tender-Hearted Boy.....
Jan. 27—The Misappropriated Turkey.....
Jan. 30—The Masher Cop .....
Feb. 3—Brothers .....
Feb. 6—Oil and Water.....
Feb. 10—The Press Gang (Com.).....
Feb. 10—Oh, What a Booh (Com.).....
Feb. 13—A Father's Lesson (Dr.).....
Feb. 17—Drink's Lure (Dr.).....
Feb. 20—An Up-to-Date Lochinvar (Com.)..
Feb. 20—There Were Hohoes Three (Com.)..
Feb. 24—A Chance Deception (Dr.).....
Feb. 27—Love in an Apartment Hotel (Dr.)..

CINES

George Kleine

Jan. 28—A Lesson from the Past (Dr.).....1000
Feb. 1—The Doctor's Love Affair (Dr.)... 800
Feb. 4—A Strenuous Courtship (Com.)..... 450
Feh. 4—An Invincible Sleuth (Com.)..... 550
Feh. 8—A Deal in Stocks (Dr.).....1000
Feh. 11—For Mother's Sake (Dr.).....1000
Feb. 15—One on Them (Com.).....1000
Feb. 18—Views of Narni and Lake Trasimeno (Travel) 420
Feb. 18—The Conjurers (Com.)..... 580
Feb. 22—His Redemption (Dr.).....1000
Feh. 25—Fooling Papa (Com.)..... 600
Feb. 25—When a Man's Married (Com.).... 400
Mar. 1—A Martyr to Duty (Dr.).....1010
Mar. 4—Nipped in the Bud (Com.)..... 600
Mar. 4—Wanted—A Husband (Com.)..... 400
Mar. 8—Scenes in Monsone, No. Africa (Sc.) 250
Mar. 8—The Ideal of Her Dreams (Com. Dr.) 750
Mar. 11—His Grandchild (Dr.).....1000
Mar. 15—The Girl and the Horseshoe (Com. Dr.) 700
Mar. 15—Winning Smiles (Com.)..... 300

EDISON

Jan. 18—The Mountaineers (Dr.).....1000
Jan. 20—The Man He Might Have Been (Dr.) 1000
Jan. 21—The Ambassador's Daughter (Dr.)..1000
Jan. 22—The Power of Sleep (Com.).....1000
Jan. 24—False to Their Trust (seventh story of "What Happened to Mary" Dr.) 1000
Jan. 26—The Lorelei (Dr.).....1000
Jan. 27—The Dancer (Dr.) 1000
Jan. 28—A Day that Is Dead (Dr.).....1000
Jan. 29—A Serenade by Proxy (Com.).....1000
Jan. 31—A Perilous Cargo (Dr.).....1000
Feh. 1—The Princess and the Man (Dr.)..1000
Feb. 3—Over the Back Fence (Com.)..... 975
Feh. 4—The Phantom Ship (Dr.).....1000
Feb. 5—How They Outwitted Father (Com.).1000
Feb. 7—Sally's Romance (Dr.).....1000
Feb. 8—The Governess (Dr.).....1000
Feb. 10—Barry's Breaking In (Dr.).....1000
Feh. 11—The City of San Francisco (Sc.)..1000
Feb. 12—Dangers of the Street (Des.)..... 500
Feh. 12—A Heroic Rescue (Com.)..... 500
Feh. 14—The Doctor's Photograph (Dr.).....1000
Feh. 15—The Old Monk's Tale (Dr.)..... 995
Feh. 17—Confidence (Com. Dr.).....1000
Feh. 18—His Enemy (Dr.).....1000
Feh. 19—The Welsh Rahbit (Com.).....1000
Feh. 21—The Will of the People (Dr.).....1000
Feh. 22—The Minister's Temptation (Dr.)...1000
Feh. 24—In a Japanese Tea Garden (Com.).1000
Feb. 25—The Ranch Owner's Love Making (Com. Dr.) 1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Des.)..... 325
Feb. 26—All on Account of a Transfer (Com.) 675
Feh. 28—A Will and a Way (Eighth story of "What Happened to Mary" (Dr.) 1000
Mar. 1—The Photograph and the Blotter (Dr.) 1000
Mar. 3—Curious Scenes in India (Sc.)..... 400
Mar. 3—Superstitious Joe (Com.)..... 600
Mar. 4—Ann (Dr.) 1000
Mar. 5—A Letter to Uncle Sam (Com.).....1000
Mar. 7—The Lost Deed (Dr.).....1000
Mar. 8—The Priest and the Man (Dr.).....1000

ESSANAY FILM CO.

Jan. 24—The Farmer's Daughter (Dr.).....1000
Jan. 25—Broncho Billy's Gun-play (Dr.).....1000
Jan. 28—The Voice of Guiseppe (Com.).....1000
Jan. 29—The Melhurn Confession (Dr.).....1000
Jan. 30—The Sheriff's Story (Com. Dr.)....1000
Jan. 31—Hypnotism in Hicksville (Com.)....1000
Feb. 1—The Making of Broncho Billy (Com.) Dr.) 1000
Feb. 4—The Ranchman's Blunder (Dr.).....
Feb. 5—Love and LaVallieres (Com.).....1000
Feh. 6—Don't Lie to Your Husband (Com.).1000
Feb. 7—The Broken Heart (Dr.).....1000
Feb. 8—Broncho Billy's Last Deed.....1000
Feb. 11—Odd Knotts (Com.).....1000
Feb. 12—The Girl in the Case (Com.).....1000
Feh. 13—Across the Great Divide (Western).1000
Feh. 14—The Three Queens (Dr.).....1000
Feb. 15—Broncho Billy's Ward (Dr.).....1000
Feh. 18—Bound to Occur (Com.).....
Feb. 19—Where the Mountains Meet (W. Dr.) .....
Feh. 20—Teaching Hickville to Sing (Com.).
Feb. 21—Identical Identities .....
Feh. 22—Broncho Billy and the Sheriff's Kid.
Feb. 25—The Western Law that Failed (Dr.).1000
Feb. 26—The Gum Man (Com.).....1000
Feb. 27—Lady Audley's Jewels (Com.).....1000
Feb. 28—Swag of Destiny (Dr.).....1000
Mar. 1—The Influence of Broncho Billy (Dr.) 1000

KALEM CO

Feh. 14—Trixie and the Press Agent (Com.)
Feb. 15—A Life in the Balance (Dr.).....1000
Feb. 17—The Peril of the Dance Hall (Dr.).1000
Feh. 19—Panic Days in Wall Street (Dr.)..1000
Feh. 21—The Cold Storage Egg (Com.)....
Feh. 21—Odd Occupations in New York.....
Feh. 21—The Redemption (2 reels, special Dr.) 1000
Feb. 22—The Mountain Witch (Dr.).....1000
Feh. 24—The Fire Coward (Dr.).....
Feh. 26—The Message of the Palms (Dr.)..
Feh. 28—Sally's Gardian (Com.).....
Feh. 28—What New York Is Doing for Its Deaf, Dumh and Blind (Edu.)..
Mar. 1—The Missing Bonds (Dr.).....1000

LUBIN

Jan. 28—On the Threshold (Dr.).....
Jan. 30—What's in a Name (Com.).....
Jan. 30—She Must Elope (Com.).....
Jan. 31—The House in the Woods (Dr.).....
Feh. 1—Private Smith .....
Feb. 3—The Lost Note.....
Feh. 4—A Motorhoat Party .....
Feh. 4—The Missing Jewels.....
Feh. 6—Keeping Up Appearances.....
Feh. 7—The Price of Jealousy.....
Feb. 8—The Miser .....
Feh. 10—Down on the Rio Grande.....
Feh. 11—The Higher Duty.....
Feh. 13—Orange Growing .....
Feb. 13—The Rest Cure.....
Feb. 14—The Regeneration of Nancy.....
Feb. 15—The Mayor's Waterloo.....
Feb. 17—Wild Man for a Day.....
Feb. 17—Training a Tightwad.....
Feb. 18—The Engraver .....
Feh. 20—Annie Rowley's Fortune.....
Feb. 21—Art and Honor.....
Feb. 22—The Unknown .....
Feb. 24—The Teacher at Rockville.....
Feb. 25—Importing Cattle from Mexico to the U. S. .....
Feb. 25—The Female Detective .....
Feb. 27—The Supreme Sacrifice.....
Feb. 28—Dr. Maxwell's Experiment.....
Mar. 1—Auntie's Affinity .....
Mar. 3—The First Prize .....
Mar. 4—On the Mountain Ranch.....
Mar. 6—Army Target Practice.....
Mar. 6—Will Willie Win.....
Mar. 7—His Children .....
Mar. 8—Pete Joins the Force.....

G. MELIES

Jan. 23—A Ballad of the South Seas.....1000
Jan. 30—The Gypsy's Warning (Dr.).....1000
Feb. 13—Unmasked by a Kanaka.....1000
Jan. 31—A Tale of Old Tahiti (2 reels).....2000
Feb. 6—A Gypsy's Warning (Dr.).....1000
Feb. 20—St. Joseph's Taper (Dr.).....1000
Feb. 27—Molly's Mistake (Dr.).....1000
Mar. 6—Misfortunes of Mr. & Mrs. Mott, on Their Trip to the South Sea Island of Tahiti, and the Tahitian "Upa Upa" Dance (Com.).1000
Mar. 13—The Gamhler's Heart (Dr.).....1000
Mar. 20—Honor Thy Mother (Dr.).....1000

PATHE FRERES

Feb. 8—The Peace Council (Com.).....
Feh. 10—Pathe's Weekly No. 7.....
Feb. 10—A Drama in the Air (Special Dr.)..
Feb. 11—The Electrotyping Process (Edu.).
Feb. 11—The Salt Industry in Sicily (Ind.)..
Feb. 12—The Artist's Trick (Dr. Com.)....
Feh. 13—The Clutch of Conscience (W. Dr.).
Feh. 14—The Hedgehog .....
Feh. 14—Borneo Pottery .....
Feh. 17—Pathe's Weekly No. 8.....
Feh. 18—Love (Com. Dr.).....
Feh. 19—The Prodigal Brother (Dr.).....
Feh. 20—Maggie Tries Society Life (Com.)..
Feh. 21—The Great Centipede (Science)....
Feb. 21—How the Briar Pipes are Made (Ind.) .....
Feh. 22—His Date with Gwendoline (Com.)..
Feh. 22—Picturesque Tasmania (Travel).....
Feh. 24—Pathe's Weekly No. 9.....
Feb. 24—Mother West (Special Dr.).....
Feh. 25—A Study of Kittens (Edu.).....
Feh. 25—Sea Anemones (Edu.).....
Feb. 26—Glimpses of Provence, France (Travel) .....
Feb. 26—The Infernal Pig (Com.)..... Feet
Feh. 27—The Pioneer's Recompense (Dr.)...
Feh. 28—Native Industries in Soudan (Custom) .....
Feb. 28—The Children of Japan (Custom)..
Feh. 28—Building Pontoon Bridges (Mis.)....
Mar. 1—The Cheapest Way (Com.).....
Mar. 3—Pathe's Weekly No. 10.....
Mar. 4—The Butterfly of a Day—The Ephemera .....
Mar. 4—Cod Fishing from a Trawler (Sc.).
Mar. 4—Thentitmouse (Edu.) .....
Mar. 5—The Waterfalls of Idaho—See America First (Travel).....
Mar. 5—The Kairy Ainus.....
Mar. 6—An Equine Hero (W. Dr.).....
Mar. 7—The Granja (Sc.).....
Mar. 7—Hydrogen (Science and Nature)...
Mar. 8—Going Some (Com.).....
Mar. 8—The Retreat from Moscow (Dr.—Special) .....

SELIG

Jan. 27—The Miner's Justice (Wes. Dr.).....1000
Jan. 28—A Canine Matchmaker (Com.).....1000
Jan. 29—The Empty Studio (Dr.).....1000
Jan. 30—The Lesson (Dr.).....1000
Jan. 31—The Altar of the Aztecs (Dr.).....1000
Feb. 3—The Governor's Daughter.....1000
Feh. 4—Sweeny and the Million 1000
Feb. 5—The Three Wise Men (Dr.).....1000
Feb. 6—How It Happened.....1000
Feh. 7—The Artist and the Brute.....1000
Feb. 10—Pierre of the North (Dr.).....1000
Feh. 11—"Don't Let Mother Know".....1000
Feh. 12—Her Only Son 1000
Feb. 13—Bill's Birthday Present.....1000
Feb. 14—Buddha 1000
Feh. 14—A Little Hero.....
Feb. 17—Two Men and a Woman (Dr.)....1000
Feb. 18—The Pink Opera Cloak (Dr.).....1000
Feh. 19—The Early Bird (Com.).....1000
Feh. 20—The Yosemite Valley in Winter (Edu.) .....
Feb. 20—Nobody's Boy (Dr.).....
Feh. 21—Range Law (Dr).....1000
Feb. 24—The College Chaperon (Com.).....1000
Feb. 25—The Flaming Forge (Dr.).....1000
Feb. 26—Yankee Doodle Dixie (Com.).....1000
Feh. 27—The Bank's Messenger (W. Dr.)....1000
Feb. 28—The Understudy (Dr.).....1000

URBAN ECLIPSE

George Kleine

Jan. 29—The Bulgarian Army in the Balkans (Top.) 600
Feb. 5—Curing a Temper (Dr.).....1000
Feh. 12—A Business Shark (Dr.).....1000
Feb. 19—Snakes and Frogs (Edu.)..... 265
Feb. 19—Getting Even (Com.)..... 735
Feb. 26—Blackpool, the Coney Island of England (Travel) 350
Feh. 26—Animals in the London Zoo (Edu.).. 300
Feh. 26—His New Watch (Com.)..... 350
Mar. 3—Shylock (Special) Part I and Part II (Dr.) 2000
Mar. 5—Pottery Making in Dorset, England (Ind.) 300
Mar. 5—The Wages of Transgression (Dr.).. 700
Mar. 12—The Lost Wager (Com. Dr.)..... 800
Mar. 12—Picturesque Spalato (Austria) (Travel) 200

VITAGRAPH

Feb. 4—Classmates' Frolic (Com).....
Feb. 4—Elephant's Toilet (Com.).....
Feb. 5—The Skull (Dr.).....1000
Feh. 6—Stenographer Troubles (Com.).....1000
Feh. 7—The Whispered Word (Western)..1000
Feb. 8—The Joke Wasn't on Ben Bolt (Com.) 1000
Feb. 10—A Trap to Catch a Burglar (Com.).1000
Feh. 11—Papa Puts One Over (Com.).....1000
Feh. 12—Buttercups (Com.) .....
Feb. 12—The Panama Canal (Dr.).....
Feh. 13—The Weapon (Dr.).....1000
Feb. 14—The Chains of an Oath (2 parts)..2000
Feh. 14—The Man Higher Up (Com.).....1000
Feh 15—Polly at the Ranch (W. Com.)....1000
Feb. 17—A Corner in Crooks (Com.).....1000
Feb. 18—Just Show People (Dr.).....1000
Feb. 19—Beau Brummel (Dr.).....1000
Feb. 20—Mr. Ford's Temper .....
Feh. 20—Views of Ireland.....
Feh. 21—Cinderella's Slipper (Com. Dr.)...1000
Feh. 22—The Locket (Dr.).....1000
Feh. 24—Suspicious Henry (Com.).....1000
Feb. 25—When the Desert Was Kind (West.).1000
Feb. 26—The Final Justice (Dr).....1000
Feb. 27—Tim Crogan's Foundling (Com. Dr.).1000
Feb. 28—The Old Guard (Dr.).....
Feh. 28—Governor Wilson (Edu.).....
Feh. 24—Four Days (Com.)..... 300
Mar. 1—Under the Make-Up (Dr.).....1000
Mar. 3—O'Hara's Godchild (Dr.).....1000
Mar. 4—Huhby Buys a Bahy (Com.).....1000
Mar. 5—A Heart of the Forest (West.)....1000
Mar. 6—College Life (Com.).....1000
Mar. 7—The One Good Turn (Dr.).....1000
Mar. 8—He Waited .....
Mar. 8—Black Diamonds .....

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums
FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of twelve beautiful portraits in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription FREE, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving full description of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

MIATT PROCURES
PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN

BERLIN SW 68 Fruchstr. Berlin O. 17.

Annual subscription abroad 12 sh. Write for specimen copy.

The Bioscope

THE MOVING PICTURE PAPER IN GT. BRITAIN AND THE BEST ADVERTISING MEDIUM BAR NONE

SUBSCRIPTION, $3.50 A YEAR.
SINGLE COPIES, 10 CENTS, POST FREE.

85, Shaftesbury Avenue :: London, W., England

"Agfa"

Celluloid Positive Celluloid Negative

AND

NON-FLAM POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.

15 E. 26th St. NEW YORK

Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

DO YOU WANT TO MAKE MOVING PICTURES?

We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.

Educational films made, Advertising films taken to order. Local films our Specialty

SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—

WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address

EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

Have You Failed To Sell?

If so, there's a reason why!

The Magazine Maker

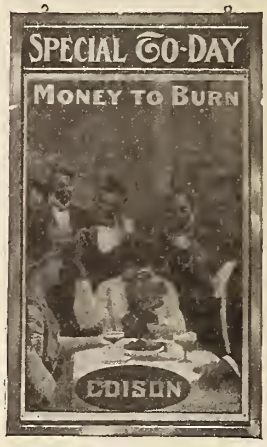
has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!

Address The Scenario Department

THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at

101-103 Fourth Ave. New York, N. Y.
Write for Catalog.

Established 1882.

The Newman Mfg. Co.
715-721 Sycamore Street Cincinnati, O.

THE LIMIT!

MOVING PICTURE REPAIR PARTS

For Edison and Powers Machines, made and sold at the LIMIT of economy prices. Wholesale and Retail.

Send for new 28-page catalogue containing limit prices. Get a copy of "The Picture and Vaudeville Theatre Guide" for 10c.

Arc Lamps, $1.75, $2 and $2.25. Rheostats $3 to $5. Stereo Lenses 50c. M. P. Lenses 2.75. Jackets $2. 20,000 Roll Tickets $1.20. The Limit Man,

L. HETZ, 302 E. 23 ST., NEW YORK

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.

I Know My Exchange Proposition Will Overcome Your Trouble.

I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.

Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.

Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.

I Equip Your Theatre Completely.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.

Write for Catalogue No. 2.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.

TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

SCENARIOS TYPED BEST FORM $1.00
I cater to any SPECIAL TYPING.
C. H. PFEIFER, Ridgewood, N. J.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

MAJESTIC

MR. WILLARD LEWIS

THE WELL KNOWN COMEDIAN OF "SEVEN DAYS" IN

"Shirts and Shocks"

RELEASED SUNDAY, FEB. 23rd

SPECIAL
THE SENSATIONAL TWO REEL FEATURE

STAGED BY MR. CHARLES WESTON

"The Message in the Cocoanut"

RELEASED TUESDAY, FEB. 25th

SHANGHAIED FROM **NEW YORK** ON THE **EVE OF HIS WEDDING** THE **SOLE SURVIVOR** OF A **FIRE IN MIDOCEAN** BECOMES **KING OF A CANNIBAL ISLAND,** LEADS THE **SAVAGES IN BATTLE** AND IS SAVED BY A **MESSAGE IN A COCOANUT** PICKED UP ON **"CONEY ISLAND."**

IN TWO REELS (THE MUTUAL PROGRAM) **IN TWO REELS**

POWER'S PERFECT PROJECTION

POWER'S PERFECT PROJECTION

IN UNIVERSAL USE

POWER'S CAMERAGRAPH

No. 6A

USED In the big majority of houses throughout the world.

USED By all the big feature shows.

USED By all the prominent lecturers.

USED By over 65% of the trade.

Why don't YOU use it?

Let us send you our new Catalogue D giving complete details

MADE BY

NICHOLAS POWER COMPANY

90 GOLD ST. NEW YORK

THE LEADING MAKERS OF MOTION PICTURE MACHINES

POWER'S PERFECT PROJECTION

POWER'S PERFECT PROJECTION

CONGRESS NOISIA 1913

MAR 6 1913

MOVING PICTURE NEWS

VOLUME VII
No. 9

MARCH 1
1913

LIBRARY OF CONGRESS
MAR 7 1913

PRICE
TEN
CENTS

WARREN KERRIGAN AND
PAULINE BUSH
in "An Eastern Flower"
American Film Co. release March 22d.

MAJESTIC

REFINED COMEDY

SUNDAY, MARCH 2nd

"A Kimona Tragedy"

A Comedy So Human, So Funny, So Irresistible, That It Is

In a Class By Itself

TUESDAY, MARCH 4th

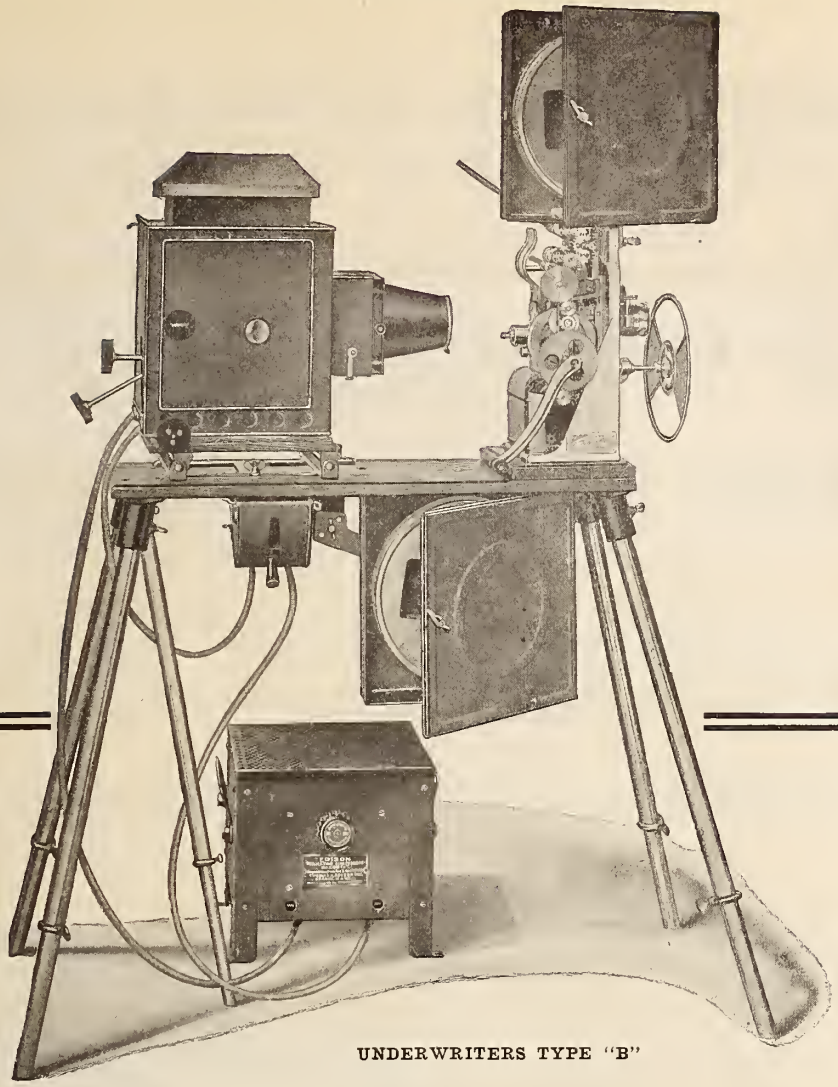
"Brass Buttons"

MISS LAURA LYMAN

And the Popular MAJESTIC Players in George Hennessy's Cleverest Comedy.

INSIST UPON BOTH RELEASES

(THE MUTUAL PROGRAM)



UNDERWRITERS TYPE "B"

THE EDISON KINETOSCOPE

Are your profits being eaten up week after week by the cost of repairing your moving picture machine? If so you might as well make up your mind right now to do one of two things—either go out of business or get the machine that is built to *last*—the Edison Kinetoscope.

The Edison Kinetoscope stands up to the work day in and day out, month after month. It soon saves its cost over a cheap machine by the saving in repair bills alone. And it operates easily, simply and economically—projects pictures that are clear and rock-steady. If you want to go the easiest, quickest road to prosperity, go with the Edison Kinetoscope.

Price, with Rheostat, 110 volts, 24-40 amperes.....$225.00
Price with 110 volt, 60 Cycle Transformer.....$245.00

Send today for Catalog 500 and a copy of the Edison Kinetogram.

CURRENT EDISON FILMS

March 1—"The Photograph and the Blotter," by P. N. Vekroff. Dramatic. 1,000 ft.
" 3—"Curious Scenes in India." Scenic. 400 ft.
" —"Superstitious Joe." Comedy. 600 ft.
" 4—"Ann," by Richard Ridgely. Dramatic. 1,000 ft.
" 5—"A Letter to Uncle Sam," by Arthur Lenox. Comedy.
" 7—"The Lost Deed," by Alice M. Yolton. Dramatic. 1,000 ft.
March 8—"The Priest and the Man," from "The Going of the White Swan," by Sir Gilbert Parker. Dramatic. 1,000 ft.
" 10—"Bees and Honey," showing the Life in a Beehive. Descriptive-Educational. 350 ft.
" —"It Wasn't Poison After All," by Mark Swan. Comedy. 650 ft.
" 11—"Jan Vedder's Daughter," a story of old New York, by Gordon V. May. Comedy. Drama. 1,000 ft.
March 12—"A Modern Horse," Descriptive. 350 ft.
" —"Aunt Elsa's Visit," by Charles M. Seay. Comedy. 650 ft.
" 14—"A Youthful Knight," by Anne and Bannister Merwin. Comedy-Drama. 1,000 ft.
" 15—"The Gauntlets of Washington," a story of 1830, by Bannister Merwin. Dramatic. 1,000 ft.

THOMAS A. EDISON, Inc.
274 LAKESIDE AVENUE, ORANGE, N. J.

Gaumont

STATE RIGHT OPPORTUNITIES

IN NEW YORK, WESTERN PENNSYLVANIA, OHIO
AND PARTS OF SOUTH AND NORTHWEST ON

GAUMONT FEATURE FILMS

INCLUDING AMONG OTHER FEATURES

"The Union Eternal"

THREE REELS

SAMPLE POSTERS, HERALDS, LOBBY DISPLAY, SENT ON REQUEST

GAUMONT CO.
Flushing, New York City

Gaumont

THE INDIAN PLAYERS PRESENT

THEIR PASSION PLAY

HIAWATHA

FOUR PARTS OVER 4000 FEET

150 REAL INDIANS

A SPECTACULAR PRODUCTION OF RARE BEAUTY

STATE RIGHTS SELLING

WIRE WRITE OR CALL

1, 3, and 6 SHEET LITHOS
PHOTOS READING MUSIC

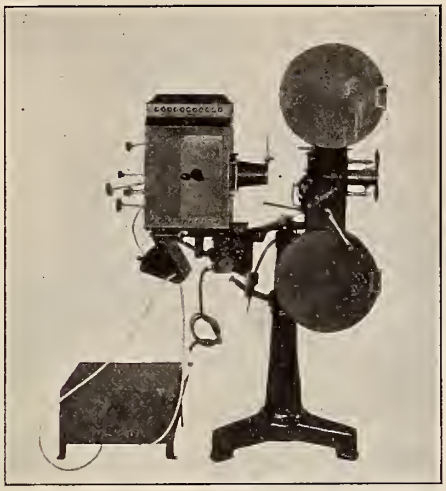
F. E. MOORE, 1212 Times Bldg.
NEW YORK

CALAMITY ANNE, DETECTIVE
A Farce Drama depicting the popular female hanger-on of a mining camp of '47.
Release Date, Monday, March 10, 1913.

BROTHER LOVE
A drama of the beautiful West portraying heart interest and noble sacrifice.
Release Date, Thursday, March 13, 1913.

THE ORPHAN'S MINE
A gripping Western drama of a miner's struggle for the love of an orphan.
Release Date, Saturday, March 15, 1913

AMERICAN FILM MANUFACTURING COMPANY
6227 Evanston Avenue, Chicago



Simplex

THE

BEST PROJECTING MACHINE IN THE WORLD

Ask the man who has one

CAN BE BOUGHT THROUGH ANY OF THE FOLLOWING BRANCH OFFICES OF THE

MUTUAL FILM CORPORATION

COLORADO—Denver, Mutual Film Corporation, 21 Iron Bldg.
CONNECTICUT—Bridgeport, Park Film Exchange, 15 Fairfield Ave.
New Haven, Yale Motion Picture Co., 94 Church St.
DISTRICT OF COLUMBIA—Washington, Mutual Film Corporation, 428 Ninth St., N. W.
GEORGIA—Atlanta, Mutual Film Corporation, 81 Marietta St.
ILLINOIS—Chicago, H. & H. Film Service Co., 363 Monadnock Bldg.
H. & H. Film Service Co., 363 Monadnock Bldg.
Majestic Film Service Co., 216 N. Fifth Ave.
Mutual Film Corporation, Harris Bldg.
INDIANA—Indianapolis, Mutual Film Corporation, 217 N. Illinois St.
IOWA—Des Moines, Mutual Film Corporation, Fourth & Locust St.
LOUISIANA—New Orleans, Mutual Film Corporation, Maison Blanche Bldg.
MARYLAND—Baltimore, Continental Film Exchange, 28 W. Lexington St.
MASSACHUSETTS—Boston, Mutual Film Corporation, 32 Bolyston St.
Springfield, Mutual Film Exchange, 318 Fuller Bldg.
MICHIGAN—Detroit, Mutual Film Corporation, 97 Woodward Ave.
Grand Rapids, Mutual Film Corporation, 7-8 Hawkins Bldg.
MINNESOTA—Minneapolis, Mutual Film Corporation, 440-445 Temple Court.
MISSOURI—Kansas City, Mutual Film Corporation, 214 E. Twelfth St.
MONTANA—Butte, Mutual Film Corporation, Illinois Bldg.
NEBRASKA—Omaha, Progressive Film Exchange, 1417 Farnam St.
NEW JERSEY—Newark, Royal Film Exchange, 286 Market St.
NEW YORK—Buffalo, Mutual Film Corporation, 272 Washington St.
New York City, Empire Film Company, 150 E. Fourteenth St.
Great Eastern Film Exchange, 21 E. Fourteenth St.
Metropolitan Film Exchange, 122 University Place.
Western Film Exchange of N. Y., 145 W. 45th St.
NORTH CAROLINA—Charlotte, Mutual Film Corporation, Carson Bldg.
OHIO—Cincinnati, Mutual Film Corporation, 17 Opera Place.
Cleveland, Lake Shore Film & Supply Co., 106 Prospect St.
Columbus, Buckeye Lake Shore Film Co., 422 N. High St.
Toledo, Superior Film Supply Co., 410-412 Superior St.
PENNSYLVANIA—Philadelphia, Union Film Service, 142 N. 8th St.
Continental Film Exchange, 902 Filbert St.
Wilkesbarre, Mutual Film Exchange, 61 S. Pennsylvania Ave.
SOUTH DAKOTA—Sioux Falls, Mutual Film Corporation, Emerson Bldg.
TENNESSEE—Memphis, Mutual Film Corporation, Kallaher Bldg., 5th floor.
TEXAS—Dallas, Mutual Film Corporation, 1807 Main St.
UTAH—Salt Lake City, Mutual Film Corporation, 15 McIntyre Bldg.
WISCONSIN—Milwaukee, Western Film Exchange, 307 Enterprise Bldg.
CALIFORNIA—Los Angeles, Golden Gate Film Exchange, 514 W. 8th St.
San Francisco, Golden Gate Film Exchange, 234 Eddy St.
MISSOURI—St. Louis, Swanson-Crawford Film Exchange, Century Bldg.
OREGON—Portland, Film Supply Co., 385 Alder St.
PENNSYLVANIA—Pittsburg, Pittsburg Photoplay Co., 412 Ferry St.
WASHINGTON—Seattle, Film Supply Co., Seattle.
CANADA—Alberta, Canadian Film Exchange, Calgary.
Gaumont Co., Calgary.
Manitoba, Canadian Film Exchange, Winnipeg.
Montreal, Gaumont Co., 154 St. Catherine St., W.
Toronto, Canadian Film Exchange, 32 Queens St., E.
Gaumont Co., 48 Aiken Bldg.

Catalogue B fully describes this PEERLESS PROJECTOR

Made and Guaranteed by

THE PRECISION MACHINE CO.

317 East 34th St. **NEW YORK**

Pilot Films

ONE REEL FEATURES ONE EVERY WEEK

Six Color 1 Sheet and 3 Sheet Posters in Gilt Frames

TO THE TRADE

I strongly recommend this picture to all exchanges, Theatres, Schools and Colleges.

It is a GEM far ahead of our expectations.

Geo. A. Magie

"How The Spirit of '76 Was Painted"

RELEASED MARCH 6th

Few are acquainted with how the famous artist Willard came to make this celebrated painting for the Philadelphia Centennial, 1876. The Moving Picture we have made of it will be one of the remarkable films of the year.

PILOT FILM CORPORATION, 120 School Street, YONKERS, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office.

Volume VII **March 1, 1913** **Number 9**

THE EXHIBITOR

NOWADAYS the poor exhibitor seems to be "between the devil and the deep, deep sea." He seems to be harassed by reformers and buffeted from pillar to post by city officials, until, poor man, he hardly knows whether he can call his soul or his theater his own. What with children's bills, censorship boards, fire restrictions and remodeling, he is a pretty hard-pressed individual. His advisers are legion, but all the advisers have an eye to the main chance, inasmuch as they are looking to their own pocket. The usual question comes up, If I patronize these exhibitors, or if I boost their cause, what is there in it for me? These, and sundry lawyers, are trying to make great capital out of the various movements as above mentioned; trying to frighten the poor exhibitor into all manner of things, so that they may pocket their fees out of his extremity. It is perfectly true legislation adverse to the exhibitor is being proposed in practically every large city in the States, and the only way to fight against these adverse methods is organization.

It is often a wonder to me why these very eminent and right reverend gentlemen do not call into their comcil some of the exhibitors' associations and discuss the matter pro and con for the mutual benefit of both parties; then some method might be found to strike the happy medium. Censor boards of various degrees of goodness or caliber are being formed, all with a view of eliminating films that are unfit to be exhibited before women and children. It was very interesting to watch the experiment in Cleveland, where, on Wednesday, February 19th, the figures regarding the city censorship of films were made known. Samuel Bullock, of the Lake Shore Film Company, reported the city had inspected 133 films handled by his company, containing 121,000 feet of pictures, and out of this large number the censors, Messrs. Bartholomew and Hunter, had rejected only nine feet of film. These figures are accurate and show the high class of subjects made by manufacturers.

The censors above named are acting under temporary arrangements between Mayor Baker, the film exchanges and exhibitors Exhibitors had no voice as to the men appointed, both of whom are idealists, both claim to be sociologists, and both are deeply interested in child welfare and similar work for the moral uplift of the masses. This result of the first thirty days' test of releases in Cleveland show conclusively that the moral cleanliness of the daily program is beyond criticism. I take it that the programs are the same the whole country over, and this first record of actual figures in Cleveland should be taken advantage of in other cities, and exhibitors should fight to a finish any attempt at censorship other than that already acknowledged throughout the trade.

State censorship will give results as demoralizing and diverse as one can imagine, and IF the censorship can be eliminated or kept away from politics and from any special legislation much good will be accomplished. I am sure all my readers will agree with me when I say that such a result of nine feet out of 121,000 is not worth troubling about. It shows conclusively that the manufacturers are fully awake to the conditions which confront them; only let the exhibitor have a voice in the selection of his program indiscriminately among all the manufacturers, and the results would be such that the legislation proposed in the nature of children's bills and such like ilk would become obsolete. The voice of the purist would be silenced, and the exhibitor would be left in peace to follow out in his own way the trend of his aspiration.

One great help to bring this about will be the solidification of every local league into the body of the National. Reports from all over the country show that new organizations are being formed under the wings of the National. All this is as it should be, and I am looking forward to the day when the exhibitor shall become the main arbiter of his own fate, both collectively and individually. To this end a great step forward can be accomplished by every exhibitor setting aside April 8th to aid the National organization, and incidentally that of his own State. This idea originated at the semi-annual National Vice-Presidents' Conference at Columbus on January 22d and 23d last, when the following resolution was unanimously adopted:

> Resolved, That Tuesday, April 8, 1913, be designated as Motion Picture Exhibitors' Day, and that all members of this League in every State are requested to contribute 10 per cent. of their gross receipts on that day for the purpose of carrying on the splendid work now being done

by the League; 5 per cent. to be sent to the State Treasurer for the benefit of each State League, and 5 per cent. to be sent to C. M. Christenson, secretary, 703 Euclid avenue, Cleveland, O., for the benefit of the National League.

What does such a resolution mean if it is not adopted by every individual exhibitor throughout the country? Nothing, absolutely nothing, but if every man will do his duty on April 8th it will result in such an influx of money into the funds of the exchequers that the National League will become the most powerful organization for good throughout the world. Just let us get a little into figures and see how it will work out. Assuming that every theater in the country on the average takes in on April 8th $100 (a very small percentage surely), 10 per cent. of this means $10. There are approximately 10,000 theaters in the country. This means a collection of $100,000. Divide this up into half, $50,000 goes to the National, while the other $50,000 is divided among the States. It is only a little thing; it is a mere drop in the ocean. Not a single member will miss it, and yet what a vast amount of good can be accomplished in the hands of the various officers and organizations. This money, carefully handled, would do more to combat adverse and uncalled-for legislation than can be accomplished without it. How much better it will be when every exhibitor is free from such grandmotherly laws as are already on the statute books of the States?

I, personally, have visited about half the theaters of Greater New York. I have watched the crowds, I have taken note of the pictures, and while some of the pictures are silly in the extreme and poor photographically, also in the general make-up, yet, on the whole, the audiences, men, women and children, have been well pleased with what they have seen. The power of the picture to educate the children is, as I have said many times before in these columns, one of the most powerful levers the educationalists and, incidentally, the exhibitor can use. They are a pleasure and a delight to the children wherever exhibited, and in my opinion it is a sin and a shame, a crying shame, to debar children from such harmless, innocent recreation, such as is provided by the various exhibitors in New York City.

"Lives of great men all remind us,
We should make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time,"

is a quotation from one of the greatest of poets, and what better means could be employed than depicting on the picture screen lives of contemporary men of to-day, all to be used in the education and advancement and good of the various audiences in the Cinematograph theater? Science in all its branches, astronomy, and I would that the ancient mother of astronomy—astrology—might be taught by the aid of the picture. When we take into consideration that approximately ten to twelve millions of people visit the theaters every day, what a vast audience receiving instruction from the pictures is this? The moving picture is practically the newspaper of the boys and girls who will make the future generation and citizens of the States, and it is the exhibitor who is the greatest of all educationalists. All unknowingly he is giving instruction through the eye and the brain and bringing foreign countries, with the varied scenes found therein, before this vast school, and what is more honorable than the "Exhibitor Schoolmaster," who is endeavoring by every possible means in his power to make every little theater a village schoolhouse, a village playhouse, a theater of the poor?

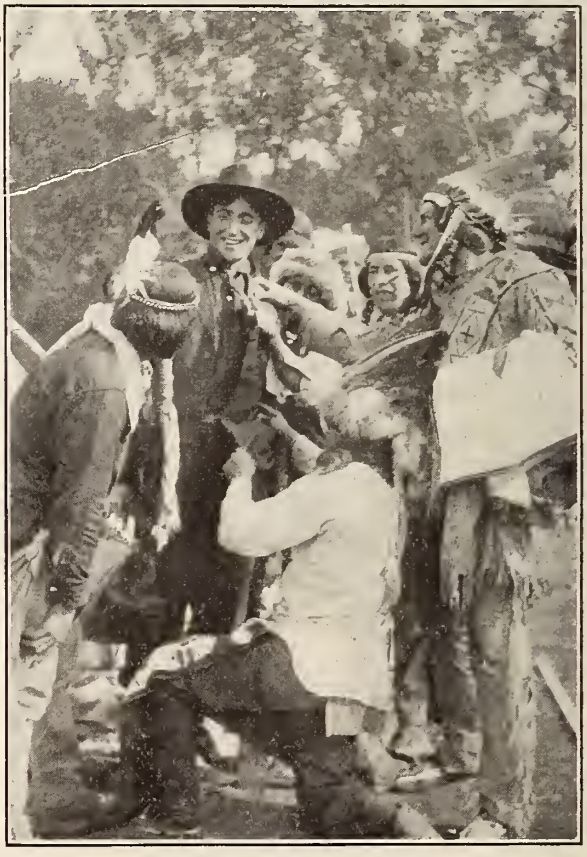
MUSIC AS AN ASSET TO THE PICTURE THEATRE

EXHIBITORS as well as picture playing pianists and musicians will find much to interest them by closely following the "Picture Music" articles of our Mr. Ernst Luz. Nothing can add such a tone of refinement to the picture theater as pleasing and entertaining music, effectively and appropriately set. It has required much effort and persuasion on the part of Mr. Luz to influence the music publishers to co-operate with him along lines suggested in accordance with his views, which are highly commended in every mail. Mr. Luz is the only educational writer on "Picture Music" in the United States to-day; he writes exclusively for the News. Being a professional musician, he comes in daily contact with the many difficulties; his personal experiences are the basis of all his articles. For creating a higher standard for the picture theater his ideas are invaluable, and his article on another page is worthy of careful perusal.

Alfred H. Saunders.

Mr. T. J. Carrigan, familiarly known as Tom Carrigan by a wide circle of enthusiastic admirers, has returned to the Chicago studios of the Selig Polyscope Company and will shortly be seen in a series of pictures well adapted to his talents.

Montgomery and Stone and Miss Elsie Janis, with the members of the company presenting "The Lady of the Slipper," were guests of the Kinemacolor Company of America at the matinee exhibition of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" at the Carnegie Lyceum, New York, on February 4th.



THE FLAMING ARROW
(2 Reel) 101 Bison—March 11th.

THE CRIMSON CROSS

(Eclair Feature in Three Parts)

March 5th is the date on which the above mentioned three-part Eclair feature will be given its first public presentation. There is no doubt that "the Crimson Cross," which gives a very beautiful and lucid explanation of the significance of the "Rosary," will find great favor with moving picture theatregoers, as well as with a large majority of those who seldom, if ever, enter a theatre.

The first part of the picture is delightful in its atmosphere of puritanical simplicity and peacefulness. Julia Stuart as Martha Corey and Millie Bright as Priscilla Corey do much to preserve this charming quality of the picture.

One of the most effective scenes of the play is entitled "Evening." Here the Puritans are seen in solemn procession entering the church, their quaint figures standing out in bold relief against the quiet, hazy background of the twilight hour.

In this picture with the pretty love story of a Spanish

SCENE FROM "THE CRIMSON CROSS"

sea captain and the beautiful Puritan maiden, Priscilla, there is interwoven with remarkable smoothness a series of tableaux depicting the symbolic meaning of the Holy Rosary. Attacked and imprisoned by the Puritans because of his demonstration of love for Priscilla, the captain is pictured in his rustic prison cell telling the mysteries of the Rosary to Priscilla, who, seeking to aid him to escape, has been intentionally locked in the prison by the keeper. The following is the order in which the visions are flashed before the wondering Puritan maiden:

1st. The Annunciation by the angel to the Virgin Mary.

2nd. The Visitation of Mary to Elizabeth.

3rd. The Nativity—Birth of the Saviour in the stable, surrounded by the adoring Magi and wondering animals.

SCENE FROM "THE CRIMSON CROSS"

4th. The Presentation of the Infant Jesus to Saint Simeon at the Temple.

5th. The Boy Jesus at the Temple confounding the priests by His wisdom, led forth by anxious parents.

1st. The Agony of Christ in the Garden of Gethsemane.

2nd. The Scourging of Christ in the courtyard of Pilate's palace. The soldiers urged on by the angry mob.

3rd. The Crowning of Jesus with Thorns, much to the joy of the howling populace.

4th. Jesus on the way to Calvary, carrying His Cross, followed by the jeering mob and a few faithful ones not daring to show their sorrow, save one, St. Veronica, who gives Him a cloth to wipe His face, and the miracle of the Agonized Face appearing on the cloth.

5th. The Crucifixion, where we depart from the usual view of Christ on the Cross and instead give the rending of the curtain in the temple, which, as it falls, discloses the old City of Jerusalem, and outside the walls on the fatal mount are seen the three crosses with their victims thereon. An astounded priest views the scene then turning to Heaven asks which is the true God. The sky darkens, lightning flashes and smoke issues here and there.

1st. Roman soldiers casting dice for the raiment of the Christ are surprised and horrified by noises; the raising of the lid of the tomb and Christ issuing forth and ascending into the air.

2nd. The Ascension. Mary and Christ's disciples repaired to the spot appointed by the Saviour. He suddenly appeared in their midst and with final instructions slowly ascended into heaven.

3rd. The Descent of the Holy Ghost upon Mary and the Eleven Apostles.

4th. The Assumption of the Blessed Virgin, slowly ascending to heaven accompanied by Angels.

5th. The Crowning of the Blessed Virgin, Queen of Angels and Saints in Heaven.

At the close of the story when the little maid Priscilla steals back to her father's house, and he in words of bitter denunciation bids her go, there is a most affecting scene where her mother, Martha Corey, opens the Bible and draws the attention of the angry father to the following passage:

"For if ye forgive men their trespasses, your heavenly Father will also forgive you."

"But if ye forgive not men their trespasses, neither will your Father forgive your trespasses." Matthew 6: 14, 15.

Which he reads, and turning to Martha says: "You are right." He extends his arms and folds his daughter to his bosom.

POWER'S 6A AND VITAGRAPH PLAYERS AT PLEIADES CLUB

On Sunday evening, February 23rd, the Pleiades Club gave a dinner at the Hotel Brevoort in honor of the Vitagraph players.

The toastmaster, Commodore J. Stuart Blackton, demonstrated his ability as a speaker in a witty and felicitous address.

The pictures were all excellent and were projected by a Power's No. 6A with rock steadiness.

A large and enthusiastic audience appreciated the program which follows:

1. Overture, Mr. Alfred J. Doyle at the piano.
2. Mr. Ralph Ince in his wonderful portrayal of Abraham Lincoln presenting the one-act drama

The Seventh Son

Cast

Abraham Lincoln.....Mr. Ralph Ince
The Widow.....Mrs. Mary Maurice
Lieutenant .....Mr Frank Mason

3. Zena Keefe .....The Dainty Comedienne
4. Vitagraph Life Portrayals. Pickwick Papers.
   Featuring Mr. John Bunny in the adventure with Mr. Alfred Jingle.
5. John Bunny .....Himself
6. Master Kenneth Casey in songs and impersonations.
7. Vitagraph Life Portrayals
   (a) International Motor Boat Races at Huntington, L. I.
   (b) Yachting at the Atlantic Yacht Club.
   (c) Everybody's Doin' It.

MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK

A meeting of the exhibitors was held on the 18th day of February, at the Union Square Hotel, three hundred exhibitors being present. This special meeting was called for the purpose of providing ways and means of combatting unjust laws or rulings which have been enacted against moving picture theatres.

Mr. Rogers, our counsellor, made a very lengthy speech in connection with the ruling of the Special Sessions judges, to the effect that any member violating the standee law will probably receive a prison sentence. He quoted the law and advised all members not to violate this ordinance.

A motion was made and carried that the following members go to Albany and attend the hearing on the amendment to the Children's Law, which is to be heard before the Codes Committee at 2 p. m. Wednesday, the 19th inst.

The following are the representatives sent by the Exhibitors' Association of New York City; Mr. Samuel H. Trigger, Mr. Harold W. Rosenthal, Mr. Rudolph Sanders, Mr. William Hilkemeir, Mr. G. H. Bristol, Mr. William Brandt and Mr. A. A. Corn.

The following officers from their respective locals will also be in attendance at the hearings: Mr. George F. Wright, president, Albany local; Mr. L. C. Smith, second vice-president, Schenectady; Mr. E. O. Weinberg, first vice-president, Troy; Mr. J. C. Rosenthal, treasurer, Troy; Mr. J. E. Weidman, secretary, Albany, N. Y., in fact the Albany local will be represented in full force. Mr. William Douque, president of the Utica local, and Messrs. J. E. Reardon, secretary, and H. J. Lux, treasurer, of Utica. Mr. J. H. Morgan, president of the Syracuse local, and Mr. W. J. Lowery, treasurer, and E. M. Day, of Syracuse. Mr. A. N. Wolff, president of Rochester local, and W. G. McGreal, secretary. Mr. Harry Marsey, president of the Buffalo local, and Mr. Joseph Friedman, treasurer. Mr. H. L. Fox, president of the Binghamton local, and R. M. Davidson, secretary. Mr. M. D. Gibson, president of the Elmira local, and Mr. John C. Davis, of Saugerties, state treasurer.

In addition to these exhibitors above named there will also be present many heads of civic and religious organizations who are in favor of the passage of this bill, and also Mr. W. B. F. Rogers, counsel for the association, and Mr. Thomas Bannon, associate counsel.

The exhibitors have decided to hold a banquet in the very near future, and all the heads of the city departments and many well-known officials will be invited guests.

POWER'S INSTALLATION

A Power's Cameragraph No. 6A and extra mechanism have been installed by the Peoples Vaudeville Company in the Mt. Morris Theatre, Fifth avenue and 116th street, New York City, and a No. 6 in the Y. M. C. A., of Wooster, Mass., through Chas. E. Schneider & Co., of Springfield, Mass.

BRASS BUTTONS
Majestic release March 4th.

FEATURE FILM MEN ORGANIZE

The first regular meeting of the Feature Film Renters' Credit Association of Ohio was held in Cleveland, February 10, at the offices of the International Film Company, of which Mr. Siegel is manager, and was elected secretary and treasurer of the newly formed organization. Mr. Dupius, of the Central Film Company, of Lima, was elected president.

The exchanges in this association are:

The Central Feature Film Company, Lima; the U. S. Feature Film Company, Cleveland; United Feature Film Company, Toledo; Ohio Feature Film Company, Cleveland; Royal Feature Film Company, Columbus; Herman J. Garfield's Amusement Enterprises, Cleveland; International Feature Film Company, Cleveland, and Exclusive Feature Film Company, Cleveland.

Mr. Siegel writes us that they have made big progress at their first meeting. A committee has been appointed to call on the mayor in order to overcome difficulties in securing censorship for their films.

The object of this association is to protect the feature film men from bad accounts and to be represented in different parts of the state, so that one member can take care of another member's interests in different cities throughout the state.

FEATURE FILM SALES

The Prince Feature Film Company of Philadelphia has purchased the Gaumont state right feature "In the Claws of the Leopard" for Eastern Pennsylvania, Delaware and Maryland. Also for this territory this company has contracted for "The Race for the Millions," "The White Glove Band," "In the Grip of the Vampire" and "The Bridge of Sorrow."

The M. & F. Feature Film Company of Chicago have bought the rights for the State of Illinois on "In the Grip of the Vampire" and "The White Glove Band."

The Golden Gate Film Exchange are handling the Gaumont features in the States of California, Nevada and Arizona.

C. C. Chenoweth, of Kansas City, has purchased "In the Land of the Lions" for the States of Tennessee, Arkansas and Oklahoma.

S. S. Hutchinson, president of the American Film Mfg. Company, is now sojourning up and down the California coast in search of scenics of an unusual and interesting kind.

On the present trip Mr. Hutchinson proposed to make a new scenic of San Francisco from an angle never before covered. He will also make a series of unique industrials in upper California. He has with him Mr. R. D. Armstrong, one of the American's best camera men and a former scenario editor, which assures not only the best of photography, but the natural abilities of a scenario editor in the selection of subjects.

Commencing with the first week in March Eclair's release days will be Sunday and Wednesday, instead of Sunday and Thursday as formerly. The Wednesday's release will henceforth be one of their splendid features.

IMPETUOUS JIM
Punch release March 6th.

OHIO STATE LEAGUE

Western Union Special to the Moving Picture News, Columbus, Ohio, February 25, 1913

At a meeting of the motion picture exhibitors of Ohio, held at the Neil House, Columbus, Ohio, prominent among those present were President Neff, of Cincinnati; National Secretary Christenson; Mr. Schwartz; Mr. Morris, of Cleveland; W. R. Wilson, of Columbus, and W. C. Settis, of Toledo. Mr. Neff read and explained the censor bill now before the Ohio legislature. After his explanation with one or two slight changes every exhibitor present was perfectly satisfied with the bill. If the bill is passed as drawn by President Neff it will be the means of saving the day for the exhibitors' film exchanges and manufacturers in the state of Ohio and other states as well. It will eliminate all municipal censor boards. A special feature of the bill which was heretofore misunderstood by many provides a national censor congress, legally constituted, which, if concurred in by two or three other states, will eliminate all other censor boards and the congress will censor the pictures for the entire United States without one extra cent of cost to the manufacturers, exhibitors or film exchanges of other states, provided the other states endorse the censor congress provided by the Ohio state censor bill.

J. A. MADDOX, Pres. Columbus Local No. 4.

COLUMBUS, OHIO, FEBRUARY 26, 1913

Western Union Special to the Moving Picture News

A conference of the members of the Exhibitors League of Ohio held here to-day in reference to proposed state censor bill now pending in the legislature. All parties endorsed the bill after a few changes were made. We think it is the best possible to accept at this time, owing to conditions arising in most of the municipalities in this state. The ultimate results of this bill will help manufacturers, film exchanges and exhibitors. Ohio exhibitors are now solid for the bill.

M. A. NEFF, National President,
C. M. CHRISTENSON, National Secretary.

New York Branch Motion Picture Exhibitors League

Samuel H. Trigger, president of the State League, with Harold W. Rosenthal, secretary, and W. B. F. Rogers, counselor, left New York on Tuesday, February 25th, to attend the banquet of the Buffalo exhibitors at which the Mayor and the leading officials of Buffalo were booked to be present at the Statler Hotel.

On Thursday, February 26th, a special meeting was arranged for the purpose of promoting the welfare of the Buffalo exhibitors, and to induce the whole of the exhibitors in Buffalo and vicinity to join the league. On the termination of the meeting Messrs. Trigger and Rosenthal will make a tour of the upstate locals, visiting Syracuse, Rochester, Binghamton, Utica and Elmira.

By an error in our last week's issue the names of Carl W. Storant, Rochester, and Messrs. P. Hofmeister and E. O. Weill, of Buffalo, were omitted from our list of representatives at the hearing which took place at Albany on the children's bill.

HORACE VINTON'S WORK

A recent cablegram from London announces the fact that W. B. Gray, president of the Comet Film Company, disposed of sixteen negatives of the Comet's most important releases immediately after showing them. Among the number "A Bachelor's Romance," "Two Women and One Man," "Reformed by Stratagem," "Reaping the Harvest," "Moonshiner's Task," "My Wife's Birthday," and others were written and produced by Horace Vinton.

Mr. Vinton's efforts in the past with the American, Shamrock and Comet companies have met with universal approval. In addition to a varied experience in the Cinematography industry, he has been prominently identified with dramatic work for many years past, both as actor and stage director, and only recently returned to New York after a special engagement of ten weeks.

AN INTERESTING FEATURE EXHIBIT FOR COMING EXPOSITION

, New York, February 25, 1913.

Editor, Moving Picture News,

My dear Mr. Saunders:

Desirous as I always am of keeping you posted of anything new that may transpire in reference to the coming exposition of the motion picture art, I beg to call your attention to the novelty display that will be made by the American Machine Company, manufacturers of the Standard machine.

Their Mr. Eric Morrison informs me that it is the company's intention to give a demonstrative exhibit in the manufacture of different parts of the Standard machine, and it is their intention to have four lathes in actual operation. One for cutting star wheels, one for grinding star wheels, one for cutting sprockets and one for grinding sprockets.

This exhibit no doubt will be very interesting to the general public who have never had an opportunity of seeing this work in actual progress.

They will also exhibit their 1913 model of the Standard machine, and are having the model of their 1914 machine made by hand and will be shown for the first time at the exposition.

Since my last letter to you a number of contracts have been closed for space and applications are coming daily to our offices in the German Bank Building, which is a very busy place at the present time.

The foreign mail is getting to be tremendous and applications are coming in daily for space, terms, etc.

With very best wishes, I remain,

Yours very truly,
F. E. SAMUELS, Secretary.

RUMORS OF LARGE SYNDICATE ENTERING THE MOVING PICTURE FIELD

One of the most pretentious moves for the advancement and elevation of the moving picture, so says Dame Rumor, is about to shape itself for action. It is whispered that two of the biggest theatrical interests in the country, namely, Klaw and Erlanger and the Shuberts, who have recently agreed to make mutual concessions in booking arrangements.

The question which has arisen since the above mentioned terms have been arrived at between these two large theatrical factions, of what will become of the theatres in the various cities when Klaw & Erlanger and the Shuberts have agreed on these mutual concessions, will find its answer in the anticipated plan of utilizing them for the exhibition of large moving picture productions. It is said that corporation papers with a list of directors have already been filed at Albany for an organization which will present in picture form the biggest dramatic hits of the past five or ten years, for most of which, it is said, the organizers have secured the moving picture rights.

THE GREATER LOVE
American Film Co. release.

For Those Who Worry O'er Plots and Plays

Protecting Ideas

A NEW YORK pictureplaywright and editor says he has decided to copyright his ideas. "I have been assailed by so many claimants and put to so much trouble that I propose to keep a diary of my ideas and copyright the good ones, if necessary," he writes. He doesn't claim that other people cannot think of the same ideas, but he believes that if he thinks out a new twist or angle on them first he will be able to prove that he thought them at a certain hour and put the legal stamp on them. What a blessing it was that no copyright law bothered the late W. Shakespeare when he turned on the idea tap and flooded the alembic of genius!

Now a Heavyweight

Giles R. Warren, Victor director, has breezed in from Havana, Cuba, carrying six added pounds of avoirdupois. He says he just loves the Isle of Sunshine, but the $25-per-day handout to the patriotic Cubans forbids permanent residence on the part of a mere director of moving picture plays.

Editorial Change

According to a notice we have received, Russell E. Smith, who has been in charge of the scenario department of The Magazine Maker, has left that magazine for an editorial desk elsewhere.

Biffs and Boosts

We inaugurate a new department. It is called "Biffs and "Boosts." Here are some recent "Biffs" and some recent "Boosts" which add to the editorial joy-of-living:

William Lord Wright is a LIAR when he says we have no "Photoplay Building."—The Photoplay Dramatist.

Thank you for securing me a better price for my scenario. You are a friend indeed.—Mrs. Arthur Moore, Tenn.

You know whereof you write, and editors and writers are grateful.—Giles R. Warren, Director Victor Co.

The critic you employ has little experience.—In letter from a publication, the editor threatening a libel suit.

More power to you.—L. S. McCloskey, editor Lubin Co.

I like your work.—C. B. Hoadley, Universal Film Co. editor.

And Wright knows.—W. A. Thomas, in Photoplay Magazine.

Before I started to read "Plots and Plays" I never sold a script. By following your advice week after week I have sold three.—Wm. Owens, Can.

He is doing a good work.—Epes Winthrop Sargent.

Too much importance is attributed to you and others of your ilk. Your attacks on schools only help our business. We have instructed our attorney to see if we cannot start action against you for libel.—Correspondence School.

We value your name highly and thank you for consenting to act as judge in our Mystery Play Contest.—E. V. Brewster, Motion Picture Story Magazine.

I have learned more about script writing since reading your department than in two years of individual endeavor. Following your suggestion, I first forgot what the course of lessons taught me. I sold both the scripts since reading your comments.—Brooklyn, N. Y.

You are a fool, a mutt, and I only read your stuff in order to laugh.—Anonymous.

You are without a peer.—Horace Vinton, former director American Shamrock, Comet.

We want to keep in touch with you.—Lu Senarens, editor Moving Picture Stories.

I read the World and Photoplay Magazine script departments with disgust and turned to you hoping for relief. Your stuff is worse than the other two put together. I always tear out the pages of such rot from my trade papers.—Louisville, Ky., Corres., name indescipherable.

Not the least portion of the value of your work to writers is the habit of yours to write instructive and authoritative letters to correspondents. I have greatly benefited therefrom.—Miss Jennie Franklin, Kansas.

Our readers value your articles on scenario writing.—Editor Letenure, the Photoplay Author.

Marc Edmund Jones' Experience

Marc Edmund Jones, Chicago picture playwright, says to us:

> I note that you endorse the "get together" groups of picture playwrights and so I drop you a line of appreciation, and will say that all of us in the little Chicago group have benefited from our meetings, and that we will be glad to welcome to our membership any writer in Chicago who has one or more sales to his credit. We meet every other week; exchange comments, and view some of the current releases. I read your comments each week and enjoy them. I smiled at your unusual experiences. I have received a check in nine days from the same concern that has kept me waiting nearly five months. And the script that was snapped up in nine days, over a month ago, is being held and will not be produced until next summer, while I sent the assignment of copyright on a script to-day, the production of which was finished yesterday. It was produced before they could get the check to me and receive the blanks back. Verily, the ways of manufacturers are strange! Keep up the good work.

Sure, the ways of some passeth understanding, but at the same time, every editorial department has its own system of doing business, and so long as the check arrives in good time all is well. We suggest to Mr. Jones that the "get together" group take the name "Knights of the Round Table." You will remember that in English mythology, good King Arthur presided over a round table where at certain times Sir Knights and the ladies gathered and experiences aimed at many a "joust" and "bickering" were rehearsed. You folks gather round the table and rehearse your "jousts" with the festive script and your "bickerings" with the various editors. We want to see the writers in other cities follow the example of the Chicago group. Great benefit can be obtained from mutual experience meetings and good fellowship can be fostered. Give a social atmosphere to the meetings, serve light refreshments, and have members prepare and read papers on various subjects connected with the profession. We hope Mr. Jones will write to us more at length concerning the Chicago idea, for others are interested in the plan.

Another Proposition

We received another "scholastic" proposition the other day. A man we never heard of writes that he has a "course" in moving picture writing about ready for the press and he wishes to instruct his students to read some of the trade publications which "print moving picture items." Our correspondent would like to recommend the Moving Picture News and will do so in his "course" providing he receives a letter from us. If his "course" contained any merit he would recommend all trade publications and magazines without any letters, which would probably be used for advertising purposes. He will re-receive no letter from us.

"Up in the Air"

"Up in the air, tra, la, up in the air!" seemeth to be the ditty now being sung by Will T. Henderson, 3505 Michigan Boulevard, 'phone Douglas 7570, Chicago. We give his complete address so that Marc Edmund Jones can talk with him anent "The Knights of the Round Table." Mr. Henderson is in a quandary as his following letter will prove:

> First of all, I am a would-be, would-like-to-be and wish-the-Lord-I-knew-enough-to-be a successful pictureplay story writer. But, I declare, I don't know what to think—they've got me "up in the air." Who? Why, the so-called "schools," the publications on the subject by certain associations, also those by private individuals, scenario editors of magazines, scenario editors of motion picture companies, and, lastly, Miss Virginia West, in her "model scenario" published in the News—they've got me on the run. One says one thing about the proper preparation of details, another says exactly to the contrary. Now, the "last straw" that "sent me glimmering" was or is (to me) the astounding fact that her story entitled "The Old Flag Restored," is an exact duplicate in every detail, in form not in plot, of the style in which I prepare my first "mighty effort" in pictureplay story writing. Yet I was told by certain know-it-alls that my synopsis was too long and the scenario too verbose—dealt too minutely in detailed explanation of the action required; in brief the entire production was bad, but that the story was good. One says: "Cut down the number of your scenes to fifteen or twenty, fifteen if possible." Another says: "Use as many scenes as a clear, lucid picturing

of your story requires—forty if necessary." At motion picture theatres I have witnessed picture-plays containing forty-six scenes, including sub-titles; thirty-six, not counting sub-titles. They often contain thirty to thirty-five scenes. One of my scripts contained twenty-six scenes, some of them exceedingly short; the twenty-six scenes included the sub-titles being counted as separate scenes; that left, not counting sub-titles as scenes, about nineteen scenes, yet I was told I had too many scenes, to cut it down about ten scenes; that would have left about nine scenes, not counting the sub-title. "When doctors (supposedly constituted authority) disagree, who shall decide?" I cut the synopsis of one story down to about half the original length, and what do you suppose I got for that? "Synopsis too short." Can you beat it? In another, I cut down the length of the scenario by eliminating all really unnecessary words. Well, what do you think they slipped me for that? "Description of action too brief in explanatory details." Now, frankly, I believe Virginia West's style of preparation is the correct and most sensible one; however, I will admit I don't know.

In reply to Mr. Henderson we will state frankly that we are against the publication of "sample scenarios." Scripts that have been produced are sometimes convincing to the tyro when put in type, but most of them only tend to confuse the beginner. Experienced script writers do not carefully follow the "chalk-line and spirit-level layout." Most of the star writers have favorite markets and know the desires, and demands, and peculiarities of the certain editors and directors. They know whether the director they are supplying works strictly from synopsis, or likes elaborate and detailed business. Giles R. Warren is a director who works from a clean-cut, comprehensive synopsis. Others like both synopsis and action. We can only say that experience is the best teacher on the methods of preparing scripts for the various markets. Almost every editor and director has likes and dislikes which are absorbed in time by the advanced scribe. We repeat the statement so often made in this department, that when writing for the general market and not specializing, a synopsis of not exceeding 300 words, a cast, scene plat and scenic action should be used. An average script, single spaced, should not cover more than three or three and a half pages of 8½ x 11 MSS. We do it in that and you can, too. Leave the "36, 46 and 56" scenes to the director. Some directors have a habit of cutting scripts into "kaleidoscopic hops," but the average writer should stick to the number of scenes really necessary to properly develop and clearly put over the action. Use as few sub-titles as possible. We saw a picture last night with eighteen and the yarn with a little care could have been put over with two. Art is just as essential in writing sub-titles or leaders as art is essential in writing the synopsis. Both should be as brief, as comprehensive, and as clear-cut as possible. Both should tell a story. We read a script the other day, written by a versatile author, too. He has too many irons in the fire and his work is showing it. One leader read: "Home!" One word. An all-comprehensive word and an appealing sub-title.

When Mr Henderson cut down the synopsis of one story to half its original length, perhaps he cut out half the story the synopsis should have told the editor. When we advise writers to brief up their synopsis we do not mean to convey the impression that just a few lines of explanatory matter is all that is necessary. The synopsis while brief, should be comprehensive; it should seek to tell all the salient points in the story; tell them clearly and briefly; tell them straight from the shoulder without any word pictures or paintings.

"Mr. John A. Jones, a well-known and prosperous farmer, residing at Squedunk, while out walking at an early hour yesterday morning, slipped on the ice, which covered the sidewalk near his home, and, in the fall that he sustained, his left leg was broken Members of his family rushed to his rescue and he was carried into the house and Dr. Killem was called and cared for the injured man"

Here is a little story and it takes over seventy words to tell it. And here is just as comprehensive an account of John's misfortune:

"John A. Jones, Squedunk farmer, struck the icy sidewalk yesterday breaking his left leg."

Fourteen words to relate the same story. In the fourteen words we tell who fell, when, the occupation of the unfortunate, his place of residence, the extent of injury. It is reasonable to suppose that he was carried home and that a surgeon was called and reduced the fracture. Some writers seemingly believe that script readers are not endowed with sufficient brains to catch such logical results. Do not follow strictly the outlines of "sample scenarios" whether they be correct or incorrect. Be individual, put common sense into your work, be clear, but as terse as possible; study the picture screen, not as a source of entertainment, but for beneficial knowledge; read the stories of releases and keep your synopsis within 300 words. You can tell a whole lot in 300 words. With the many "schools" "professors" and house-organs seeking to instruct the script writer these days, there is little wonder that our friend, Mr. Henderson, clambered aboard an airship. Come down, Henderson, and attend to business.

Complaints Received

We have received complaints that money sent the editor of a monthly publication, printed at Cleveland for the ostensible instruction of script writers, is not returned when the money fails to arrive on "three months' trial offer." We have advised complainants to tell "Uncle Sam" all about it.

Pertinent Pointers

The play's the thing—and so is the title thereof.
There is always room for another good writer.
Develop your action but do not permit your plot to suffer.
First be sure you have a story to tell, then go ahead.
Avoid "fine writing," cultivate a clear style and weigh your adjectives.
Better write one good script every four weeks than four bad scripts.
Exhibitors are demanding a better class of pictures. Are you prepared to cater to this demand?
Comedy is hardest to write. The script that reads funny will frequently be mournful if filmed. A correspondent writes in that he is good on "ridiculous" plots. There are others.
Take your wares to the proper market. Selig might buy the story of the fierce tiger, but Imp couldn't use it.
Do not try to sell from synopsis. Send in a developed script unless otherwise ordered.
Never waste an idea. Keep every "bunch" you get and file them away. Some day they may prove golden.
If directors are well paid to visualize what authors write, authors should be well paid for furnishing the material.
"Tell them to study and keep on studying the picture screen," was the best advice a famous director could write in to us recently.
A good start is like coasting down hill to a trained script writer, for it suggests the entire story.
When the beginner conceives a strong climax he should remember that it is just the big ending of his story. Preliminary action should be made consistent and logical or else the climax may prove wortbless.

Picture Playwrights' Dinner

On Saturday, March 1, a picture playwrights' dinner will be served at the Taverne Louis. E. W. Sargent originated the feast and is the host. Marc Edmund Jones will represent the Chicago group of scribes, and Van Buren Powell is expected to lead in the members of "The Optimistic Order." Such social gatherings promote fraternalism and are worthy in every respect.

WM. LORD WRIGHT.

A CADET'S HONOR
Excelsior release March 10th.

LOIS WEBER AND PHILLIPS SMALLEY

These two artists are well known to the whole profession and to thousands of theatregoers. They are with the Rex Company, with whom they have been for several months past, and at the present time they are being featured by the Universal Film Company of this city.

Lois Weber still writes her own stories, and with Phillips Smalley assisting her are playing the leads and directing the work as of olden times. Some of their recent releases are "The Two Thieves," "In the Blood," "Troubled Waters" and the "Empty Box."

Phillips Smalley is getting some wonderful light effects, and the Rex is, as it always has been, the King of the Universal program.

GEORGE KLEINE'S RELEASES

"Nipped in the Bud" is the title of the Tuesday Cines. It describes the adventures of a young man who is sent to the city to study law, but soon neglects his work, because friends persuade him that he has great talent for the stage. On the same reel is a bright little comedy entitled "Wanted—A Husband." It tells of two old beaux who answer a wealthy widow's advertisement for a husband, and is very funny. For the Wednesday Eclipse "The Wages of Transgression" is a subject of considerable more than average dramatic merit. It tells of the attempts of a man who under the disguise of friendship attempts to bring dishonor to his friend's home by making unwelcome advances toward his wife, and the consequences, which are worked out in an interesting and highly dramatic manner.

"The Ideal of Her Dreams" is the Saturday Cines release. It deals with the experiences of a charming and somewhat romantic young girl who falls in love with a photograph of a handsome army officer. Day and night she dreams of her ideal and her infatuation soon leads to a complete estrangement from her sweetheart who has been her true friend for years. But her disillusionment is not long in coming. An old friend of the family, seeing the picture, claims to know the gentleman and offers to introduce her. She finds the "ideal of her dreams" to be an old gray-haired man who acknowledges that the picture is authentic, but was taken forty years ago.

The above illustration represents our friend Williamson Buckman, of Trenton, N. J. He is the most traveled amateur Cinematographer the world knows. He is an enthusiast of the work, and when abroad last year, his camera recorded events it is impossible for a professional to get. Cinematography is a "hobby" with him, and he is never so happy as when he has his beloved cameras near him and reading the Moving Picture News.

"HIAWATHA," THE INDIAN PASSION PLAY IN PICTURES

An event most interesting to critics and other thinking individuals occurred on Tuesday evening, February 25th in the Berkeley Theatre, New York, when Frank E. Moore exhibited to a large number of invited guests, including press representatives from the leading newspapers of the city, a four-reel motion picture production of Longfellow's poem, "Hiawatha."

"Hiawatha" as an outdoor play has been presented most successfully by Mr. Moore during the past few years with a cast of Indian players at various parks and private estates. These same Indians, some 150 strong, have participated in the most remarkable manner in the production of the picture play which is being handled by Mr. Moore from his office at Room 1212, Times Building, New York, as a states right proposition.

At the above mentioned presentation in the Berkeley

SCENE FROM "HIAWATHA"

Theatre Robert Stuart Pigott recited the lines of the poem as the picture play was being enacted upon the screen. An overture of Ojibway music rendered by a capable orchestra preceded the opening of the picture, which consumed from an hour and three-quarters to two hours in its projection.

The picture production of "Hiawatha" as presented by Mr. Moore is delightful. The true atmosphere of the poem has been secured, and is maintained throughout. It is intensely interesting to note the work of these full-blooded Pagan Indians. There is a dignity, a strong dramatic instinct and a natural grace about the American Indian that cannot be denied and which asserts itself most strongly in this film production of "Hiawatha." Natural and free from affectation as children, they participate in the action of the play in a manner that is most delightful. The graceful poses and the deliberate action of the erect figure of the youth who played the

SCENE FROM "HIAWATHA"

role of Hiawatha was a revelation of dignified and vigorous manhood; and the simple coyness of manner and the mirthful smile of Minnehaha were delightfully interpretative of "Laughing Water." The mischief-loving Paw-Puk-Keewis must not be forgotten in our criticism, for he with his naughty fun elicited a laugh every time he moved. Nor could anything surpass the pathos of the latter part of the play as interpreted by these Indians, some of whom come from across the border from the Grand River reservation near Brantford, Ont., some from Dakota and some from New York State. The destitution and misery of the famine scene, the death of Minnehaha with the Spirit of Famine and the Spirit of Fever attendant on her death, the subdued anguish of Hiawatha, the burial of Minnehaha, all have been so effectively worked out that the more susceptible members of the audience assembled on Tuesday evening were moved to tears.

And finally comes the arrival on the scene of the pale-faced stranger, Black Robe, in whose favor Hiawatha abandons his wigwam, and embarks in his canoe for the land of the sunset, charging his people to cherish the stranger and to listen to his words. This scene is very beautifully depicted, and in fact the entire production carries with it a solemn charm of peculiar fascination. To use Mr. Moore's words, "Nature's own studio was used for the settings, with the blue sky for a canopy, and the 'forest deep and darksome' for the 'props.'" Portions of the picture were taken in New York State, some on Lake Superior, and in other parts of the country which served to supply appropriate and authentic settings.

KINEMACOLOR

The "Animated Map," which shows in moving pictures the history of Turkish conquest of Europe for five centuries in as many minutes and has been such a dramatic as well as educational adjunct to the Kinemacolor Balkan War scenes at the Carnegie Lyceum, is to be supplemented by an equally interesting and instructive map of the working Panama Canal. This shows a broad view of the Western continent,—from the standpoint of an observer on the planet Mars, for instance,—with the great artificial waterway which has separated North and South America slightly enlarged for pictorial purposes. On this map are traced the great ocean lanes of traffic between the principal ports of the world, illustrating how the Panama Canal will curtail both the time and expense of travel between them.

Right here is where the "Moving" part of the picture comes in to "point the moral and adorn the tale"; for instead of measuring off these relative distances in dry figures and statistics the spectator is shown two ships starting simultaneously from New York for San Francisco. The one that goes by the Canal route is docked and unloaded before the other, following the old ocean course, has fairly rounded Cape Horn. Likewise, ships from New York to Yokohama, or even to Valparaiso on the west coast of South America, arrive much quicker by the Canal than by the all-ocean route.

This map was made in England, after careful measurements of actual distances according to the British hydrographic charts and comparison of relative speeds of steamships according to the drift of currents and the prevalence of head winds. The special interest which the English take in our Canal is illustrated by the ships sailing from London for Pacific and Oriental ports,—those going via Panama always arriving far ahead of seagoing rivals.

Especially interesting to children and others who never saw the working of a canal is the profile view of the great Gatun dam, showing how a steamship is taken through the locks,—being lifted from one water level to another by the four greatest hydraulic elevators in the world. Taken in connection with the natural color views of the making of the Panama Canal, this "Sailing Map" is as instructive and entertaining as an actual trip to the Isthmus,—where the Kinemacolor spectator witnesses many moving scenes which will never be visible again after the water is turned on. The new map will be on view at the Carnegie Lyceum every afternoon and evening beginning with next Monday's matinee.

WILLIAM LORD WRIGHT'S PAGE

The Associated Press, which serves almost every newspaper of any worth in this broad land of ours, recently carried this story:

> Thomas J. Ahearn, New York State fire marshal, discussed "Moving Picture Shows and Arson" in his annual report to the Legislature. It has been shown, he says, "that moving picture shows have frequently been the occasion of pyromania." He cites instances where persons peculiarly susceptible to suggestions have left these shows to set fires. The remedy he sets is a rigid censorship of films. The report declares that 15,000,000 persons throughout the country daily attend moving picture exhibitions, and are "exposed to danger from fires and unbridled displays."

The above item was printed by two out of every three newspapers in the United States. The Associated Press, recently, has been carrying long and detailed accounts of picture show fire alarms and other items directly or indirectly detrimental to the moving picture industry. The Associated Press is supposed to be unbiased. The Association recently served up a "box lead" on "Movie Panic Deaths." Its figures follow: "Bolgviek, Russia, 1911, 90; Canonsburg, Pa., 1912, 25; New York, 1913, 2." Why this supposedly independent news carrying agency should pay so particular attention to matters detrimental to Cinematography right at present is unknown. To our mind it is significant. Intemperate remarks concerning the moving picture theatre and moving picture productions are continually "played up," and whether the policies of those newspapers taking the service are friendly or unfriendly to Cinematography, the news is often printed as it stands.

* * * *

The coupling of arson with moving picture shows by the New York State fire marshal is a deliberate injustice. Maybe the Tammany saloonkeepers, enraged because the moving picture shows are taking money from the grog shops, are satisfied with such ignorant reports. Why doesn't this state fire marshal relate the fact in his report that ninety per cent of the cases of incendiarism is attributable to the saloon? The insane asylums, penitentiaries and city prisons are daily object lessons of the licensed saloon. But the New York official ignores this great curse and real cause of all crime, and centers his attacks on a form of innocent amusement. "Persons peculiarly susceptible to suggestions have left these shows to set fire," because they have primarily visited a saloon and their weak brains were first fired with liquor. Advocate a strict censorship of the grog shop and leave the greatest enemy of the grogshop, and all of its attendant evils, to continue a beneficent work.

* * * *

The men who control the destinies of the moving picture industry are proud of their progress. They have due reason so to be. However, there is invariably the minority which lags behind in the march of progress. The thing to do is to give such officials as the New York State fire marshal, not the slightest ground to stand upon. This department was the first to protest against the filming of dime novels and overly sensational melodrama. Our arguments seemingly had the desired effect, and there are few enlightened manufacturers in 1913 who will not now admit the soundness of our arguments of 1912. Environment sometimes cuts an important figure in the world's work. The man who lives continually in New York City often cannot clearly perceive the trend of sentiment which constantly shifts and changes in the wide stretch of country west of the metropolis. He may learn of the desires of the exhibitors and the pictureplay fans through emissaries, and, at the same time, these agents may not always be aware of the hidden currents of opinion which are originating and then growing, until suddenly they become tidal waves. Our method is, while visiting various states and cities west of Gotham, to drop into the theatres, overhear the opinions expressed by audiences while leaving the theatres and to have heart to heart talks with the exhibitors. These men will frankly express their opinions to us when some of them would not talk so freely to representatives of exchanges or of manufacturers.

Just a few of the manufacturers are too entirely self-complacent. They sneer at the "palmy days" of the moving picture stage and proceed to show how much finer in all artistic ways the present methods are; the greater talent and skill of the actors; how much better literature the plays; how infinitely superior the careful settings of the present to the haphazard old-fashioned ways that prevailed but a few years ago. In many respects there is ground for this cock-suredness. Methods have improved; settings are superior; attention to detail is more evident; and the skill of the actors and actresses convincing but—

How much better literature the plays?

No production can be superior to the story which is the foundation and the bare building. All the rest is ornamentation. Certain manufacturers in every group have lately devoted more attention to the stories. Editors and directors have finally discovered that the story is not the least part of the production. There are some powers, however, who seemingly will never display judgment. Instead of following in the footsteps of the far-seeing manufacturers and filming the best in literature, the height of their literary ambition and knowledge appears to be the securing of some ex-detective to write of his experiences, or the author of sawmill melodrama to revamp his farce plays for the picture screen. Filmland does not need nor does it desire the alleged romantic adventures of "high-class criminals," nor the rehearsing of sensational melodramas. The judgment that promotes such "enterprises" is not good judgment, and is bound to accomplish harm to those who are seeking to film dignified, refined and educational picture plays. It is just such enterprise that gives notoriety seekers their advantage. If such stories are to be released all over the country with the dawn of the new year, then the arguments of the reformers (God save the mark) for more rigid censorship are well taken. The dime novel, which many state legislatures throughout the Middle West placed under the ban a few years ago, should not be revived through Cinematography. No opportunity should be given reformers to assert that the small boy is taught the glamour of crime and criminal hero worship through the mediumship of the moving picture theatre. Cinematography is bound to be judged by the company it keeps.

* * * *

Selfish manufacturers may be inclined to state, upon reading this, that we are waging an unmerited attack upon their business, and that our assertions are far-fetched. We shall be happy to answer all such arguments, and pleased to thresh out the question at any time. We are speaking for the uplift of the moving picture industry when we decry the silly exploitation of the criminal and the crook. Let us quote from a widely-heralded statement contained in the recent issue of a house-organ:

> "The type of criminal to be introduced to the public will be an entirely new one. The real wrongdoers, those whom the police fear the most, are the ones who seldom resort to extreme violence. They exercise their crafts in a highly intelligent and scientific manner, leaving behind little or no trace of their identity or a clue by which they may be trailed. Detective stories outrivaling the mythological feats of Sherlock Holmes and centered about the world's most famous and desperate criminals, soon will be produced in motion pictures."

The announcement goes on to state that pitched battles, hand-to-hand encounters and smoking revolvers will be eliminated, and that "it is the goodness which he has discovered in many inhabitants of the underworld, who are rated as the world's most desperate characters that will be brought to the surface and illustrated in pictures. The sacrifice many of them make in fulfilment of the timeworn adage: 'There is honor even among thieves.'"

* * * *

There may or there may not be honor among thieves—we do not associate with them, and hence do not know. Neither do we believe that careful fathers and mothers desire that

their boys and girls become familiar in the picture theatre with "the world's most famous and desperate criminals."

Why is it necessary to delve into the environment of desperate criminals and flaunt the "underworld," so called, in the faces of respectable women and their children, when there is so much not criminally suggestive that will edify and entertain.

There is not a wise father in this country who would wish his fifteen-year-old boy to read "Raffles," the story of a polished and gentlemanly safe-blower. And there is not a father or mother who will not protest against the utilization of the moving picture to paint in subtlely attractive tints "a new type of criminal."

Do you wish *YOUR* boy to become familiarized with desperate criminals who exercise their crafts in a highly intelligent and scientific manner?

* * * *

And in direct contrast with the ill-judgment which prompted the announcement of "the high-type-of-criminal-film," comes the excellent judgment of this same combination in releasing "Snow-White," a three-reel adaptation of Grimm's fairy tales. Here is something entertaining, refined and educating. Grimm's fairy tales are classic. "Snow-White" is one of his best legends. It will surely please both young and old. We recall to our mind's eye a certain curly-headed little tot who demanded "Snow-White" as a "bedtime story." And we can yet see his eyes grow round as the Queen consults her mirror and is told:

"O Queen, you are of beauty rare!
But Snow-White living in the glen,
With the seven little men,
Is ten times more fair"

MOVING PICTURES AND THE PANAMA-PACIFIC EXPOSITION

The moving picture has already become an important feature of the Panama-Pacific Exposition to be held in San Francisco in 1915.

With the arrival of every foreign potentate or delegation to choose a site for a national exhibit in the exposition, the moving picture man is kept busy. Pictures are taken of every passing event connected with the preparations for America's greatest international exposition.

The site on which the exposition buildings are to be erected affords excellent opportunity to the camera man gifted with the sense of the picturesque. There is almost a daily round of events on the exposition site and its vicinity—events which

PANAMA-PACIFIC-INTERNATIONAL EXPOSITION
(Photo by W. W. Swadley, Official Photographer.)
Composite picture of ground-breaking for Machinery Hall, New Year's Day.

are followed closely by the moving picture artists—surrounding the selection and dedication of state building sites. These events are attended usually by military displays of more than ordinary splendor.

Thousands of people follow these functions regularly and the brilliant scenes, which have the advantage of the all-year-round California sunshine and the background of ocean and hills, present living pictures of unique interest.

The pictures are frequently exhibited in San Francisco the same night following the exposition event, and later the films are shown not only throughout the State of California, but all over the country and Europe.

With every day's event a progressive step is taken in preparing for the exposition. Already thirty-three states and territories of the American flag have selected and dedicated their sites for buildings on the exposition grounds. In addition to the home commonwealths, twenty-six foreign nations have accepted the invitations which were sent to the world less than a year ago by the President of the United States. With every meeting of Parliament, Legislature, House of Assembly, Chamber of Deputies, Reichstag or Convocation, the representative governments of nations all over the world are taking steps for the national participation in the 1915 World's Fair.

With such activity abroad it is only natural that in San Francisco there are continuous scenes and events of lively interest.

The city of San Francisco is preparing itself and donning the garb of festival which it will wear in 1915. Stately buildings are being erected. The water front, piers, locks, wharves, and harbors are being extended and renovated so that every facility will be ready for the landing of merchandise and people in the city that will be host to the world in 1915.

All these varied activities mean copy to the moving picture man. For San Francisco is famous the world over as a city of festival and when it has the opportunity it lets go with a vim, transforming a function into an institution.

As preparations for the great exposition increase in magnitude, so the opportunity for the moving picture man in San Francisco becomes more lively. When the exposition opens on February 20, 1915, pageant after pageant will be held in the great courts, the architectural beauty of which surpasses anything that has ever been conceived for similar purposes.

Official pictures of every event before and during the exposition are being and will be taken to be kept as a permanent and accurate record of the world's greatest International Exposition which is being held in 1915 to celebrate the opening of the Panama Canal.

HARRY MYERS
Leading Man, Lubin Stock Co.

NOW I LAY ME DOWN TO SLEEP

By VIRGINIA WEST

(Adapted from Imp Release)

I SAT in my garden one evening, gazing up at the full moon. "What a lot of stories you might tell, old moon, if you only could," I said half aloud.

"Perhaps I can," said a voice, distinct but seeming to come from nowhere in particular.

After the first surprise at hearing the voice I seemed to take it as a matter of course.

"Then tell me a story, please," I requested.

"Very well, let me see."

There was silence for several minutes, but for the night insects among my flowers.

"Our first scene is this," began the moon, "two little children are ready for bed. The young mother busies herself about the room, making everything ready for the night. She stands a moment watching the boy and girl tumbling playfully upon the floor, tears of joy springing to her eyes.

"'Come, children, it's getting late,' is the gentle command.

"Instantly they are upon their feet.

"'Oh, Mother,' pleads the girl, 'let us say our prayers in the moonlight. I think God could hear us better if the light wasn't so bright.'

"The mother smiles. 'Perhaps He could, dear. We'll use His own light.'

"She turns out the light and sits near the window where my rays fall in a silver beam. Trustingly the children kneel at the mother's knee. They bow their heads and remain silent, awaiting her word.

"She places a hand upon each white-robed form. 'Now,' she says softly.

"The children's prayer begins, low but very clear:

"'Now I lay me down to sleep;
I pray the Lord my soul to keep.
If I should die before I wake
I pray the Lord my soul to take.

"'Mother,' says the boy seriously when the prayer is ended, 'Mother, God won't think we want Him to take our souls to-night, will He?

"'No, dear, He understands that you want Him to take them into His care if they should go far away from you and not come back. But my little boy is not afraid to die, is he?' she adds.

"'No,' he answers, stoutly, 'but I don't think I want to leave you yet.'

"'I want to stay with you, too, Mother, dear,' cries the girl, throwing her arms around her mother's neck.

"'My precious ones! You shall stay, I am sure. Now come along. It is time all little folks were in bed.'

"The children snuggle into bed; the mother kisses them, and crosses the room through the moonlight where it falls upon the floor.

"Fifteen years have passed. Again we look into that room where we heard the children say their prayers at their mother's knee.

"But the scene is very different now. The mother lies upon the bed, very weak and pale. The two children stand one on each side of the bed, each holding close a hand of the mother.

"The children have grown tall. The girl is fresh and beautiful, with soft, frank eyes that do not waver. Over her forehead the hair lies in soft waves. The mouth is sweet and tender.

"The boy, too, is good to look upon. He is tall and straight and strong of body. The eyes and the mouth are almost as beautiful as the sister's, but there is in them a lack of the strength which hers possess.

"Perhaps the mother knows this, for as she speaks her eyes are turned most anxiously to the young boy.

"'My children, my little ones,' she murmurs, 'you are only my little ones grown tall—you know that I must leave you. I would stay for your sakes if I could. Be brave and steadfast. Keep in the straight and narrow path. You will know it without seeking. Do not—argue—with yourselves—about the—right. Only follow—what you feel. Then—then—you will be—safe. My babies!'

"The mother closes her eyes and in a moment her spirit has flown.

"'Mother!' breaks from the lips of the children as they sink to their knees.

"Then I hid my face behind a cloud and did not look again. Poor children!

"You see," continued the old moon, "I took an interest in those young people, so, of course, I looked in on them whenever I could get around to it. I'll not take the time to tell you all for I must be on my way. I'll hasten to the end of my story.

"The brother and sister lived together quietly for a while. Then I began to see another man in the house sometimes—that is, when I looked in in the earlier part of the evening. I didn't see the boy so often, and when I did he looked pale and haggard and seemed restless.

"Then one night I thought I had lost them. I peeped in through the sitting-room window early in the evening and found the place empty. As quick as I could manage I made my way around to another side of the house and looked in through another window. But all was bare. They had gone.

"I did not know where to look for them, and besides I had my duties to perform, so there was nothing for me but to go steadily on my way.

"Well, one night I happened to see that an old building had been torn down and a much lower one left exposed. I was sure I had never looked into this before, and knowing that I should send my rays into the humblest quarters as well as the richest I managed to peep through a crack. Oh, if I could I would have wept! There at a table with some rough-looking men sat the young man. His eyes were wide and wild; his usually pale face was flushed from drinking; before him lay a pile of bills and silver. I went on my way with much sadness that night.

"Shortly after that I came from behind a cloud one night about ten o'clock. I looked straight into a bedroom of a new house which I had been taking little notice of because it was empty. This night I do notice, for there stands my young woman beside a man whose arm is around her waist. They are looking down upon a sleeping child. Oh, but I am happy then. I linger as long as I can before going on my way that night."

The moon hesitated for a moment or two.

"Well?" I said, anxious to hear the rest of the story.

"Well," continued the moon, "the next time I saw the young man was earlier in the evening. I peeped through the crack in the wall of the old house and found him with several evil-looking men. They were in the middle of a conversation. They were trying to persuade the young man to something and he was making protests which became weaker and weaker.

"'The man's gone away and the woman's all alone with the kid,' said one.

"'Yes, an' you can get away with the goods easy,' said another.

"'But I don't want to steal,' protested their victim.

"'You're afraid.'

"'Yes, that's it, fellows, he's afraid,' some of the others said to him. And then he gave way. I thought of the mother I had watched so long before, and of the dying advice she had given about never arguing about the right. Well, well."

It seemed to me the moonlight on my garden wavered a bit.

"I wanted to be cheered up after that," continued the moon, "so as soon as I could I looked in at the sister. She was undressing her little girl in the room where I had first seen her since her marriage. A shaded lamp threw a soft light around the room so that I was not noticed at all.

"As I was situated at that time I could see into two rooms at once. Heavy curtains hung between them.

"Suddenly I see a man steal into the vacant room on

tiptoe. At first I think it is the husband come to peep in at the pretty picture of mother and child. But no, he is moving too stealthily.

"In the other room the little girl is ready for bed and kneels at her mother's knee for her nightly prayer.

"At the first sound of her voice the man stops. Then slowly his head drops and he creeps closer to the curtain. It seems that all else is forgotten in the sound of the baby's prayer. He does not know that his hand is touching the curtain, even pushing aside the opening. He has forgotten all.

"Something glistens in his hand, then it clatters to the floor. The woman hears, and sees that it is a thief with table silver dropping from his hand. She reaches quickly to a drawer and in an instant has fired a shot through the curtain.

"The man falls forward almost at her feet. With a cry she sets the child aside and raises his head in her arms. 'My brother,' she says, 'my lost brother; oh, I have killed you!'

"'Do not grieve, sister,' he says. 'It was the prayer that took me back so long ago. Let—let the baby—say it—again.'

"The frightened child is soon calmed and she kneels beside her mother and lisps her baby prayer:

"'Now I lay me down to sleep;
I pray the Lord my soul to keep.
If I should die before I wake
I pray the Lord my soul to take.'

"'Lord—my soul—to—take,' murmurs the man and he sinks back upon the floor."

"And?" I said softly, after the moon had been silent for a time.

"That is all. I had to go then, and I must go now, too. I'll see you again. Good night."

GAUMONT STATES RIGHT FEATURE SUPERBLY BEAUTIFUL

It would be difficult to overestimate the merits of the Gaumont States Right feature about to be placed on the market, and which is entitled "The Union Eternal." The beauty with which this production has been staged is hard to realize without having witnessed it. Interior and exterior settings have been so carefully and artistically taken care of that the result, especially at the climax of the film, is a rare feast of delight. The delicate poetic

SCENE FROM "THE UNION ETERNAL"

touches given the staging of the story in stage direction, photography (which latter is superb) and the natural and effective work of the playing artists are truly marvelous. The closing scene where Mera after hearing of the death of her lover goes in the night down to the rocks on the stormy sea beach and throws the flowers

SCENE FROM "THE UNION ETERNAL"

given her on the occasion of her singing the title role in Gounod's opera "Sappho" into the water is something that clings to the memory long after the crank of the projecting machine has ceased its hum. As she stands on the rocks, her gauzy garments floating on the night wind, the spray of the breaking waves splurging their anger far above her head, the picture reaches a point where even hard-shelled critics exclaim in admiration. The last word of the silent story shows a bare waste of waters with the lyre, upon which had been twined the flowers which were flung in the sea, floating on the waves, a few remaining flowers still clinging to it.

Three reels of film are utilized in the telling of this beautiful and touching story.

HAMILTON THEATRE, YONKERS, N. Y., OPENS

Mr. A. E. Hamilton, of Yonkers, operating the Palace Theatre there, opens his new Hamilton Theatre this week. It will be devoted to high-class motion pictures and vaudeville acts. Through J. H. Hallberg, "The Economizer Man," were installed two Powers No. 6A M. P. machines, motor driven, with Hallberg A. C. to D. C. Economizers of 60 amp. capacity; also a full line of theatre equipment and stage lighting apparatus. Mr. Hamilton had previously installed the Hallberg A. C. to D. C. Economizer in his Palace Theatre and secured the light on his screen that he has been striving for ever since going in the picture business. In order to make his Hamilton Theatre thoroughly up to date in this direction, he installed another Hallberg A. C. to D. C. Economizer.

Power's 6A for "Hiawatha" Pictures

The wonderful "Hiawatha" pictures produced at the Berkeley Theatre, New York, on Tuesday evening, 25th, were projected by Power's 6A Cameragraph.

OUTWITTED
Great Northern Release, March 8.

PICTURE MUSIC

By ERNST LUZ

For Exhibitors' Special Attention

This department, while primarily conducted for the benefit of the picture musician, with the view of assisting him to musically interpret the pictures in more creditable manner, realizes only too well that unless the exhibitor and musician co-operate to a certain degree, the better results will to a great extent be lost, for the lack of musical results in the picture theatre will financially affect the exhibitor, while the blunt of severe criticism is the musician's only allotment, which too often is passed over lightly with a feeling that broad shoulders will carry much blame. Incidental to my addition of the picture music thematics each week to this department, I feel it expedient to address these few words to the exhibitor, knowing as a fact that the better results of my efforts will revert to the good of the exhibitor as well as the musician. The co-operation above suggested differs in all cases, and the means must be suggested by the ways, viz., if you are paying your pianist or musician a wage creditable and commensurate with conditions in your individual localities you can demand and expect that he or they be properly equipped with a good and up-to-date repertoire; on the other hand, if you are getting your musical talent from the ranks of the lowest bidders, disregarding their ability or experience, it is your duty to provide them with repertoire if you hope to obtain any results whatsoever. The thematic explanations of each number as they appear will explain their value for the picture theatre to a layman; leaving the proper rendition of the same to the musician, any exhibitor will soon know the possible results obtainable. You should know that the slap-stick, rough-and-ready drama, as well as the old Kramer style of melodrama, is a thing of the past, and if you desire to get the full value out of the present moral, advanced thought and problem plays, you will find that corresponding music properly used, will get them over (as it is termed in the vaudeville vernacular), and they will be more appreciated than any Western or blood-and-thunder drama you ever heard tell off. This is not meant in the form of criticism, as I am not in the least ambitious to be an agitator or dictator, and advocate only that which I know will elevate the picture theatre and place it on so high a level that it will be beyond all criticism. Regardless of what you pay, you should be assured that your pianist or musician should at least be able to read music and be able to play numbers without the aid of a tutor. It is not necessary that the pianist should be a Paderewski or able to play a Liszt transcription, for a continual rendition of heavy technical numbers is of little value to the pictures. Such numbers are meant to be used when displaying advanced ability, they never are expressive of thought and should be used as solos or between reels where such a method is in vogue. The numbers I suggest are all tried out before they enter this paper and they are renderable by all pianists who can, as I said before, read music, it being understood that the better musician will play them at sight, the less competent will need to fit them to their fingers, which in all cases is easily done with little practice. You can be further assured that each number has the thematic picture value I claim for it and the picture pianist or musician will find them more valuable after becoming acquainted with them. The numbers, to be properly rendered, do not require that the pianist be an acrobat, for they require only a quiet and expressive rendition to give the proper thought.

While some pictures are better portrayed with known classics from the compositions of the old masters, it should be a satisfaction to know that the music in your theatre should be up to the minute, which is another point that will be taken care of in this department. I have often advocated the use of popular song hits to be played in consecutive form for the usual farce-comedy and certain lengthy series of scenes in comedy dramas; by this is not meant that the ragging of two or three songs through an entire picture will suffice, for in my experience it has required from sixteen to twenty-two numbers to last an entire picture without making it tiresome. The fact that you use popular song settings for your comedies and certain descriptives will make the better music used in dramas and classics more impressive. There are never less than one or two hundred songs popular at any one time, so there is no excuse for the continual thumping of one or two numbers. This will also be closely followed in this department with a view of assisting you as an exhibitor to keep your theatre strictly up-to-date musically. It has required much diplomacy and effort to create suitable co-operation with the music publishers. To what extent I have succeeded you can best judge by following my "Picture Thematics of Musical Publications." I can further assure you that my professional card was of greater value in obtaining professional courtesies than a hundred moving picture music theories. It will be a source of great pleasure to me to be able to transfer some of these courtesies to the progressive exhibitor and musician, knowing that such a mutual co-operation will wonderfully advance that greatly needed and better "Picture Music."

I call your special attention to the offers in this week's issue, and in getting this music, hand it to the pianist or musician and allow him to become acquainted with it, for then you can expect results.

There is a natural instinct within every musician to condemn that music which, at the first reading, does not appeal to their fancy, and having personally passed through such a state many years ago, I realize only too well the disadvantages of such a course. The very best musicians require more than one reading to give any composition its proper tone and thought value.

To make professional copies more durable and add to their stability on the music rack, bind the three open sides with passe partout binding, folding it over the edge. This will also simplify the turning of pages. After binding place them under a heavy weight while drying to press them perfectly flat.

In pictures of quiet action, based on romantic or sentimental thought, such as Selig's releases "A Child Shall Lead Them," "Don't Let Mother Know," "Vintage of Fate," "A Counterfeit Santa Claus;" Edison's "Leonie," "Lorelei," "The Man He Might Have Been;" Essanay's "The Virtue of Rags," "When Soul Meets Soul;" Kalem's "A Life in the Balance" and many others which tell a beautiful story minus violent action, can be beautifully and effectively accompanied by having a few waltzes on your stand of the slow and legato type, such as those published by the Daly Music Publishing Company and listed in the "Picture Thematics" this week. Have a number such as "Longing for Home" or "Simple Confession" ready for the more serious moments and a light and catchy intermezzo for the more active descriptive scenes, which usually occur in the middle of the picture. Such numbers as Paul Lincke's "Amina" or the "Arabian Knights" mentioned in last week's News, are especially catchy and make beautiful relief numbers when preceding or following a slow sustained waltz or tone-poem. In such pictures never hurry your tempos. These same pictures seldom require dramatic numbers other than a dramatic pizzicato for a sneakly entrance or a mysterioso for the purpose of accentuating a heavy cast character or villain.

To avoid the abuse of the different publishers' offers it is necessary in ordering music that you mention the theatre in which you play, own or manage, and to get the exact numbers mentioned in my thematics, you must mention the Moving Picture News. I would caution you under no circumstances to pass these offers to private individuals or friends, for they will not be recognized, and if subterfuge is used, it will be necessary to withdraw all offers from respective localities from whence such requests come. Our complete list of picture theatres in the United States is at all times available to the publishers.

Remember that regardless of circumstances or ability,

you are raised to the standard of a "professional," and you should make every effort to retain, not abuse it. This is not an advertising scheme and strictly co-operative with but one purpose in mind, viz.: "Better Picture Music."

PICTURE THEMATICS OF MUSICAL PUBLICATIONS

Valuable Waltzes and 2/4 Numbers.

Garden of Love, waltz by Walter Rolfe; **Wistaria,** waltz by May Greene; **Poinsettia, Roses and Violets, Bridal Roses** and **Scented Roses,** waltzes all composed by Jos. M. Daly.

These six waltzes are all of the sustained slow legato kind I have so often suggested for sentimental and romantic scenes. All contain beautiful, yet simple, modulations which add to their thought value and impressiveness. Are more beautiful when played slow and with expression. Are not difficult and can be played by any pianist after a few readings. Each contains beautiful themes for the following of refined female characters.

Hypnotic Rag, by Ed. C. Mahony. A number that will immediately fit itself to your fingers and excellent for descriptive (not violent) action in Westerns or dramas which contain much action.

Chicken Reel and **Daly's Reel,** by Jos. Daly. Two excellent buck and reel march numbers especially appropriate for the opening of rural comedy or comedy drama pictures. Both will appeal and are not difficult.

Uncle Sam's Boys, by Bart. E. Grady. A march with a genuine march swing in 6/8 tempo. Good for the lighter moments in military dramas, also for finales to Westerns wherein action is hilarious and many male characters participate.

The rags and reels are better in M.M.-96 Quarter.

Bridal Roses, Scented Roses, Roses and Violets, Poinsettia and Garden of Love Waltzes, Daly's Reel, Chicken Reel and Hypnotic Rag will be sent you postage prepaid upon receipt of 5 cents each for regular piano copies by the publisher, **Jos. M. Daly,** Music Publisher, Gaiety Theatre Bldg., 665 Washington St., Boston, Mass.

The waltzes are excellent and none of them are in professional copies. Mr. Daly also offers to send complete sets of professional copies of his latest instrumental and vocal numbers, such as **I Got You, Steve** and **My Beautiful Rose** for 25 cents postage prepaid.

Orchestrations of any of above number will be mailed at 15 cents each.

* * * * * * *

EXCELLENT OFFER FOR PICTURE PIANISTS

Angel's Serenade, arr. by Sidney Smith. **Longing for Home,** by Jungman. **Simple Confession,** by Thorne. **Traumerei** and **Romance,** by Schumann. Four excellent pathetic numbers. The thought value of each number is well expressed in its title. All are very effective for series of vision scenes of sentimental nature. **Secret Love,** gavotte by Resch. **Stephanie,** gavotte arr. by Stenhammer. Two gavottes that will be good fifty years from now. Excellent for pictures of court life or descriptive action in plays of olden days. **Anvil Chorus,** from Il Trovatore, by Verdi. The title suggests its use. **Convent Grand March,** by Nichols. Excellent for pageants or the following of kings and nobles in court dramas. **Funeral March,** by Chopin. **Padishah,** Persian march by Lorraine. Characteristic. **La Paloma,** by Stenhammer. Excellent for love scenes or sentimental action in Mexican or Spanish dramas. **Largo,** by Handel. Strictly devotional. Appropriate for all quiet and pathetic action surrounded with an atmosphere of the church. The above twelve numbers are all well-known standard numbers, excellently arranged for piano and not difficult. Good music years ago, now, and will be appreciated fifty years hence. You will have no difficulty in finding opportunities to use such numbers.

Regular two and three colored title-page piano parts of the twelve above-mentioned numbers will be sent to you, postage prepaid, for 50 cents. If any one has any of these numbers already in their repertoire they can obtain any portion of the set at 5 cets each from the publishers, **Fair Music Co.,** Hicks Bldg., Broadway and 28th St., New York City.

* * * * * * *

Orchestrations of all the above numbers can be obtained from **Carl Fischer,** Mus. Pub., 48-50 Cooper Square, New York City. See his catalogue for price list. 25 per cent discount to Orch. Leaders.

THE BETTER WAY

(Ramo Release March 12th)

The first release of the Ramo Film Company, which is entitled "The Better Way," promises success for this newly organized company, and real entertainment for the public.

It is a strong, clean drama that leaves the auditor with something to think about—leaves him with a desire to maintain his own self-respect against the ravages and debasement attendant on the excessive use of alcohol.

The story is of a young wife, who, disgusted and discouraged with conditions as they have developed in her home through her husband having become a drunkard, is tempted to elope with an old acquaintance who recrosses her path at this particularly trying point of her career.

Appalled at the unhappy conditions surrounding the young woman, Tom Horton, the old-time friend, pleads with her to leave all the misery behind her and accompany him to South America where he has been assigned a position.

* * * *

The young wife after some thought on the matter consents, packs her grip and is about to depart with him when Pauline, the tiny daughter of the unhappy family, appears in the hall dressed and with her little satchel also packed and in hand. The child, who has seen her mother packing her grip, and has concluded that she is going to take her on a visit, brings one of the strongest touches of pathos into the story. It is when the child appears before her mother and snuggles up to her in childish innocence, expecting to be taken along on the journey, that her resolution weakens. In the meantime the husband has found the note from Horton to his wife asking her to go with him, and has also listened to the conversation in the hall. The result is that he becomes from that time on a changed man, and where misery had reigned henceforth is destined to abide ideal happiness.

Some time ago the Selig Polyscope Company's Chicago studio producing staff started work in a special series of exceptional melodramas and comedies, employing in the principal role the famous and almost human white horse Arabia. It is said that this horse even talks and the series of pictures will be looked forward to with unusual interest. During the production of one of the pictures last week Oscar Eagle, the director, was attempting to show the equine actor a new piece of business. Arabia did not approve of the suggestion and showed his displeasure by biting a good-sized piece of flesh from the palm of Mr. Eagle's hand. A few days later the horse bit his trainer. Now the producers are finding difficulty to secure players who will work with the dumb wonder for fear of incurring his equine majesty's displeasure.

SCENES FROM "THE BETTER WAY"
Ramo release March 12th.

Honor Roll of New York Exhibitor's League

THE BRONX.

S. H. Trigger, Tremont Theatre, Webster Ave. & 178th St.
Bauerenfreund & Straus Co., The Lyric, 1551 Boston Road.
Teppacha Rosenthal, The American, 913 East 169th St.
Coleman Bros., Third Ave. Theatre, 145th St. & 3rd Ave.
John Wittmann, Eldorado, 1397 Wilkins Ave.
S. Eckman, Bronx Centre, 827 Westchester Ave.
Cohen Bros. & Peyser, Knickerbocker, 879 Prospect Ave.
Allen Brothers, 1757 So. Boulevard.
John J. Milligan, Victor, Intervale Ave. & Dawson St.
H. Jame, 403 East 153rd St.
Nicoland Theatre, 3220 3rd Ave.
Lee Lairus, Billiken No. 2, 1300 So. Boulevard.
Emanuel Schon, Billiken No. 1, 1048 So. Boulevard.
Frank S. Conway, Elite Theatre, 907 Tremont Ave.
Fairyland Amusement Co., Longwood Theatre, 866 Longwood Ave.
Benjamin Marks, Nicoland, 768 Westchester Ave.
Cuckow Bros., Apollo Theatre, 747 Tremont Ave.
Harold Olsham, Bronx Hippodrome, 1309 Prospect Ave.
Frank Petters, Port Morris Casino, 580 East 138th St.
Sidney Rothschild, 579 Prospect Ave.
Hy. F. Hartel, The Lyric, 4367 3rd Ave.
Friedland & Cohn, The Imperial, 4222 3rd Ave.
Sleeper & Barry, The Comet, 2365 Westchester Ave.
N. P. P. Amusement Co., The Peerless, 314 E. 138th St.
Mr. Jurist, 807 Eagle Ave.
Leon Pincus, Bronx Comet Place, 3373 3rd Ave.
Meyer Schein, The Gem, 1159 So. Boulevard.
New Hunts Point Amuse. Co., The Republic, 1004 Westchester Ave.
Emil Frey, Superior Photoplay Theatre, 1516 So. Boulevard.
Wm. Grossman, 4048 3rd Ave.
Nathan Spector, Dixie Theatre, 667 Prospect Ave.
A. Carlos, Savor Theatre, 3425 3rd Ave.
S. Crystal, 604 East 187th St.
Silverman & Marks, The Gem, 368 East 149th St.
Wm. Worby, Fordham Place, 4430 3rd Ave.
F. Goldfarb, Felix Amusement Co., Intervale & Westchester Aves.
Thos. E. Anderson, Washington Palace, 1693 Washington Ave.
Wm. Lewin, Regent Theatre, 1045 Westchester Ave.

MANHATTAN.

Mr. Needles, The Auditorium, 173 West 23rd St.
M. Stedecker, The Queens Theatre, 3rd Ave. & 59th St.
A. A. Corn, Hudson Fulton Theatre, 136th St. & Broadway.
F. Samuels, The Fair, 122 East 14th St.
S. Schwartz, The Crown, 115 West 116th St.
E. Valensi, Winsor Amusement Co., 15 Broadway.
Janson & Lapp, 281 8th Ave.
Robert L. McNabb, 551 8th Ave.
Gaiety Amusement Co., Gaiety Theatre, 797 3rd Ave.
F. & G. Amusement Co., 7th Ave. Theatre, 2226 7th Ave.
J. Rosenberg, Yorkville Comedy, 1498 3rd Ave.
N. E. Block, 126 Second Ave.
Horowitz & Reece, 1703 3rd Ave.
Knoz & Rosenbaum, 1364 5th Avenue, Mt. Morris Auditorium.
John A. Madden, The Columbia, 629 8th Ave.
Max Haiman & Company, Union Theatre, 327 Grand St.
Joyland, 2078 3rd Ave.
Hirschfield & Kaufman, 48 Avenue D.
Wm. Brandt, 154 Clinton St.
King E. Salkin, Progress Theatre, 1894 3rd Ave.
Peter Fisch, Idle Hour, 957 3rd Ave.
Joseph Finger, 235 Avenue A.
E. Levinthal, The Manhattan, 10-12 Forsyth St.
Koerpel & Schwerin, The Palace, 1968 Amsterdam Ave.
S. Prince, Anera Theatre, 1444 1st Ave.
Island Amusement Co., Pioneer Theatre, 555 8th Ave.
Barron Amusement Co., 557 West 14th St.
Nohemian National Hall, 321 East 73rd St.
Bohemian Amusement Co., Claremont Theatre, 1359 1st Ave.
E. Siff, Oceanic Theatre, 236 W. 116th St.
N. E. Posner, The Dixie, 125 East 116th St.
Mumbrau Bros., Park West Theatre, 103 West 99th St.
Louis Gordon, Venice Theatre, 209 Park Row.
Eugene Elmore, Lincoln Theatre, 58 West 135th St.
Avenue A Theatre, 51 Avenue A.
S. & A. Amusement Co., S. & A. Theatre, 114-116 Manhattan St.
L. & G. Amusement Co., 147 Manhattan St.
Loth Theatre, 1828 Amsterdam Ave.
Dreamland Theatre, 249 3rd Ave.
Sam Kantor, New Olympic, 490 8th Ave.
E. Rosenbaum, The Lion Theatre, 2138 3rd Ave.
M. Naughton, Yorkville Casino, 210-14 East 86th St.
Uneeda Theatre Co., Waco Theatre, 118 Rivington St.
J. Fischer, Rivington Casino, 159 Rivington St.
M. Suchman, Golden Rule Theatre, 125 Rivington St.
T. Seikel, Columbus, 899 8th Ave.
Siegel & Dietz, Coliseum, 2169 8th Ave.
Empire Theatre, 517 9th Ave.
Frank E. Tichsnor, 124 East 14th St.
Musee Theatre, 348 3rd Ave.
Eros Amusement Co., York Theatre, 189 8th Ave.
Louis Rosenthal, City Hall Theatre, 93 Park Row.
Max Ellentuch, 1503 3rd Ave.
J. King, Harlem Theatre, 2314 3rd Ave.
B. Taumenbaum, People's Palace, 1196 2nd Ave.
Osstereicher Van Bruick, Franklin Theatre, 132nd St. & Lenox Ave.
Bernhard Smith, Big Show, 352 8th Ave.
F. I. Unger, Royal Pastime, 60 W. 116th St.
Gordon & Shapiro, Rutgers Theatre, Rutgers & Monroe Sts.

BROOKLYN.

L. Germain, People's Amusement Co., 552 5th Ave.
R. Sanders, 188 Prospect Park West.
Wm. Hilkemeier, Jefferson Photoplay Theatre, 811 Myrtle Ave.
Bristol Amusement Co., Comedy Theatre, 2949 Fulton St.
Magnet Amusement Co., 473 Garden St.
Washington Theatre, 747 Bergen St.
Frank Tobias, Amaranth Theatre, 4414 13th St.
Vinz. Drobini, Erie Basin Theatre, 296 Van Brunt St.
Harris Barr, Naval Family Theatre, 211 Sands St.
Haring & Blumenthal, 419-21 7th Ave.
Hy. C. Barrington, 148-150 Greenpoint Ave.
M. Kronheim, Bedford Casino, 869 Bedford Ave.
Louis Mendelsohn, Hamilton Theatre, 3803 Hamilton Ave.
Hudson Theatre, 207 Myrtle Ave.
Joseph Foster, Empire Theatre, 11A Sumpter St.
Max Marias, Rockaway Theatre, 547 Rockaway Ave.
M. Salkin, Progress Theatre, 116 Graham Ave.
Vinzenco Padula, New Park Theatre, 529 Park Ave.
Montauk Arcade, Wm. P. Fulmer, 2540 Pitkins Ave.
G. Koenigswald, 4705 5th Ave.
Greenpoint Star, 527 Driggs Ave.
Wm. Kutscher, Grand Theatre, 743 Grand St.
L. Dreyling, Graham Palace, 71 Graham Ave.
M. Wahlke, Crescent Comedy, 3386 Fulton St.
Aron Saltzman, Lewis Theatre, 3-5 Lewis Ave.
C. B. Mastinsan, The Hanover, 571 Fulton St.
Park Palace, 268 Knickerbocker Ave.
M. Washauer, 671 Sutter Ave.
Weiss & Dernier, 276 Nostrand Ave.
F. & L. Amusement Co., 450 Bushwick Ave.
Jos. Ensler, Cosy Corner Theatre, 977 DeKalb Ave.
Reliance, 1675 Broadway.
M. Goodman, The Lyceum, 837 Broadway.
David P. Brower, Casino Theatre, 2239 Church Ave.
D. Dryling, Superior Vaudeville Theatre, 1703 Pitkin Ave.
Nostrand Theatre, 657 Nostrand Ave.
J. C. Steuben, Ridgewood Amuse. Co., 490 Woodward Ave.
Melville Theatre, 551 Court St.
L. Garshofsky, College Theatre, 1039 Myrtle Ave.
Chas. Blumenshein, Pleasureland, 1272 Broadway.
Wm. A. King, Hippodrome, 1537 Broadway.
W. Idesen, The Arcade, 320 Myrtle Ave.

RICHMOND AND QUEENS.

Robert F. Whitten, College Point.
Ch. Mayer, Parkway Theatre, 1165 Jamaica Ave., Woodhaven.
Louis F. Bebert, The Imperial, 22 Main St., Flushing.
Jos. Hefner, Lyceum Theatre, 13th St. & 3rd Ave., College Point.
Ideal Theatre, 155 Vernon St., Flushing.
Al. Fanner, Vernon Theatre, Long Island City.

KING BAGGOTT
In Imp production of "Dr. Jekyll and Mr. Hyde."

Manufacturers' Synopses of Films

URBAN-ECLIPSE—GEORGE KLEINE

THE WAGES OF TRANSGRESSION (March 5).—In response to an urgent request from his friend Adams, Charles Palmer lends him a large sum of money, secretly hoping thus to win the respect of the charming Mrs. Adams, whom he greatly admires. At first his attentions are only slightly regarded, but as he becomes more insistent she vigorously repulses him. At a sumptuous dinner party given in his honor, Palmer is most devoted to Mrs. Adams. During the evening he tries to get her to accept a note from him, and when she refuses he sneaks into her dressing room and slips the message into her glove.

Before the evening is over little Dolly Adams, who has been put to bed early, decides to join the party, and, arraying herself in her mother's dress, hat and gloves, enters the room, calling forth a flood of laughter from the guests as she struts about in their midst.

Taking the child in his arms, her father discovers the note in his wife's glove and with great astonishment reads the message from Palmer threatening her happiness unless she returns his affection. Immediately he calls the false friend into an adjoining room and a struggle ensues in which the latter pays for his transgression with his life.

On the same reel:

POTTERY MAKING IN DORSET, ENGLAND.—An interesting and instructive visit to the potteries in Verwood. We are shown the treading of the clay, the potter's wheel at work, the kilns where the crockery is dried. A collection of beautiful vessels exquisitely moulded concludes the subject.

CINES—GEORGE KLEINE

NIPPED IN THE BUD (Mar. 4).—Willie is sent to the city to study law, but soon neglects his work, because friends persuade him that he has great talent for the stage. He resolves to attempt a career in that direction and interviews a theatrical manager, who offers to "star" him. Willie has plenty of confidence and his first appearance proves a great success, until, to his consternation, his father appears at the theatre in search of him. Catching sight of Willie, the angry parent rushes upon the stage and forcibly ejects the principal actor, thus putting an end to the show. The next time we see Willie he is back on the farm working hard and occasionally lamenting the fact that his talent should be wasted thus.

On the same reel:

WANTED—A HUSBAND.—Two old cronies, Stout and Thynne, notice that a wealthy widow is advertising for a husband, and decide to put in their applications at once. Thynne arrives first, but at the sight of the widow's face and her six noisy children, he quickly decides to make his escape. When Stout calls, however, he is not a bit frightened, for he is a widower with four children of his own. The more the merrier is Stout's motto, and later he scoffs at Thynne's facetious remarks for he is now the happiest man in town.

THANHOUSER

HIS HEROINE (March 4).—He was a hardheaded old business man, and very mercenary. So, when he received a letter from a debtor in a little country town asking for more time in which to pay the amount he owed, he decided to show no mercy.

But on the way to the home of the debtor, he had an accident. He slipped and fell from a cliff upon a projecting ledge below. He was thinking less of his money than of the chances of prolonging his life when he heard some one call him, and looking up he saw a girl standing on the cliff. She was quick-witted and resourceful for she soon secured a rope, lowered herself to where the man was, and helped him back to safety. To his surprise he found that she was the daughter of the man whom he had intended to turn out of his home. He spent a short time at the girl's home, recovering from a slight injury sustained during his accident, and then proposed to return to the city, assuring the anxious father that he could have all the time he wanted to pay his mortgage. His farewell of the girl was very sentimental, for she was fair to look upon, and the crabbed old bachelor persuaded himself that he was in love.

As time went by, the old business man kept thinking continually of the girl. He decided that she would consider it a great honor to marry him, so he wrote a letter asking her to marry him, and enclosing the mortgage on her father's place.

Strange to say, the girl was not flattered when she received the proposal. Fortune had been kind to her father of late, and he had ample funds to pay the mortgage. So she wrote a very indignant letter to her ancient suitor, and closed the epistle with these words: "Must I marry you because I saved your life? If so come back and I will push you off the cliff and give another girl a chance. Take back your mortgage."

The old bachelor received the mortgage and the letter in due course, and at first was very angry, but deep within him was a well of unsuspected humor, and as he read the closing lines of the letter he threw back his head and laughed long and heartily.

And the mortgage was never foreclosed, for its holder tore it up.

HER NEIGHBOR (March 7).—The young artist had determined to devote her life "for art." She wasn't a great painter, she never would be one, yet she believed that she saw her mission clear and "mere man" had no part in her dreams. A number of her girl friends encouraged her in the notion, and all had determined to live in single blessedness for the rest of their days.

While her enthusiasm was at its height a distant relative died and left the girl an orange grove in California. She determined to share her good luck with her chums, and invited them to aid her in establishing an "Adamless Eden." They accepted with enthusiasm, made the journey with her, and promptly ousted the men they found at work in the grove, declaring that they (the girls) would look after everything themselves.

For a time all was lovely, but this condition did not last. The girl found to her sorrow that her chums were not only unfitted for the work, but they were also lazy. Seemingly all they knew about oranges was how to eat them, and this they did energetically, spicing the dessert with discourses on the uselessness of man. The young proprietor lamented, but revived somewhat when an interesting man came into her life. He was her neighbor, the owner of the adjoining orange grove, and she soon grew to like him very much. He was always helpful, reliable, and could be depended upon to be on hand when wanted. Their friendship grew and finally the other girls became aware of it. There was a scene, and the young orange grove proprietor was deserted by all of her indignant apostles. Lonely and forlorn she prepared to go back to the city, although her mission did not appear as important as it once had been. Just at the right moment, however, the man came along, and in his masterful way solved the problem of the future.

You see, orange groves suggest orange blossoms and orange blossoms suggest brides, and frequently mighty poor artists make loving, affectionate wives, and so it proved in this case.

AMERICAN

CALAMITY ANNE, DETECTIVE (March 10).—Calamity Anne climbed down from her loft and stretched herself lazily. Then she went to her one faithful friend, her burro, and arranged breakfast for two.

Three miles away Rattlesnake Pete, by way of diversion, soundly and thoroughly beat Mrs. Rattlesnake Pete and took his way with his ferocious pal to the cache, where the stolen money was hidden.

Simultaneously the sheriff posted up a $500 reward notice for the same pair, and aroused the cupidity of "Know-It-All Jones," who, revolver in hand, went in search of that five hundred.

Now, it fell out that Calamity, seeing the notice, also needed cash; so when a suspicious character appeared, hied him toward the sheriff at the point of her gun. Alas! The sheriff dismissed her with the remark that a harmless old tramp was a poor excuse. So Calamity ity, in disgust, left.

Later she fell upon the real bandit, and so knocked the wind out of the husky body of Rattlesnake Pete that the desperado in panic fled down the road. His pal also fled straight into the arms of "Know-It-All Jones," who promptly helped him along toward the sheriff. Then Calamity, overhauling her victim again, fell upon him with such frightful effect that the poor wretch fled straight into the sheriff's arms for protection.

And then, horror of horrors, the sheriff refused the reward on the ground that the bandit had given himself up—and, to make matters worse, Calamity beheld "Know-It-All Jones" collect his change and depart.

Heart-sick, Calamity left, and shortly after, with only Calamity's luck, fell straight upon the cache wherein was hidden the dough. With this Calamity, in righteous indignation, decided to vamoose, but on the way, leading her burro, came upon the house of Rattlesnake Pete, and there saw his weeping and poverty-stricken wife. Calamity's tender heart gave way. She hauled the bags of dust from her bosom and presented them to the unfortunate wife, leaving with a light heart and a heavy laden burro, for parts unknown.

BROTHER LOVE (March 13).—Jimmy Mason was blind and lived with his brother in their cabin in the mountains. Jimmy longed for the good things of life and when a noted specialist came to the village, he took pity on the hapless youth and promised to restore his sight. Jimmy was sent to town and the doctor, after giving him a pair of glasses with the advice not to remove them within a certain length of time, sent him forth.

But sight was so welcome to Jimmy that he wandered about the city admiring its beautiful hotels and streets. He saw and grew acquainted with a girl who discarded him promptly when his money gave out. And then, walking out on the docks, Jimmy fell in with some dock roustabouts, who, for the sake of a joke, tore off the shaded glasses. Stricken blind, the boy fell on the pier.

Meanwhile, the brother, alone in the mountains, grew restless. He went to town, traced his wayward brother, and rescued him just when the latter was about to step into the sea.

Happy in his love for his brother, Jimmy, now blind forever, returned to his cabin in the hills.

EDISON

ANN (March 4).—Ann McDonald is the only child of stern, orthodox and straightlaced parents. Their love for her is obscured by rigidity of training. Sunday is made a day of torture for her. Her father loved the shadow and not the substance of Christianity. He loved his Bible and the mottoes on his parlor wall read "Love One Another" and "God Is Love," but in daily life he gave none of that essence to his child. Ann, in desperation, runs away leaving a pathetic letter, saying that their cruelty has driven her away.

She goes to the city and there encounters that essence that failed her at home. That love was shown by her landlady, Viola Montague, a former burlesque queen, who saw in Ann an innocence like unto her own in her girlish days. She resolved to protect her.

Ann's father goes to the city in search of her, and finally sees her enter a casino. He follows her and demands that she return home. She denies him as her father and he returns home crushed. Ann is taken away by the landlady, who paints things to her as they really are, and then takes her home.

In the last scene we see the father reading the Bible. His eyes fall on the text "He that troubleth his own house shall inherit the wind," and when Ann enters the room and steals into his waiting arms, he at last realizes that he is at fault. A happier future is promised her.

A LETTER TO UNCLE SAM (March 5).—Uncle Sam's heavy target practice of a near-

by fort jars little seven-year-old Marion's doll from the table in the nursery, shattering it on the floor. The child is heartbroken at her dolly's fate, and at a loss to understand the cause of it, until the nurse, to pacify her, explains that the firing of Uncle Sam's guns at the fort jarred the dolly off the table. Upon learning this little Marion becomes indignant and decides to write a letter to Uncle Sam complaining about the damage. To humor her the nurse good-naturedly aids her in carrying out her desire, and the letter is mailed.

At Washington, D. C., Marion's letter to Uncle Sam is opened in the postmaster general's office and turned over to the War Department, where it receives immediate attention. Orders are issued to the commanding officer at the fort to investigate the damage and make such compensation and apologies as may be deemed proper.

A committee of two young officers is appointed at the fort and they proceed with due ceremony to investigate the damage claim. At Marion's home they are surprised to find the claimant to be a pretty little child. They consider the matter gravely, and while there are presented to Marion's sisters, two most attractive young women.

The young officers lose their hearts to the girls and report progress to their commanding officer. Secretly they each buy a huge doll and repair to Marion's home to present it to her. Again they meet the young ladies, who receive them most graciously.

Little Marion is quite happy with her two unexpected new dollies, while her older sisters seem equally happy with their unexpected sweethearts; the result of a jar.

GREAT NORTHERN

OUTWITTED (March 8).—Early in this comedy subject the fact is made clear that Kitty, a charming young widow, has attracted the loving attentions of three ardent admirers—Shaleton, a student; Chringham, an army officer, and Arnold, who devotes most of his spare time to hunting. They are three distinct types of manliness, and in their individual efforts to ingratiate themselves into the good graces of the widow, they cause no end of innocent fun and amusing complications. The three gallant admirers are unaware, however, that the young widow is in love with Dr. Kalart, her son's tutor, and in a spirit of fun, she does not take the pains to acquaint him with her secret. Kalert really is an ardent admirer, but in order to test his sincerity, Kitty causes the rumor to be spread that her fortune has been lost through the failure of a bank. At this juncture, Grace, an heiress and friend of Kitty's, arrives and immediately the attentions of Shaleton, Chringham and Arnold are transferred in her direction. Then it is that the fun develops at a rapid pace. On the day following the arrival of Grace, Dr. Kalert asks Kitty to become his wife, and, realizing that he is more than worthy, she accepts his offer. Meanwhile Grace and Arthur, who is a cousin to Kitty, have fallen in love and their engagement is announced. When the three admirers learn of the situation they accept the situation gracefully, although with sorrow, and extend their congratulations after having confessed that they had been outwitted.

GAUMONT

SWEET FAMILIAR FACES (March 13).—Joe's wife and her mother do their best to spoil him, although he is an incorrigible flirt.

At the home of a friend, Mrs. Brown, Joe makes ardent love when her husband and brother are not looking, much to the dismay of worthy little Mrs. Brown, who is so faithful to her husband that it hurts. Joe hands her this note: "Sweet Cruelty, Your charm unmans me. Meet you I must, for my heart is overflowing. Adoringly yours, Joe."

Mrs. Brown hands the note to her husband. He is a pretty good sport and decides that although Joe is naughty in spots, he is a good soul after all. He, Mrs. Brown and Mrs. Brown's brother call on Joe's wife and his mother-in-law to tell them of Joe's doings. They decide to teach him a lesson. Accordingly Mrs. Brown writes to Joe and tells him that he is irresistible and that she will meet him on the following day.

Joe, in order to carry out the ruse at home, puts on his shooting clothes, takes his gun and goes forth to meet Mrs. Brown. There she is. Hiding around the corner is Joe's wife and his mother-in-law and kin of Mrs. Brown.

Joe's wife takes a fast train to the place where Mrs Brown intended to take Joe, a quiet little cafe in the country. When Joe gets there, happy to the eyes, he receives an awful shock. Who comes out to greet him at the cafe but a waitress who startlingly resembles his wife. Joe almost has nervous prostration.

When he gets in a corner with Mrs. Brown he tells her sweet nothings and sweet somethings and his consternation abates. Who, then, should wait on him, however, but the same woman. Joe almost loses his eyesight looking at her. He is gasping for breath when in comes a woman and a man who sit at the next table. "Good night!" says Joe. "My mother-in-law with your brother!"

Mrs. Brown all the time keeps a straight face and seems entirely innocent. She utterly fails to recognize these people as any she had ever seen before.

Unable to stand it longer, Jos addresses the people and asks them what they mean by following him. In pretended astonishment they ask him what he is talking about. They declare that they don't know him and never saw him before. When Joe has been almost scared to death by these apprehensions, his mother-in-law, wife and Mrs. Brown all stand up and confront him with his naughtiness, whereupon Joe swears off and promises that he won't do it again—that day.

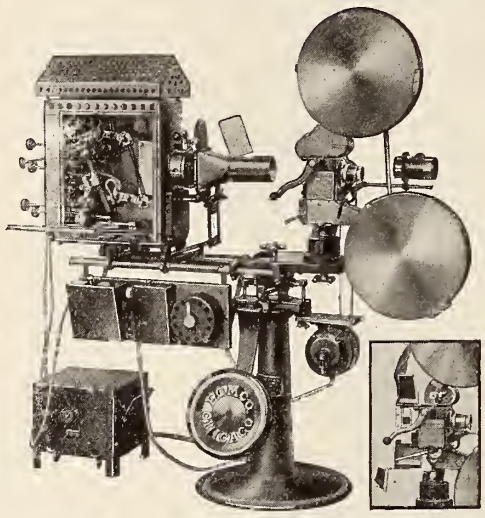
SIMPLE SIMON SUFFERS SORELY (March 20).—Business is bad, yea, even worse at the costumer's shop. Simple Simon as a shipping clerk is a very good hand-organ player. Simon's boss receives a letter from the Dill Pickle Play Co. It is insulting to say the least. It reads: "You Piece of Cheese: Why, in the name of the artless artichoke, do you send Nutt's Roman costumes instead of South African negligee effects. Do you take my audiences for addle-heads? No more business for you! A Hard Nutt."

Simon's boss rakes him over the coals and then rakes him back again. Simon's soul rises in anger. He durst not talk back to the boss and accordingly goes into the costume room and punches the blooming 'eads off of the lay figures. Simon goes out, a very unhappy young man.

Twenty of the Roman punched personages

STOP CHEATING YOURSELF

BY GETTING RIGHT DOWN TO BRASS TACKS



QUALITY REFINEMENT AND SERVICE

are essential in all things.

These features make you look twice at the **MOTIOGRAPH.**

The **Motiograph** costs more money to build because there is more quality per dollar of purchase price than in any two machines of other makes—selling at the same price.

MR. OWNER—You cheat yourself when you ignore quality BESIDES—When you know **THE MOTIOGRAPH** picture is far superior in brilliancy—in detail and definition—you are also cheating your patrons—who pay for these features.

Send for our 1913 catalog and get wise.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Factory and Office

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

come back to life to punish the insulter of their effigies. It is a phenomenon unparalleled in history. They convene and demand that Simon be discharged, and that the costumes be respected, brushed and ironed twice a day. These resolutions are signed by Louis XIV, Clovis (King of the Franks), Henri III, Napoleon, Cardinal Richelieu and Isabeau de Baviere. The outraged personages then proceed to do all kinds of things to Simon. They bounce him round until Simon regrets that his mother and father ever married. The personages then decide that Simon is not forlorn enough. They pull his leg and in fact both legs, until Simon outgrows his personality. This causes Simon's clothes to become mussed. Accordingly, Napoleon gets a heavy hot iron and irons the clothes, and incidentally Simon, until Simon is thick as a ginger-snap. They then carefully fold up Simon and put him into a basket. The peculiar part is that Simon doesn't seem to mind, although he realizes that he is being pressed harder than even his creditors pressed him. It finally turns out to be a dream.

ESSANAY

THE DISCOVERY (March 5).—Mr. I. M. Monion falls in love with his stenographer, Maud Mueller, and proposes to her. The pretty young girl informs her employer that she will give him her answer when she returns from her vacation. At the summer resort Miss Mueller meets Mr. Monion's son. The two are constantly together. Finally, young Monion proposes to Maud and is accepted. They are about to be married by the justice of the peace, when the latter informs them that he cannot perform the ceremony unless Miss Mueller produces a birth certificate. Returning to the hotel Monion receives a telegram from his father requesting him to return to the city immediately, as business matters demand his attention. Monion returns to the city. That same afternoon Miss Mueller is struck by an automobile, and rendered unconscious. A doctor is summoned who identifies her. A few weeks later Miss Mueller, now recovered fully from her accident, returns to the city, where upon entering her employer's office, is greeted lovingly by Mr. Monion and his son. I. M. Monion requests the young beauty to give him her answer. He produces an engagement ring, as does the son. Both are overwhelmed when informed by Maud that she cannot marry either of them, because she has discovered that her name is not Maud Mueller, but Maud Mueller Monion, her employer's daughter. Sad at the loss of a charming wife, but happy in the discovery of their lost one, they welcome her into their hearts and home.

LUBIN

THE SOUL OF A ROSE (March 10).—A lovely Rose is blooming in the garden, she is sad for she knows that it is the fate of flowers to bloom for a short time only. The rose sees a couple of lovers and hears the youth swear that he will love the maiden through life and that their souls shall love in heaven. A vision appears and the rose pleads that she may have a soul, that she also may live hereafter. The vision sends a soul into the rose, presents her with a basket of flowers and instructs her to sell them on the streets, and the basket will be filled every morning. The rose becomes a human. She takes humble lodgings in London, dresses neetly but poorly, and goes out to sell the contents of the basket and returns home to rest. In the morning she again goes forth making her stand usually on one corner. She soon becomes known and customers come regularly. Jack Bellingham buys a flower every morning, and, being attracted by her beauty, pauses for a few minutes' chat. Rose is entranced, and one day Jack proposes that she shall meet him for an evening's enjoyment. She has accumulated a little money and goes to a modest store and buys a simple white frock and hat. She meets Jack as per appointment, and he takes her to an Italian restaurant for dinner, after which they go to the theatre. On the way home in the cab, Jack encircles her with his arm and Rose lays her head upon his shoulder. she has found out that she is a woman. On parting at the door the man takes her in his arms and kisses her passionately. For a few weeks Jack is regular in his visits and attentions. Then, one Saturday morning, he tells Rose that he cannot see her that afternoon as he has to entertain some friends of his mother. The girl is sad and goes to the park. There she sees her lover with two ladies in a carriage. The one is elderly, the other young and beautiful. Rose turns away, she tastes sorrow for the first time. The next morning she is not at her post and Jack looks for her in vain. In the evening he goes to the lodging house and the landlady invites him into the parlor and sends Rose to him. They sit together, but the girl is embarrassed. She asks who were the ladies. Jack tells her that they were the wife and daughter of his employer and that his mother wants him to marry the girl. Rose asks him if he intends to carry out his mother's wishes. He will not commit himself and when they part Rose refuses to kiss him. She faints and is taken to her room and lies ill for weeks. When she becomes convalescent Jack is permitted to visit her in her room. He tells her he cannot live without her and begs her to become his wife. A week or two later there is a modest wedding; Rose is very beautiful in her white dress, and Jack tells her so. She says that it is only because she is happy. "The Rose had found her soul."

ATTRACTIVE—Aren't they?

Of course they are! So's KINEMACOLOR.

Today's performances permit us to say that because of the money-making propensities of **KINEMACOLOR**, and the fact that it's *exclusive*, our weekly service is *ultra*-attractive.

COME!—GET ACQUAINTED

KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

MAJESTIC

A KIMONO TRAGEDY (March 2).—Mr. Stone is rather a high-strung man. He is returning from an extensive rest cure taken for his nerves. On the train a stupid porter places a kimono in the wrong grip, which happens to be Stone's. Mr. Stone's wife is a very jealous woman, and when she discovers the kimono in her husband's grip she immediately suspects and trouble brews. To protect himself, because his wife would not believe the true situation of affairs, Stone concocts a story, inducing her to believe the kimono was brought back from his trip as a gift for her. Things seemed smoothed now, but the original owne rof the kimono prizes it very highly and advertises for it, requesting that it be returned to her immediately. Now, Stone is in a precarious predicament; he is afraid to ask his wife for the kimono, and yet, to be honest, he must return it to its owner. Finally he decides that the only thing to do is to buy another as nearly like the lost one as possible and send it to the lady who advertises. Unfortunately his wife happens in upon him while he is making his purchase. Efforts to explain are futile. She threatens all sorts of things. The excitement and suspense are too much for a high-strung man like Stone, and he gives way. The doctor comes—a trained nurse is prescribed. The situation is further aggravated now, for the nurse turns out to be none other than the lady who owned the kimona that started the trouble. Complications follow, but all are finally settled, and a narrowly averted tragedy evolves into a joke.

BRASS BUTTONS (March 4).—Mr. Gay gets an invitation to join a poker game, but as there is a burglar scare in the neighborhood his wife objects to his going out that night, so he persuades his wife to go to bed early so that he can follow instructions of invitation, to go after wife is asleep. But wife reads the note and is wise, and decides to counterplot by locking up Gay's clothes. In the meantime Mary is entertaining the cop in the kitchen. After giving him a good feed, she gives him a drink from a bottle. He shows that he has designs on the bottle, tells Mary about the burglar scare, and persuades her to give him the joy of the kitchen so that he can protect her if necessary.

In the parlor Gay yawns and pretends to be sleepy and proposes to wife to retire early. Wife having laid her plans, consents, and takes the opportunity while he is locking up the house to take his coat and other clothes and lock them in the wardrobe in the bedroom. Gay patiently waits for wife to go to sleep, then finds when she has gone to sleep that he cannot get his clothes without awakening her. The cop outside finds it is a cold night—he enters the kitchen—empties the bottle and goes to sleep. Gay hears him snoring. An idea, he will borrow the cop's coat and surprise his fellows at the club. On his way he disperses a gang of toughs, receives a bribe and a drink from a saloonkeeper, only to find when he gets to the club that the other members flee in terror at the sight of the brass buttons. Gay takes the jack-pot—he wins anyhow.

The cop in the meantime has awakened and starts to look for a bracer. The wife hears a noise, thinks the cop is her husband, and tiptoes up to him and hugs him. Mary, the maid, enters to see Mrs. Gay hugging the cop. But Mrs. Gay screams as she finds she has been hugging a stranger, and runs to her room and locks herself in. Mary is mad at the cop, but the cop dare not leave the house without uniform. Gay, on his way home from the club, recovers the proceeds of a burglary that has been dropped by crooks in their flight. He arrives home with it and tells the cop to take it to the station house, it will mean promotion for him. Gay then makes the place look as if a burglary was committed—calls his wife and poses as a hero. The cop later makes peace with Mary by showing her the added stripe on his arm that he got for his bravery.

THE HAWKINS ROOMER (March 12).—Hawkins is sacked! Out of a job! Mrs. Hawkins takes a roomer to help matters out. Hawkins is suspicious of the gentleman who takes the room. He doesn't like the looks or the way of him. He peeks through the keyhole and his worst suspicions are confirmed. He sees the scoundrel disguising himself with a beard and a wig—a thoroughly desperate character, no doubt. They might all be murdered in their bed sometime.

Hawkins turns sleuth. He follows the villain and sees him go into the bank. He rushes to the corner and summons the police. The monster is captured and taken toward the lockup. The party is met by some plain clothes sleuths, who recognize the man. It is Nick Harris, the famed detective. Hawkins sneaks off home, while the others run to the bank, where they find that the expected burglars have made their visit and that it has been entirely successful. They determine to make an example of Hawkins and visit him in a body. He sees them coming, and, taking his gun, he creeps out to the woodshed to hide. Inside he stumbles on the burglars, who are in hiding. They see the gun and give up to the dazed Hawkins, who

delivers them with much ceremony to the detective and police.

Mrs. Hawkins takes the reward and Hawkins has to be content with his wife's acceptance of him as a hero.

THOU SHALT NOT STEAL.—Little Con Rooney is operated upon for a fracture on the head, while under the influence of hypnotism. Years roll on. It is big Con Rooney now, the leader of the gang. He has grown up from boyhood influenced by the pressure of a small bone on his brain, which has incited his brutal and even murderous instincts. He is shot in a brawl at a Bowery dance hall and is removed to the hospital. The doctor, in examining him, discovers the brain pressure, and, placing him under the spell of hypnotism, learns all about the old fracture. He tells Nellie, the nurse, that by relieving the brain pressure Rooney will have a normal man's chance in life.

He is operated on and in due time convalesces, when he is visited by his old companions, who bring him gifts of whiskey and cards. Nellie's good influence is exerted and Rooney is affected and grateful. Nellie teaches him to read and write and gives him a small Bible. She lays particular stress upon the commandment "Thou shalt not steal."

When the time arrives for Rooney's discharge, he begs to be given employment in order that he may not go back to his old haunts and ways. Good fortune comes his way. The hospital janitor is discharged and Rooney is given his place.

Things go well for Rooney until one day a big donation arrives for the hospital after banking hours. It is put in a small safe and its security is entrusted to Rooney. During the night the window is pried up and two of Rooney's old cronies enter and demand the money. Rooney's heart fails him. He fears that his past record will not shield him if he is overpowered and the men get away. In a moment of weakness he agrees, but a vision of Nellie, the Bible and the words "Thou shal not steal," comes to him and after a desperate struggle he throws the men out of the window and summons assistance.

Nellie is called and Rooney falls to his knees crying out, "Miss Nellie, I was true to your teaching and my trust." Rooney's emancipation has come.

FROM DEATH—LIFE (March 13).—In a home of wealth and refinement for days a struggle has waged between the grim reaper and the forces of science backed by everything that love and wealth can bring to the battle. Even as science bows defeated, even a loving mother is driven out of her mind from grief and ceaseless vigils over her baby. A poor wretch at the point of death is turned away from the home by the distracted servants, and takes her halting way to the barn behind the home. Here a child is born beneath the kind eyes of the stabled horses. One of the many physicians in the home is summoned to the stable with a nurse and the baby born in the shadow of a manger is taken to the home, where its feeble cries stop the imminent suicide of the mother whose babe has passed away. The new born babe's clutching fingers bring ease to the mother's heart, the tears flow and her reason returns. The poor driven wretch, who dies friendless, smiles from the great beyond, and the child of "she who is friendless" becomes the joy and care of the mother driven to end her own life, who has obey the great injunction of Him who said "He who receiveth one such little child receiveth me."

ECLAIR

THE STRONGER (Two-reel) (March 12).—Bang! Bang! Two shots rang out on the tense stillness of the frozen northland.

The two young prospectors stopped, arrested by the sound, and then rushed in the general direction of the shots.

They soon came to a clearing with a little log cabin in the center. Almost in front of the cabin door was a mine shaft, and as the boys reached this they saw a little trail of smoke curling up.

Hastily descending the rough ladder they were greeted by a pitiful sight. Huddled in a heap at its foot lay the body of a man. The broken windlass at the top of the well and the smoking revolver in the limp hand, told the mute tale of the accident and the appeal for help. Just as Jack raised the head of the unfortunate miner, the sufferer breathed his last.

"The poor cuss is done for, Fred," said Jack. "Yep," the blamed windlass busted and the fall broke his neck."

"Hello, what's this?" Fred picked up a small slate and spelled out the scrawl on it: "Take care of little Babbie and God will reward you."

"Well, let's find Babbie," said Fred. "Bring that with you," indicating the body of the dead man, and we will get out of here."

Coming to the top of the mine shaft, they entered the mine cabin. There they found Babbie, a little golden-haired, blue-eyed girl of three. Over the body of the dead miner the boys swore to protect and care for this little orphaned baby.

Years later, Babbie, the child, had grown to Babbie, the woman, and a beautiful girl she was, too. As the bud unfolded into the lovely flower, there also developed in the hearts of the two friends a love for their ward. At last, on account of this, their long years of friendship became strained almost to the breaking point.

The crisis came on Babbie's nineteenth birthday. Fred had brought her a beautiful shawl from Skagway, while Jack had presented her with only a little plaster cupid. However, the girl showed a strong preference for the simple love token, and this display of favor caused Fred to display a nasty temper.

That night there was a violent quarrel. The culmination came when Jack said, "I am the stronger. I have always done all of the hardest work. I have done more for her than you. Why should she not prefer me?"

Fred contained himself with effort. At last he said, in a suppressed tone, "All right Jack. From now on we are sworn enemies. But don't let Babbie know."

Several days later, a dying miner staggered up to the cabin. He dies in Jack's arms. In his coat was found a map, locating a very rich vein of gold. Jack rushed away to follow the map's directions, but just as he discovered the mine and was staking it off, Fred, who had followed him, staked his claim alongside. There was another clash, but Fred declared his intentions of fighting, with the remark, "You have not yet recorded and I have the fastest dog team in the country."

So it became a race to have the claim filed. Side by side sped the sledges, drawn by the husky plungers. Now, Jack was in the lead. Now Fred. It was anybody's race. When they were about a mile from the settlement Fred's leader broke and so disconcerted the rest of the pack that Jack reached the office just ahead of his rival.

Fred, however, would not give up, and he followed Jack back to the mine. Arriving there the two men began quarreling again.

At last they decided to leave the verdict to the Colts at twenty paces. Just as they were taking their places, Fred stopped suddenly with a cry of terror. Look! My God! Our cabin's on fire! Immediately all thought of the quarrel vanished. Silently, side by side the two men raced to the burning shack. Both rushed inside. But Jack reached the unconscious form of the girl ahead of Fred. Picking her up in his arms he carried her out.

It was not until Babbie had recovered from her faint that they became aware of the fact that Fred was still inside the fiercely burning cabin. Jack plunged back through the flames to rescue his erstwhile partner. At last, almost overcome by the intense heat and smothering smoke, he reached the helpless form. Raising him he started for the door, but the weakened floor gave way under his feet and both were hurled into the shaft that years before had claimed the life of Babbie's father.

They were both rescued by the neighboring prospectors, only to find that Fred was crippled and Jack blinded.

However, after several weeks had passed Jack recovered from the effects of his burns. His eyes soon healed and his eyesight was restored.

But Fred was still in bed. During all their weeks of suffering Babbie had nursed both men with tender care. Still, Jack could see that gradually she was beginning to show preference for the crippled Fred. It was hard to give her up. It tore his heart strings to do it. Yet, Fred needed Babbie and undoubtedly she loved him very, very much. Her woman's nature drew her with irresistible force to the shattered man.

When both had their health and power, Jack had always been the strongest. Now that he was many, many times stronger physically than Fred, would he prove to be the weaker in will? No, never.

Calling Reed-in-the-Wind, an Indian woman, who had been Babbie's nurse ever since they had adopted her, he gave her a note for Fred. With one last look around the old familiar cabin, he passed out into the night to fight his battle alone.

When Reed-in-the-Wind gave the message to Fred, he found it was wrapped around a razor. He read, "Dear Pal: I am the stronger and strong enough to bear my loss. If you want the girl to love you, shave off your whiskers." (Signed) Jack, the loser.

Fred did shave and when Babbie saw him looking so young again it brought an end to all indecisions. He was to be her future lord and master.

It is another one of the Eclair series of the Northwest that have found so much favor. It has an interest-compelling theme that abounds with tense and dramatic situations. The sled race and the fice scene are particularly exciting.

WHEN HE WANTS A DOG HE WANTS A DOG.—Eclair Newlywed Series (Mar. 16).—Everybody knows him. In fact, this funny youngster is probably the best known little fellow who has ever made his formal bow to the American people, although he is really better known for his "wow" than for his bow.

Snookums Newlywed will be the hero of this first of a wonderful series of comedy subjects.

The Newlywed cartoons by McManus have caused millions to laugh. They contain genuine humor, and even in their still form have been very, very popular.

Eclair now presents this great series in a more attractive form, in that the funny young couple and their homely baby are made to move in a most laughable manner. These pictures are not really people dressed up in an effort to imitate these cartoons, but they are the cartons themselves in action. They must be seen to be appreciated, and after you see the first, nothing can keep you from watching for the rest of the series.

The story of the first release concerns Snookums' acquaintance with a dog, which quickly ripens into friendship. Snookums decides suddenly that he must have the dog, and he proceeds to let out an awful string of those terrible wows when doggie rides away in the automobile of his owner.

Papa Newlywed does his best to buy the dog, without success. Finally, he decides to become a bold, bad burglar and goes in the night to take forcible possession of the pet, but the result is most interesting, as well as funny, because Papa Newlywed gets decidedly the worse of the encounter.

He returns home in a barrel to find Snookums sleeping peacefully, and his wife cautioning him not to make any noise.

This series of pictures is going to be the sensational comedy success of the year. They are not an untried proposition, since they have already caused hundreds of hardened picture exchange men and buyers to shriek with laughter.

CRYSTAL

WHO IS THE GOAT? (March 16).—Pearl and her husband have saved up $400. Their uncle visits them. Fearing burglars they have the money hid in the writing desk. Pearl removes it and places it in a vase atop the mantelpiece. Uncle, alone one day in the parlor, reaches up for a match and knocks over the vase. He immediately rushes around with the fragments to the ash can and throws them in, together with the $400. He then goes to a crockery store and buys an exact duplicate of the vase he broke. Returning he puts the vase in its accustomed place. Meanwhile the driver of the ash wagon calls and removes the valuable can of waste. Pearl and her husband then pay a visit to the parlor and, looking into the vase are mortified to find the money missing. They accuse the servant girl of stealing it, and a fight ensues, the maid immediately quitting her job. Pearl, in tears, and uncle, enters to find the small family in confusion. They inform him that the vase was their hiding place, and he rushes pell mell out of the room to the ash can. He finds it empty and he begins to realize that his ruse of replacing the vase was not so easy as contemplated. While the backs of Pearl and her husband are turned he deposits $400 in the vase, and taking it down, shows them the money, telling them it was there all the time and that they had overlooked it, but all the time he is kicking himself at being the goat.

On the same reel:

CALICOWANI.—Captain Blake bids his wife farewell and starts on a voyage to the Fiji Islands. He and his crew are shipwrecked and he is the only surviving member. He lands on a desert island, and, after walking for days, falls asleep in a secluded spot. There he is discovered by Princess Calicowani, the daughter of Chief Etaholelot of the cannibal tribe. At first she is amazed at the strange sight, but becomes reconciled to the fact that the captain is human and claims

him as her own. Unable to understand her language he acquiesces in everything she says. She feeds him and he is satisfied. Meanwhile he is introduced to Calicowani's father as her fiance, and his black friends, arriving on the spot, are notified of that fact. Things go well for a while, until the tribe runs out of food and then the members decide that the captain would make a good roast. They seize him despite Calicowani's entreaties and protests and string him up preparatory to building a fire under him. Meanwhile the captain's wife, thinking him dead, marries another man, whom she henpecks to her heart's content. However, just as the captain is about to become a royal subject for the cannibals' stew, a body of American sailors arrive and rescue him. Calicowani mourns her loss, but the captain goes back with his countrymen. He visits his old home after his arrival and is surprised to find his wife married again. They believe him a ghost and the captain is left to his own thoughts of the strange wedding he was nearly a participant in with the beautiful negro princess as his fate for life.

One of the best comedies of the year, abounding in beautiful scenes of the Far East, absolutely unique in its conception, and very capably produced and portrayed.

NESTOR

WITH A GRAIN OF SALT (March 14).—The Senor Pedro Gonzos lives with his daughter Anita in their once rich home. Gonzos has gambled and is lazy, and their fortunes have dwindled. Carlos is engaged to Anita and awaits some rich coup to marry her. Living with them is a young cousin, Leona, who being adopted, is made to feel her position keenly and her gentler nature is dominated by the more assertive Anita.

Visions of gain arise with the arrival of the rich young American, Rob Allison, who bears a letter of introduction informing Pedro that Rob is seeking good investments.

Rob soon comprehends Leona's position, and his sympathies go out to her, but Anita exercises all her powers of fascination and keeps him by her as much as possible.

The trio lose no time in getting as much of Rob's wealth as possible, and Leona rebels, as she sees Pedro cheating the young man at cards, aided by the wily Anita.

The grand coup is planned. Carlos carefully salts the placer grounds and Rob is led like a lamb to the slaughter. He takes his own samples, but is unaware that he is led to the right spot to take them. The gravel is panned and big streaks of gold show in the pan, and Rob is delighted and signifies his intention of purchasing the prospects. Leona is aware of the salting and makes up her mind to impart her knowledge to Rob. An idea strikes her, and she sprinkles his viands liberally with salt. He makes a wry face and catches her eye, but mistakes her motive and, scraping the salt from his food, continues his meal for fear of getting her into trouble.

Leona is desperate and, as the documents are spread out, ready to sign, Leona sees Carlos pour some of the gravel onto a plate in order to emphasize the richness of the prospective mine. Leona creeps up and pours some real salt on the gravel. Her action is observed by Anita in the doorway and by Rob, who, looking up at her, at last comprehends.

There is a fight and Rob emerges victorious. He takes Leona away with him and together they look forward to happiness.

RELIANCE

THE MAN FROM OUTSIDE (2 reels) (Mar. 5).—Burt and Albert are twin brothers, so exactly alike that no one is able to tell them apart. The only identifying mark is borne by Burt, who has a particularly odd scar on his right wrist. The brothers both love Lucille Dayton, daughter of a wealthy stock broker. She prefers Burt, and accepts his proposal. Albert is furious and sets about for some way in which he can dishonor his brother and win the girl himself. Finally he forges his own name to a check and, by appearing at his club, establishes an alibi and makes it appear as though Burt had passed the check. Burt is arrested and sent to jail. Lucille believes in him and vows to be faithful to him. His brother out of the way, Albert ruins the girl's father. The old man dies and the girl is left penniless to earn a living. Albert tells her that sooner or later she will come to him. He has her discharged from every position she manages to get. About this time Burt is released from jail and is unable to find either Lucille or his brother. Despondent he joins an underworld gang and is soon assigned to rob a house. This happens to be his own brother's. He enters the richly furnished room, switches on the lights and the twin brothers are face to face. Burt denounces Albert—and he, overcome, and seized by an attack of heart failure, falls dead. Burt dresses in his brother's clothes and, ringing for a servant, has the body carried out as that of a vagrant. Unable to get work, Lucille seeks Albert's home. Burt comes down to find the girl he has sought crouching in a chair by the fire. He goes to her; she shrinks away from him, saying only "I came because I was hungry!" Burt takes her in his arms and makes her understand who he is. Breaking down she sobs out all the horror of the past few months when she was always persecuted by his brother and how she was on the brink of yielding to his demands because he was making life so hard for her. Burt comforts her, saying, "We have both been on the brink of sin—let us start anew together."

JUST JANE (Mar. 8).—Jane is a little slavey working in a boarding house. She is very much abused by the landlady and has no happiness in life at all. A handsome but very poor young artist moves into the house and is kind to the girl—so much kinder than anyone else ever was that she soon loses her heart to him, child though she is. He does not dream of such a thing—for there is another girl—rich and beautiful, to whom he is engaged. His pictures do not sell and his sweetheart, angered at his impoverished condition, returns his ring in a moment of pique. Jane sees the artist return to his lonely room—and knows he is discouraged and unhappy. What can she do for him? There is but one thing in her life that means sunshine—a poor little kitten. But if it will bring any comfort to him, she will gladly give it. The boy is touched by the gift and accepts it gladly. In the meantime the girl repents and follows the artist to the boarding house. Jane opens the door and when she asks for the boy the little slavey takes her to him, though with breaking heart. She sees them make up—hears the few whispered words of love and, hidden against the door, she watches them depart in the big waiting motor car. Only the kitten is left—forgotten like herself. Gathering it into her arms she weeps with her head hidden in its soft fur. But she is glad—so glad that he is happy at last.

PATHE

PATHE'S WEEKLY NO. 10 (Mar. 3).

THE BUTTERFLY OF A DAY (Mar. 4).—The history of the Ephemera, or common yellow butterfly that lives only from sunrise to sunset, is unfolded herein by means of various microscopic views. After the butterfly has taken wing the camera follows its destiny through gloriously colored fields and beautiful flowers. The film is both pleasing to the eye and enlightening to the mind.

On the same reel:

COD FISHING FROM A TRAWLER.—A delightful journey to the fishing banks to witness the catching and handling of a boatload of enormous cod.

On the same reel:

THE TITMOUSE.—The Titmouse has been termed "The Defender of Our Orchards," and the reason for this sobriquet is clearly shown in a series of beautifully colored views of the Titmouse at work and at play.

THE WATERFALLS OF IDAHO (Mar. 5).—From almost an arid waste the plains of Idaho have been converted into a beautiful and productive farming country by the harnessing of the very numerous waterfalls of

the State for irrigation purposes. The process by which this transformation is obtained is clearly shown and explained. Aside from all this the waterfalls are remarkable for their natural beauty, and especially Shoshone Falls, which are considerably higher than Niagara, although their volume is not so great.

On the same reel:

THE HAIRY AINUS.—An interesting study of the peculiar people who inhabit the islands to the north of Japan and to whom civilization has not yet penetrated.

AN EQUINE HERO (Mar. 6).—Being left alone with a consignment of gold, Lulu Atwood, the daughter of the postmaster, mails a note to her sweetheart, Tom Kimball, telling him that she is fearful of bandits because of the gold, and asking him to come to her house. Tom sends Peggy, his highly intelligent horse, to get his mail, but Peggy, returning with the note in her teeth, is met by bandits, who lead her to their rendezvous and tie her. She loosens, with her teeth, the knot in the rope, takes the note from the bandit's pocket and away with it to Tom. When Tom reaches Lulu's house he finds her bound and gagged and the bandits waiting for him. Neither he nor Lulu will tell where the gold is hidden and in despair the bandits bind them to the railroad tracks and leave them. Peggy proves herself an equine hero, however, by liberating the lovers in the nick of time.

HYDROGEN (Mar. 7).—In this film a toy balloon, filled with hydrogen, is deflated and the gas used in several experiments, all clearly explained in the sub-titles. Each experiment is highly interesting, showing just what hydrogen will and will not do. Scenes are shown explaining the method of transporting this combustible gas and also the inflating of a passenger balloon with a capacity of 6,000 cubic feet of hydrogen, which sails gracefully away, thus proving that hydrogen is fifteen times lighter than air.

On the same reel:

THE GRANJA.—Views of the grounds surrounding the palace of the King of Spain. A sight most entrancingly beautiful and the feature of it all is a number of intermittent fountains, the most famous in all Europe.

GOING SOME (Mar. 8).—Just an ordinary difference of opinion, but what unusual difficulties it brought to the man who believed Roosevelt would win. He backed his judgment with a freak bet, but the Bull Mooser was game enough to take his medicine, which consisted of shaving off half his mustache and wheeling a perambulator through the city streets at noon while wearing evening dress. Things might have gone well for the Bull Mooser at that had not a woman who lost her baby carriage gotten the impression that the Bull Mooser was guilty. She chased him, and a crowd joined to help her, and in a very little while he was going some and everyone who sees it will be laughing some.

PILOT

HOW "THE SPIRIT OF '76" WAS PAINTED (Mar. 6).—No work of art is more popular, not alone throughout the United States, but also throughout the entire civilized world, than the famous painting, "The Spirit of '76." As yet very few are acquainted with the history of how this famous picture came into existence. It was painted by Willard, the American artist, who, prior to the Civil War, was a carriage painter for Amos Tripp, a wagon builder of Wellington, Ohio. After Willard returned from the war, he went back to his original vocation. He conceived the idea of embellishing the wagons with small paintings, which made them very popular with the farmers around that community. Tripp's little daughter one day told Willard she could paint, too, and showed them a babyish sketch, from which Willard evolved his first famous painting, entitled "Pluck." This will be remembered as the picture of three little children in a littletoy cart drawn by a dog who was chasing a rabbit. Thousands of photographic copies of this picture were sold by Ryder, the art dealer of Cleveland, Ohio. It was suggested that Willard should paint a picture for exhibition at the Philadelphia Centennial. Willard then started on a comedy picture, entitled "The Fourth of July Musicians." For the central figure he posed his venerable father, a retired clergyman. While painting this picture his father was taken ill, and he finished the picture witbout a central model. While his father was on his dying bed with the comedy picture in his hand, he saw his mistake in attempting to paint this grand old man as such a trivial character. He pictured his father as a heroic drummer leading the Revolutionist Army into action. It was an inspiration, and he followed that inspiration by the evolved picture, "The Spirit of '76," which made Willard's reputation as an artist, one of the foremost of the land.

This picture takes the place of "Loyal Hearts," which was advertised in our last issue.

MIATT PATENTS

HAVE YOU BEEN CARTOONED?

The motion picture cartoons appearing exclusively in the Gaumont Weekly have been a strong hit. "The Situation in New York," exemplified by Leonard, the cartoonist, in Gaumont Weekly No. 48, tells of New York's present municipal upheaval more completely and more interestingly than would be possible in columns of type.

A renegade official is shown making off with two bags of money. A change of a few lines shows the officials in entirely different positions, with the hand of District Attorney Whitman clutching them by the coat collar.

The motion picture cartoon has come to stay. It is one of the most pleasing of innovations.

LUMIERE MOVING PICTURE FILM

FULFILLS EVERY WANT

Answers Every Requirement

Guaranteed Perfect in Manufacture

UNIFORM and RELIABLE

3¼ cents per foot (unperforated)

(Positive or Negative)

¼ cent per foot extra for perforation. Special Concessions on Contract

Lumiere Jougla Co., 75 Fifth Ave., (near 15th St.) New York City

Telephone Stuyvesant 531

CHICAGO BRANCH: 946 First National Bank Bldg. Tel. Central 4200

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC.,

LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 572.
Office—133 Third Avenue.

The article which appeared in the Chat of last week's issue about the strikebreaker, one Dick De Costa, who is now president of the so-called branch or moving picture department of Local No. 35. You have noted that the article would be continued in this issue, and you will learn a little more about this would-be conscientious "union man." You have been told how this man was the cause of breaking the Fox strike, which, according to the central body, or the C. F. U. of New York, is not settled to this very day and all houses on the circuit are on the unfair list.

You have read in this paper how Dick De Costa helped to starve out the union men of the I. A. T. S. E. and worked against the will of the Musicians' Union of the A. F. of L., whose cause we, the Moving Picture Machine Operators' Union, had taken up and walked out in sympathy with them.

Now you will learn just a little more about this strikebreaker, Dick De Costa, president of the moving picture department or branch of Local No. 35. About eight years ago the "International Brotherhood of Electrical Workers" went on strike in New York City to better their conditions, and this strike lasted about two years. Dick De Costa, of strikebreaking fame, was at that time a member of that organization, and at that time perjured himself by not living up to his oath of obligation, and started a genuine scab organization which was backed up by various contractors in the electrical line, who were the bosses against whom the I. B. E. W. were striking for better conditions. Dick De Costa was also a member of the ex-Auxiliary of Local No. 35, I. A. T. S. E., but members of the ex-Auxiliary did not know of his career at that time, until one afternoon at a meeting of Local No. 35 which was attended by Robert Goldblatt and also De Costa, and at that particular meeting a member arose to explain the situation. The man who gave the explanation was also a member of the I. B. E. W. as well as a member of Local No. 35, and the story he told of the strike was heartrending and would break down a man with iron nerves. At the conclusion of that pitiful story the man pointed his finger at Dick De Costa and stated "That there's the wretch of a man who was the fault of that critical situation of the I. B. E. W."

It was then left to Local No. 35 to investigate same, but, unfortunately, as always with other matters, it neglected to do so until Robt. Goldblatt had made inquiries as an officer of the Auxiliary into the situation. All accusations against Dick De Costa were verified before the Executive Board of the I. B. E. W. in the presence of Robt. Goldblatt, who took the occasion to appear before that body, and there at that meeting it was learned that the story which was told before Local No. 35 was only half told, and that the career of De Costa was blacker than print could show, also that he was indebted to theI. B. E. W. about $114 for dues, assessments and various fines. When this strikebreaker learned of the information which Robt. Goldblatt had received regarding what kind of a union man he was, De Costa quickly resigned from the Auxiliary to avoid being thrown out with violence. It is a question, from the character of De Costa, whether this money held by him was ever turned into the treasury of I. B. E. W.

At the time of the Fox strike De Costa wanted to join the Auxiliary again, and the proposition was placed before Mr. Stevens, who was president of Local No. 35 and chairman of the Auxiliary. Mr. Stevens said to Sam Kaplan, who was vice-president at that time, that the proposition could not be entertained, and whosoever would entertain it, charges would be preferred against the men. Now this very man who was barred from the union has been taken into the ranks of Local No. 35, into their department, and furthermore, so honored that he holds an executive position. More disgrace to Local No. 35. It seems from all indications that the old saying, "Birds of a feather flock together," is true in more than one sense when so-called "union" (?) men as the "Branch" (?) have elected to be guided by such a first-class rascal as De Costa has shown himself to be.

(To be continued in the next issue.)

* * * * * * *

For the benefit of those readers of the Chat who, perhaps, may not have received or read a copy of the appended letter, I beg you to kindly peruse same and grant the Moving Picture Machine Operators' Union of Greater New York, Local No. 1, your most favorable consideration in our fight for right and justice.

TO ALL LOCALS OF MOVING PICTURE OPERATORS OF THE INTERNATIONAL ALLIANCE THEATRICAL STAGE EMPLOYEES OF U. S. AND CANADA.

Dear Sirs and Brothers:

I respectfully lay before you my opinion as a moving picture operator and the business representative of the Moving Picture Machine Operators' Union of Greater New York, Local No. 1, in regard to the coming convention to take place at Seattle, Washington, this summer, at which you, my honorable brothers or delegates, will investigate the misrule of Local No. 35, I. A. T. S. E., toward their former Auxiliary, a body of 500 men, now an organization protected under a state charter, waiting for you to assist us in our efforts for justice and to a direct charter of the I. A. T. S. E. of U. S. and Canada.

I believe the moving picture operators are better off for the absence of such men as the spot light workers of Local No. 35 from the motion picture industry, inasmuch that they do not understand such projection and are not required to be licensed by city or Federal authorities, and further, that they are holding a charter which calls for more than one profession, contrary to rulings of the American Federation of Labor, and are a detrimental organ to the moving picture industry, where so much life, limb and property is at stake, for spot lamp workers do not have to undergo the examination of a moving picture operator, whose task is more difficult and responsible, owing to the highly inflammable material they must handle and therefore are more superior craftsmen than the spot lamp operators.

I congratulate you, brothers, in advance on your efforts to bring out the facts and I urge you furthermore to the most drastic investigation of the system which was in force, also the tactics and procedure when we were an auxiliary to Local No. 35, I. A. T. S. E.

I assure you that the members of my organization will feel very much relieved and will greatly rejoice if the work of the delegates at the convention of the I. A. T. S. E., which will be held in Seattle, shall emphasize the facts; two distinct trades, such as spot light workers, can not be controlled in a charter which gives them the right to operate moving picture machines, or, in other words, two different crafts covered by one charter.

It is our opinion if this sort of charter rights can prevail or continue to exist then the bill posters will have to be an auxiliary to the paper hangers' union, for they carry a pail of paste, brush, smoother-down brush, the same material as the paper hanger, and the harness-makers will have to be an auxiliary to the shoe makers' union because they handle leather and other material in that trade.

Assuring you of our confidence in your intentions and in that of the delegates that will attend at the next I. A. T. S. E. convention and trusting that the results of your work will be of such a character as to eliminate the monopolizing and combining of various trades under one charter as now exists, now and in future.

I am yours fraternally.

RALPH J. KNASTER,
Business Representative,
M. P. M. O. Union of Greater New York, Local No. 1.

* * * * * * *

Many readers of this column have approached me and mentioned at different times, and asked me why other organizations who may have matters of interest are not presented to the readers. I wish to state that the columns of the Moving Picture News are open to any labor organization in the trade that may have items of interest or discussions to present. So now, you union men, wake up and let the readers of the Moving Picture News hear from you and know that you are in existence.

RALPH J. KNASTER,
Business Representative,
M. P. M. O. U. of Greater New York, Local No. 1.

* * * * * * *

Next regular meeting will be Monday, March 3, 1913, at Teutonia Hall, 66 Essex street, at 12 midnight. Election, constitution and big news.

LOVING CUP PRESENTED TO PRESIDENT ROBERT GOLDBLATT AT THEIR RECENT ENTERTAINMENT

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Feb. 15—The Hand of Justice (2 reels)....
Feb. 22—Marcus, the Venetian Tribune (Dr.) (2 reels) .....
Mar. 1—Love Amongst the Lions (2-reel Dr.) .....
Mar. 8—Maritza (2-reel Dr.).....
Mar. 15—The Critic (2-reel Dr.).....

AMERICAN

Feb. 22—Love Is Blind (Dr.).....1000
Feb. 24—When the Light Fades (Dr.).....1000
Feb. 27—Father's Finish (Com.)..... 600
Feb. 27—Famous Illinois Canyon and Starved Rock (Sc.) 400
Mar. 1—High and Low (Dr.).....1000
Mar. 3—The Greater Love (Dr.).....1000
Mar. 6—Jocular Winds (Dr.).....1000
Mar. 8—Transgression of Manuel (Dr.)....1000
Mar. 10—Calamity Anne, Detective (Com.)..1000
Mar. 13—Brother Love (Dr.).....1000
Mar. 15—The Orphan's Mine.....1000
Mar. 17—When a Woman Won't.....1000

AMMEX

Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 20—The Coward (Dr.).....1000
Feb. 27—The Quality of Mercy (Dr.).....1000
Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON (UNIVERSAL)

Feb. 1—Cowboy Sports and Pastimes.....
Feb. 4—Mona of the Modocs (2 reels)....
Feb. 8—A Frontier Mystery (2 reels).....
Feb. 11—On the Frontier Line (2-reel Dr.)...
Feb. 15—In the Red Man's Country (2-reel Dr.) .....
Feb. 18—The Song of the Telegraph (2 reels)
Feb. 25—The Coward's Atonement (2 reels).
Mar. 1—Red Girl's Sacrifice (2-reel Dr.)...
Mar. 4—His Brother (2 reel Mil. Dr.).....
Mar. 8—At Mad Mule Canyon (2 reels).....
Mar. 11—The Flaming Arrow (2-reel Dr.)..
Mar. 15—Indian Blood (2-reel Dr.).....

BRONCHO

Jan. 8—In the Ranks (2-reel Dr.).....2100
Jan. 15—A Blue Grass Romance (2-reel Dr.).2220
Jan. 22—A Shadow of the Past (2-reel Dr.)..1975
Jan. 29—The Struggle (2 reel Dr.).....1820
Feb. 5—When Life Fades (2 reels).....2000
Feb. 12—The Wheels of Destiny (3 reels)....2970
Feb. 19—The Sharpshooter (2-reel Dr.).....
Feb. 26—Lure of the Violin.....
Mar. 5—The Barrier .....

CHAMPION

Feb. 3—The Rich Mr. Rockamorgan (Com.).
Feb. 10—A Daughter of Virginia (Dr.).....
Feb. 17—Her Stepmother (Com.).....
Feb. 24—The Duke and the Actor (Com. Dr.)
Mar. 3—The Bum's Hallowe'en (Com.).....
Mar. 10—Fond Heart Saves the Day (Dr.)..

COMET

Jan. 11—The Faithless Nurse (Dr.).....1000
Jan. 13—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—The Bridegroom's Offense (Dr.)...1000
Jan. 20—A Very Busy Man (Com.).....1000
Jan. 25—A Child of Nature (Dr.).....1000
Jan. 27—The Contest (Com.).....1000
Feb. 1—Easy Money 1000
Feb. 3—A Striking Resemblance.....1000

CRYSTAL

Feb. 16—An Awful Scare.....
Feb. 23—That Other Girl.....
Feb. 23—Schultz's Lottery Ticket.....
Mar. 2—A Night in Town (Com.).....
Mar. 2—An Innocent Bridegroom (Com.)..
Mar. 9—Knights and Ladies.....
Mar. 9—Ma and the Boys.....
Mar. 16—Who Is the Goat? (Com.).....
Mar. 16—Calicowani (Com.) .....

ECLAIR

Feb. 6—The Love Chase (Com.).....2000
Feb. 9—The Guilty Hand (Dr.).....1000
Feb. 11—The Trail of the Silver Fox (Dr.).1000
Feb. 13—A Large Evening (Com.).....1000
Feb. 16—The Terrible Daughter (Com.).....1000
Feb. 18—The Telegraph Operators (Dr.)....1000
Feb. 20—The Great Unknown (2 reels) (Dr.).2000
Feb. 23—A Dead Town (Scenic)..... 500
Feb. 23—Willy Wants to Cure His Father (Com.) 500
Feb. 27—The Man Who Dared (2-reel Dr.)..
Mar. 2—A Comedian for Love.....
Mar. 2—Life in Egypt.....
Mar. 5—The Crimson Cross (3 reels).....
Mar. 9—The Tester Tested.....

Feet

Mar. 9—Cocoa Cultivation .....
Mar. 12—The Stronger (2-reel Dr.).....
Mar. 16—When He Wants a Dog, He Wants a Dog (Com.) .....
Mar. 16—Lizards (Scientific) .....

EXCELSIOR

Mar. 10—A Cadet's Honor.....

FRONTIER

Feb. 5—The Branded Six-shooter.....
Feb. 12—The Ranch Girl's Measurements (Com. Dr.) .....
Feb. 19—The Girl of the Range (Dr.).....
Feb. 26—The Stranger's Trail (Dr.).....
Mar. 6—A Race for Life (Dr.).....
Mar. 13—A Mexican Renegade (Dr.).....

GAUMONT

Feb. 18—When All Was Dark.....
Feb. 18—The Vale of Ossola.....
Feb. 20—Love Thy Neighbor.....
Feb. 22—Educational and Topical Subject...
Feb. 25—On the Brink of Dishonor.....
Feb. 27—Watch Your Watch.....
Feb. 27—Denizens of the Deep.....
Mar. 1—Educational and Topical Subject...
Mar. 4—It's Delightful to Be Married.....
Mar. 4—Kittens .....
Mar. 6—The Sculptor's Strategem.....
Mar. 8—Educational and Topical Release..
Mar. 11—The Bond of Brotherhood.....
Mar. 13—Sweet Familiar Faces.....
Mar. 15—Educational and Topical Release....

GEM

Feb. 18—Billy's Strategy (Com.).....
Feb. 25—Billy Joins the Band (Com.).....
Mar. 4—Conscience (Dr.) .....
Mar. 11—Billy's Troubles .....
Mar. 11—Twin and Shoshone Falls.....

GREAT NORTHERN

Feb. 8—An Orphan's Conquest (Com. Dr.)..1000
Feb. 15—Father and Son (Dr.).....
Feb. 15—Danish Landscape at Jutland (Sc.).
Feb. 22—The Indian Servant (Com.)..... 702
Feb. 22—Kullen, the West Coast of Sweden (Sc.) 298
Mar. 1—An Old Maid's Love (Com.).....
Mar. 8—Outwitted (Com. Dr.).....1000

IMP

Feb. 24—The Sisters (Dr.).....
Feb. 27—King Danforth Retires (Dr.).....
Mar. 1—Binks, the Tightwad.....
Mar. 1—Mardi Gras, New Orleans.....
Mar. 3—Now I Lay Me Down to Sleep (Dr.)
Mar. 6—Dr. Jekyll and Mr. Hyde (2 reels)..
Mar. 8—Binks and the Blackhand.....
Mar. 8—In Old Panama.....
Mar. 10—The Fringe of Sin (Dr.).....
Mar. 13—From Death, Life (Dr.).....
Mar. 15—Binks' Gouty Foot (Com.).....
Mar. 15—Leo's Vacation (Com.).....

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Feb. 14—Smiling Dan (1 reel)..... 905
Feb. 21—The Counterfeiter (2 reels).....2200
Feb. 28—Tell-tale Hat Band.....
Mar. 7—Lost Despatch .....

KEYSTONE

Feb. 27—Doctored Affair—A Red-hot Romance .....
Mar. 3—A Deaf Burglar—The Sleuth's Last Stand .....
Mar. 6—A Rural Third Degree—The Sleuths at the Floral Parade .....
Mar. 10—A Strong Revenge .....
Mar. 13—Jenny's Pearls—The Chief's Predicament .....
Mar. 17—Love and Pain—The Man Next Door .....

LUX
By Prieur.

Jan. 31—Arabella as a Chimney Sweep (Com.) 449
Feb. 7—Tickets, Please (Com.)..... 636
Feb. 7—Wonderful Fruits (Com.)..... 315
Feb. 14—Leopold and the Leopard (Com.)... 685
Feb. 14—A Modern Architect (Com.)..... 300
Feb. 21—The Leopard and the Burglars (Com.) 429
Feb. 21—When Uncle Made His Will (Com.) 544
Feb. 28—Pat as a Bird Fancier (Com.)..... 518
Feb. 28—Arabella and the Wizard (Com.)... 455
Mar. 7—Pat's Busy Day (Com.)..... 465
Mar. 7—When the Stormy Winds Do Blow (Com.) 516

MAJESTIC

Feet

Feb. 25—The Message in the Cocoanut (2 reel) .....
Mar. 2—A Kimona Tragedy.....
Mar. 4—Brass Buttons (Com.).....1000
Mar. 9—The Biter Bitten .....
Mar. 11—Chappie's Code (Dr.).....1000
Mar. 16—Frau VanVinkle's Crullers (Dr.)...1000

MECCA

Mar. 1—A Stranger in the Rockies (Dr.)..
Mar. 8—The Fisher Lady (Dr.).....
Mar. 15—The Lineman and the Reformer (Dr.) .....

MILANO

Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Feb. 26—The Vortex (2-reel Dr.).....
Feb. 28—On El Camino Real (Dr.).....
Mar. 3—When He Jumped at Conclusions...
Mar. 3—The Girl Sleuths .....
Mar. 5—Big Bob (Dr.).....
Mar. 7—The Greatest of These is Charity (Dr.) .....
Mar. 10—Papa's Helping Hand.....
Mar. 10—When Hubby Entertains.....
Mar. 12—The Cause (Dr.).....
Mar. 14—With a Grain of Salt (Dr.).....

PILOT

Feb. 13—The Blacksmith's Story.....
Feb. 20—The Two Glasses.....
Feb. 27—The Doll and the Devil (Com.).....
Mar. 6—How "The Spirit of '76" Was Painted (Dr.) .....
Mar. 13—Lincoln for the Defense (Dr.).....

POWERS' PICTURE PLAYS

Feb. 26—Tricks in All Trades (Com.).....
Feb. 28—The Law of Compensation (Dr.)..
Mar. 5—Eph's Dream (Com.).....
Mar. 5—Indians (Com.) .....
Mar. 7—In a Roman Garden (Dr.).....
Mar. 12—Hawkin's Roomer (Com.).....
Mar. 14—The Curse (Dr.).....

PUNCH

Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....
Mar. 6—Impetuous Jim (Com.)..... 500
Mar. 6—No Wedding Bells for Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

Mar. 12—The Better Way (Dr.).....
Mar. 19—Not Like Other Girls (Com.).....
Mar. 19—Moving Mother (Com.).....
Mar. 26—The Dividing Line (Dr.).....

RELIANCE

Mar. 1—The Lure of the City (Dr.).....1000
Mar. 5—The Man from Outside (3 reel Dr.)
Mar. 8—Just Jane (Dr.).....1000
Mar. 12—The Reprobate (Dr.).....1000
Mar. 15—A Regained Reputation (Dr.).....1000
Mar. 19—The Judge's Vindication (2 reels).
Mar. 22—The Grafters .....

REX

Feb. 20—Below Stairs (Com.).....
Feb. 23—Two Thieves .....
Feb. 27—In the South Seas (Dr.).....
Mar. 2—In the Blood (Dr.).....
Mar. 6—The Stool Pigeon (Dr.).....
Mar. 9—Troubled Waters (Dr.).....
Mar. 13—Thou Shalt Not Steal (2 reels).....
Mar. 16—The Empty Box (Dr.).....

SOLAX

Feb. 14—The Thief .....
Feb. 19—Burstup Homes, Defective.....
Feb. 21—Till the Day Breaks.....
Feb. 26—The Bashful Boy.....
Feb. 28—The Veteran's Mascot.....
Mar. 5—The Napoleon .....
Mar. 7—The Kiss of Judas.....
Mar. 12—Officer Henderson .....
Mar. 14—The Plans of the House.....

THANHOUSER COMPANY.

Mar. 2—The Way to a Man's Heart.....
Mar. 4—His Heroine .....
Mar. 7—Her Neighbor .....
Mar. 9—An Honest Young Man.....
Mar. 11—Just a Shabby Doll.....
Mar. 14—The Idol of the Hour.....
Mar. 16—Babies Prohibited .....

VICTOR

Feb. 7—Percy H. Baldwin—Trifler.....
Feb. 14—The Duellists (Com.).....
Feb. 28—A Counterfeit Courtship (Com.)..
Mar. 7—The Prima Donna (Dr.).....
Mar. 14—Love and the Workman (Dr.).....

Ambrosio

The Knights of Rhodes

A big spectacular historical subject, introducing the capture of the famous island of Rhodes by the Sultan Soliman's army.

READY FOR SHIPMENT NOW. DON'T WRITE; WIRE!
TERRITORY SELLING FAST

COMING SOON **OUR NEXT BIG FEATURE**

"THE LIFE OF DANTE" IN 3 REELS

OUR NEXT REGULAR RELEASES

MARCH 8th — **"MARITZA"** — IN TWO REELS
A POWERFUL DRAMA OF THE BALKAN WAR—VIVID BATTLE SCENES, SURROUNDING A STRONG STORY

MARCH 15th — **"THE CRITIC"** — IN TWO REELS
AN INTENSELY DRAMATIC PORTRAYAL OF THEATRICAL LIFE BEHIND THE SCENES

MARCH 22d — **"LOVE LEVELS ALL"** — IN TWO REELS
A COMEDY DRAMA OF UNUSUAL EXCELLENCE WITH AN OUT OF THE ORDINARY PLOT

TO-DAY, YES; BUT to-morrow may be too late, so get busy, Mr. Exchangeman, and wire us to keep your territory open for these two-reel releases.

Ambrosio American Co.

15 EAST 26th STREET **NEW YORK, N. Y.**

Jack Kerrigan, that popular leading man of the American Film Mfg. Company, is now enjoying the more or less novel sensation of seeing himself in "store" clothes. Jack, in the two years he has played "leads" for the American, has been seen almost always in chaps and an open shirt. Apparently, now that he is starring in "dress-up" parts, Kerrigan has added a new train of admirers, judging from the sudden increase of his always heavy mail. Jack is quite as delighted as his many friends as it has given him an opportunity to demonstrate his versatility.

Hallberg Ships A. C. to D. C. Equipment to China

Mr. J. H. Hallberg, "The Economizer Man," has just made a shipment of one of his A. C. to D. C. outfits to the Arcade Amusement Company, Tientsin, China. Mr. Hallberg also reports the sale of one 110-volt D. C. economizer to L. Sablosky, Norristown, Pa., and also one 110-volt D. C. economizer to J. J. Sheehan, Waterbury, Conn. G. A. Stoney, Bennettsville, S. C., purchased through Mr. Hallberg a Power's No. 6A, 200 opera chairs and a full line of supplies.

"Agfa"

Celluloid Positive **Celluloid Negative**
NON-FLAM AND POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. **NEW YORK**
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Feb. 3—Brothers .....
Feb. 6—Oil and Water.....
Feb. 10—The Press Gang (Com.).....
Feb. 10—Oh, What a Boob (Com.).....
Feb. 13—A Father's Lesson (Dr.).....
Feb. 17—Drink's Lure (Dr.).....
Feb. 20—An Up-to-Date Lochinvar (Com.)..
Feb. 20—There Were Hoboes Three (Com.)..
Feb. 24—A Chance Deception (Dr.).....
Feb. 27—Love in an Apartment Hotel (Dr.)..
Mar. 3—A Queer Elopement (Com.).....
Mar. 3—Look Not Upon the Wine (Com.)..
Mar. 6—The Wrong Bottle (Dr.).....
Mar. 8—Broken Ways (Dr.).....

CINES

George Kleine

Feb. 11—For Mother's Sake (Dr.).....1000
Feb. 15—One on Them (Com.).....1000
Feb. 18—Views of Narni and Lake Trasimeno (Travel) 420
Feb. 18—The Conjurers (Com.)..... 580
Feb. 22—His Redemption (Dr.).....1000
Feb. 25—Fooling Papa (Com.)..... 600
Feb. 25—When a Man's Married (Com.).... 400
Mar. 1—A Martyr to Duty (Dr.).....1010
Mar. 4—Nipped in the Bud (Com.)..... 600
Mar. 4—Wanted—A Husband (Com.)..... 400
Mar. 8—Scenes in Monsone, No. Africa (Sc.) 250
Mar. 8—The Ideal of Her Dreams (Com. Dr.) 750
Mar. 11—His Grandchild (Dr.).....1000
Mar. 15—The Girl and the Horseshoe (Com. Dr.) 700
Mar. 15—Winning Smiles (Com.)..... 300
Mar. 18—Their Country Relations (Com.).. 600
Mar. 18—Who's Champion Now? (Com.)..... 400
Mar. 22—Life in Somaliland (East Africa) (Edu.) 200
Mar. 22—A Motorcar Romance (Dr.)..... 800

EDISON

Jan. 26—The Lorelei (Dr.).....1000
Jan. 27—The Dancer (Dr.) 1000
Jan. 28—A Day that Is Dead (Dr.).....1000
Jan. 29—A Serenade by Proxy (Com.).....1000
Jan. 31—A Perilous Cargo (Dr.).....1000
Feb. 1—The Princess and the Man (Dr.)..1000
Feb. 3—Over the Back Fence (Com.)..... 975
Feb. 4—The Phantom Ship (Dr.).....1000
Feb. 5—How They Outwitted Father (Com.).1000
Feb. 7—Sally's Romance (Dr.).....1000
Feb. 8—The Governess (Dr.).....1000
Feb. 10—Barry's Breaking In (Dr.).....1000
Feb. 11—The City of San Francisco (Sc.)..1000
Feb. 12—Dangers of the Street (Des.)..... 500
Feb. 12—A Heroic Rescue (Com.)..... 500
Feb. 14—The Doctor's Photograph (Dr.).....1000
Feb. 15—The Old Monk's Tale (Dr.)..... 995
Feb. 17—Confidence (Com. Dr.).....1000
Feb. 18—His Enemy (Dr.).....1000
Feb. 19—The Welsh Rabbit (Com.).....1000
Feb. 21—The Will of the People (Dr.).....1000
Feb. 22—The Minister's Temptation (Dr.)...1000
Feb. 24—In a Japanese Tea Garden (Com.).1000
Feb. 25—The Ranch Owner's Love Making (Com. Dr.) 1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Des.)..... 325
Feb. 26—All on Account of a Transfer (Com.) 675
Feb. 28—A Will and a Way (Eighth story of "What Happened to Mary" (Dr.) 1000
Mar. 1—The Photograph and the Blotter (Dr.) 1000
Mar. 3—Curious Scenes in India (Sc.)..... 400
Mar. 3—Superstitious Joe (Com.)..... 600
Mar. 4—Ann (Dr.) 1000
Mar. 5—A Letter to Uncle Sam (Com.).....1000
Mar. 7—The Lost Deed (Dr.).....1000
Mar. 8—The Priest and the Man (Dr.).....1000
Mar. 10—Bees and Honcy (Edu.)..... 350
Mar. 10—It Wasn't Poison After All (Com.). 650
Mar. 11—Jan Vedder's Daughter (Com. Dr.).1000
Mar. 11—A Modern Horse (Des.)..... 350
Mar. 12—Aunt Elsa's Visit (Com.)..... 650
Mar. 14—A Youthful Knight (Com. Dr.)..1000
Mar. 15—The Gauntlets of Washington (Dr.).1000

ESSANAY FILM CO.

Jan. 28—The Voice of Guiseppe (Com.).....1000
Jan. 29—The Melburn Confession (Dr.).....1000
Jan. 30—The Sheriff's Story (Com. Dr.)....1000
Jan. 31—Hypnotism in Hicksville (Com.)....1000
Feb. 1—The Making of Broncho Billy (Com.) Dr.) 1000
Feb. 4—The Ranchman's Blunder (Dr.).....
Feb. 5—Love and LaVallieres (Com.).....1000
Feb. 6—Don't Lie to Your Husband (Com.).1000
Feb. 7—The Broken Heart (Dr.).....1000
Feb. 8—Broncho Billy's Last Deed.....1000
Feb. 11—Odd Knotts (Com.).....1000
Feb. 12—The Girl in the Case (Com.).....1000
Feb. 13—Across the Great Divide (Western).1000
Feb. 14—The Three Queens (Dr.).....1000
Feb. 15—Broncho Billy's Ward (Dr.).....1000
Feb. 18—Bound to Occur (Com.).....
Feb. 19—Where the Mountains Meet (W. Dr.) .....
Feb. 20—Teaching Hickville to Sing (Com.).
Feb. 21—Identical Identities .....
Feb. 22—Broncho Billy and the Sheriff's Kid.
Feb. 25—The Western Law that Failed (Dr.).1000
Feb. 26—The Gum Man (Com.).....1000
Feb. 27—Lady Audley's Jewels (Com.).....1000
Feb. 28—Swag of Destiny (Dr.).....1000
Mar. 1—The Influence of Broncho Billy (Dr.) 1000
Mar. 4—Billy McGrath on Broadway (Com.)
Mar. 5—The Discovery (Com.).....
Mar. 6—A Montana Mix-Up (Com.).....

KALEM CO

Feb. 21—Odd Occupations in New York.....
Feb. 21—The Redemption (2 reels, special Dr.) 1000
Feb. 22—The Mountain Witch (Dr.).....1000
Feb. 24—The Fire Coward (Dr.).....
Feb. 26—The Message of the Palms (Dr.)..
Feb. 28—Sally's Gardian (Com.).....
Feb. 28—What New York Is Doing for Its Deaf, Dumb and Blind (Edu.)..
Mar. 1—The Missing Bonds (Dr.).....1000
Mar. 3—The Sheriff of Stone Gulch (Dr.)..1000
Mar. 5—The Blind Composer's Dilemma (Dr.) 1000
Mar. 7—Parcel Post Johnnie (Com.).....1000
Mar. 8—The War Correspondent (Dr.).....1000

LUBIN

Feb. 6—Keeping Up Appearances.....
Feb. 7—The Price of Jealousy.....
Feb. 8—The Miser .....
Feb. 10—Down on the Rio Grande.....
Feb. 11—The Higher Duty.....
Feb. 13—Orange Growing .....
Feb. 13—The Rest Cure.....
Feb. 14—The Regeneration of Nancy.....
Feb. 15—The Mayor's Waterloo.....
Feb. 17—Wild Man for a Day.....
Feb. 17—Training a Tightwad.....
Feb. 18—The Engraver .....
Feb. 20—Annie Rowley's Fortune.....
Feb. 21—Art and Honor.....
Feb. 22—The Unknown .....
Feb. 24—The Teacher at Rockville.....
Feb. 25—Importing Cattle from Mexico to the U. S. .....
Feb. 25—The Female Detective .....
Feb. 27—The Supreme Sacrifice.....
Feb. 28—Dr. Maxwell's Experiment.....
Mar. 1—Auntie's Affinity .....
Mar. 3—The First Prize .....
Mar. 4—On the Mountain Ranch.....
Mar. 6—Army Target Practice.....
Mar. 6—Will Willie Win.....
Mar. 7—His Children .....
Mar. 8—Pete Joins the Force.....
Mar. 10—The Soul of a Rose.....
Mar. 11—A Lucky Chance .....
Mar. 13—When John Brought Home His Wife
Mar. 14—Jane's Waterloo .....
Mar. 14—Sixes and Nines .....
Mar. 15—The Heart Brokers (2 reels).....
Mar. 15—An Adventure on the Mexican Border (Special) .....

G. MELIES

Jan. 23—A Ballad of the South Seas.....1000
Jan. 30—The Gypsy's Warning (Dr.).....1000
Jan. 31—A Tale of Old Tahiti (2 reels).....2000
Feb. 6—A Gypsy's Warning (Dr.).....1000
Feb. 13—Unmasked by a Kanaka.....1000
Feb. 20—St. Joseph's Taper (Dr.).....1000
Feb. 27—Molly's Mistake (Dr.).....1000
Mar. 6—Misfortunes of Mr. & Mrs. Mott, on Their Trip to the South Sea Island of Tahiti, and the Tahitian "Upa Upa" Dance (Com.).1000
Mar. 13—The Gambler's Heart (Dr.).....1000
Mar. 20—Honor Thy Mother (Dr.).....1000

PATHE FRERES

Feb. 18—Love (Com. Dr.).....
Feb. 19—The Prodigal Brother (Dr.).....
Feb. 20—Maggie Tries Society Life (Com.)..
Feb. 21—The Great Centipede (Science)....
Feb. 21—How the Briar Pipes are Made (Ind.) .....
Feb. 22—His Date with Gwendoline (Com.)..
Feb. 22—Picturesque Tasmania (Travel).....
Feb. 24—Pathe's Weekly No. 9.....
Feb. 24—Mother West (Special Dr.).....
Feb. 25—A Study of Kittens (Edu.).....
Feb. 25—Sea Anemones (Edu.).....
Feb. 26—Glimpses of Provence, France (Travel) .....
Feb. 26—The Infernal Pig (Com.).....
Feb. 27—The Pioneer's Recompense (Dr.)...
Feb. 28—Native Industries in Soudan (Custom) .....
Feb. 28—The Children of Japan (Custom)..
Feb. 28—Building Pontoon Bridges (Mis.)...
Mar. 1—The Cheapest Way (Com.).....
Mar. 3—Pathe's Weekly No 10.....
Mar. 4—The Butterfly of a Day—The Ephemera .....
Mar. 4—Cod Fishing from a Trawler (Sc.).
Mar. 4—Thentitmouse (Edu.) .....
Mar. 5—The Waterfalls of Idaho—See America First (Travel).....
Mar. 5—The Kairy Ainus.....
Mar. 6—An Equine Hero (W. Dr.).....
Mar. 7—The Granja (Sc.).....
Mar. 7—Hydrogen (Science and Nature)...
Mar. 8—Going Some (Com.).....
Mar. 8—The Retreat from Moscow (Dr.—Special) .....
Mar. 10—Pathe's Weekly No. 11.....
Mar. 11—French Artillery Manœuvres (Military) .....
Mar. 11—The Stickleback (Science).....
Mar. 11—The Chateau of Chambord (Travel)
Mar. 12—A Timely Bath (Com.) .....
Mar. 12—A Tour in the Alps (Travel).....
Mar. 13—The Love That Turned (W. Dr.)..
Mar. 14—Over the 'Phone (Com.).....
Mar. 14—The Luxembourg Gardens (Travel).
Mar. 15—Innocence (Dr.) .....

SELIG

Feb. 12—Her Only Son 1000
Feb. 13—Bill's Birthday Present.....1000
Feb. 14—Buddha 1000
Feb. 14—A Little Hero.....
Feb. 17—Two Men and a Woman (Dr.)....1000
Feb. 18—The Pink Opera Cloak (Dr.).....1000
Feb. 19—The Early Bird (Com.).....1000
Feb. 20—The Yosemite Valley in Winter (Edu.) .....
Feb. 20—Nobody's Boy (Dr.).....
Feb. 21—Range Law (Dr).....1000
Feb. 24—The College Chaperon (Com.).....1000
Feb. 25—The Flaming Forge (Dr.).....1000
Feb. 26—Yankee Doodle Dixie (Com.).....1000
Feb. 27—The Bank's Messenger (W. Dr.)....1000
Feb. 28—The Understudy (Dr.).....1000
Mar. 3—The Deputy's Sweetheart (W. Dr.).1000
Mar. 4—The Collector of Pearls (Com.)...1000
Mar. 5—The Story of Lavinia (Com. Dr.)..1000
Mar. 6—The Spanish Parrot-Girl 1000
Mar. 7—A Husband Won by Election (Dr.).1000
Mar. 10—Diverging Paths (Dr.).....1000
Mar. 11—The Ferrets (Dr.) 1000
Mar. 12—Juggling with Fate (W. Dr.).....1000
Mar. 13—The Great Wall of China (Edu.)....
Mar. 13—The Fugitive (Dr.).....
Mar. 14—The Sands of Time (Dr.).....1000

URBAN ECLIPSE

George Kleine

Feb. 5—Curing a Temper (Dr.).....1000
Feb. 12—A Business Shark (Dr.).....1000
Feb. 19—Snakes and Frogs (Edu.)..... 265
Feb. 19—Getting Even (Com.)..... 735
Feb. 26—Blackpool, the Coney Island of England (Travel) 350
Feb. 26—Animals in the London Zoo (Edu.).. 300
Feb. 26—His New Watch (Com.)..... 350
Mar. 3—Sbylock (Special) Part I and Part II (Dr.) 2000
Mar. 5—Pottery Making in Dorset, England (Ind.) 300
Mar. 5—The Wages of Transgression (Dr.).. 700
Mar. 12—The Lost Wager (Com. Dr.)..... 800
Mar. 12—Picturesque Spalato (Austria) (Travel) 200
Mar. 18—An Innocent Offender (Dr.).....1000

VITAGRAPH

Feb. 10—A Trap to Catch a Burglar (Com.).1000
Feb. 11—Papa Puts One Over (Com.).....1000
Feb. 12—Buttercups (Com.) .....
Feb. 12—The Panama Canal (Dr.).....
Feb. 13—The Weapon (Dr.).....1000
Feb. 14—The Chains of an Oath (2 parts)..2000
Feb. 14—The Man Higher Up (Com.).....1000
Feb 15—Polly at the Ranch (W. Com.)....1000
Feb. 17—A Corner in Crooks (Com.).....1000
Feb. 18—Just Show People (Dr.).....1000
Feb. 19—Beau Brummel (Dr.).....1000
Feb. 20—Mr. Ford's Temper .....
Feb. 20—Views of Ireland.....
Feb. 21—Cinderella's Slipper (Com. Dr.)...1000
Feb. 22—The Locket (Dr.).....1000
Feb. 24—Suspicious Henry (Com.).....1000
Feb. 24—Four Days (Com.)..... 800
Feb. 25—When the Desert Was Kind (West.).1000
Feb. 26—The Final Justice (Dr).....1000
Feb. 27—Tim Crogan's Foundling (Com. Dr.).1000
Feb. 28—The Old Guard (Dr.).....
Feb. 28—Governor Wilson (Edu.).....
Mar. 1—Under the Make-Up (Dr.).....1000
Mar. 3—O'Hara's Godchild (Dr.).....1000
Mar. 4—Hubby Buys a Baby (Com.).....1000
Mar. 5—A Heart of the Forest (West.)....1000
Mar. 6—College Life (Com.).....1000
Mar. 7—The One Good Turn (Dr.).....1000
Mar. 8—He Waited .....
Mar. 8—Black Diamonds .....
Mar. 10—Red and White Roses (2 parts)....2000
Mar. 10—Put Yourself in Their Place (Com.)
Mar. 10—New York Fire Drill (Edu.).....
Mar. 11—The Way Out (Com.).....1000
Mar. 12—His Honor, the Mayor (Com.)....1000
Mar. 13—The Deceivers (Com. Dr.).....1000
Mar. 14—Sisters All (Dr.) 1000
Mar. 15—The Dog House Builders (Com.)..1000

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving full description of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

600

NEW SUBSCRIBERS to the MOVING PICTURE NEWS in 5 Months

With a year's subscription at $2.00 we give you the choice of the following Premiums free:

"The Art of Scenario Writing," the only acknowledged text book of the Art. A scenario criticised and faults remedied. Haviland's Music Album for Pianists, or a $2.50 Self-filling Fountain Pen.

SCENARIOS WANTED

Special Attention to

COMEDIES

KINEMACOLOR

1600 Broadway New York

The MIRACLE

NEW YORK FILM CO., 145 W. 45th St., New York

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

MARY ALDEN

LEADS WITH RAMO FILMS

"THE BETTER WAY" March 12, 1913

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

Have You Failed To Sell?

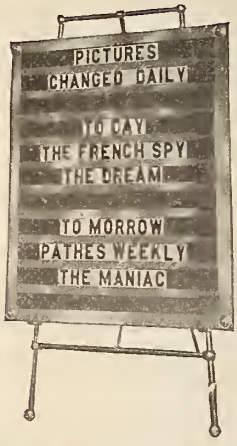
If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!

Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.

Write for Catalog.

Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

THE LIMIT!
MOVING PICTURE REPAIR PARTS

For Edison and Powers Machines, made and sold at the LIMIT of economy prices. Wholesale and Retail.

Send for new 28-page catalogue containing limit prices. Get a copy of "The Picture and Vaudeville Theatre Guide" for 10c.

Arc Lamps, $1.75, $2 and $2.25. Rheostats $3 to $5. Stereo Lenses 50c. M. P. Lenses 2.75. Jackets $2. 20,000 Roll Tickets $1.20. The Limit Man,

L. HETZ, 302 E. 23 ST., NEW YORK

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.

TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

SCENARIOS TYPED BEST FORM $1.00
I cater to any SPECIAL TYPING.
C. H. PFEIFER, Ridgewood, N. J.

RELIANCE

RELIANCE

A FEATURE! A FEATURE!!

IN THREE STARTLING REELS

TOM GALLON'S GREATEST DRAMA

"THE MAN FROM OUTSIDE"

STAGED BY OSCAR C. APFEL

WITH IRVING CUMMINGS IN THE DOUBLE ROLE OF THE TWIN BROTHERS

THE MOST POWERFUL 3 REEL FEATURE EVER PRODUCED

ANOTHER RELIANCE TRIUMPH

WEDNESDAY (THE MUTUAL PROGRAM) MARCH 5th

THE MACHINE FOUND EVERYWHERE

POWER'S CAMERAGRAPH NO. 6A

Some of the domestic dealers and distributors who furnish the entire equipment of POWER'S CAMERAGRAPH No. 6 A with loop setter for $260.00.

EQUIPMENT

Cameragraph Mechanism No. 6A with stereopticon attachment and loop setter.
Style "B" automatic fire shutter with upper and lower film shields.
12-inch upper magazine.
14-inch lower magazine with patented take-up attachment.
Cast iron stand with adjustable legs and set of 4 floor sockets.
Lamphouse complete with sliding ways, condensers, slide carrier, etc.
No. 6A arc lamp.
High grade motion picture objective lens.
High grade stereopticon objective lens.
60 ampere double pole knife switch with slate base.
Russia iron switch cover.
Set of asbestos wire connections with solderless lugs.
Enclosed adjustable rheostat for 110 volts, direct or alternating current, 25 to 40 amperes, with adjusting switch.
Two 10-inch reels.
"Perfect" film rewinder.
Price complete, as listed with loop setter.....$260.00

Our new Catalogue D gives complete details.

Manufactured by

NICHOLAS POWER CO.

90 GOLD STREET, NEW YORK

The leading makers of moving picture machines.

ALABAMA
Talking Machine Co., Birmingham.
C. B. Sawyer, Brewton.

ARKANSAS
Border City Film Ex., Fort Smith.
Chas. M. Stebbins, Kansas City.
J. M. Ensor & Co., Little Rock.
Southern Film Service, Little Rock.
Butlers Film Exchange, Russelville.

CALIFORNIA
California Film Ex., San Francisco.
G. A. Metcalfe, San Francisco.
Turner & Dahnken, San Francisco.
John P. Filbert, Los Angeles.

COLORADO
Wm. H. Swanson Film Co., Denver.

CONNECTICUT
Yale Moving Pic. Co., New Haven.

DISTRICT OF COLUMBIA
E. B. Thompson, Washington.

FLORIDA
Seminole Film Supply Co., Jacksonville.
Tampa Photo Art & Supply Co., Tampa.

GEORGIA
E. S. Nixon, Rome.
A. C. Bromberg, Atlanta.
Cons. Film & Supply Co., Atlanta.
W. H. Peck, Atlanta.

INDIANA
A. C. Ferguson, Terre Haute.
Lyric Film & Sup. Co., Terre Haute.
Cent. Film Serv. Co., Indianapolis.
Indianapolis Cal Light Co., Indianapolis.
Muncie Film & Supply Co., Muncie.
Catholic Pub. Co., Huntington.

IOWA.
Des Moines Theatre Ex., Des Moines.
Geo. W. Page, Des Moines.
X-L Feature Film Co., Mason City.

ILLINOIS
Anti Trust Film Co., Chicago.
Amusement Supply Co., Chicago.
Chicago Mov. Pic. Sup. Co., Chicago.
Exhibitors Film Exchange, Chicago.
E. E. Fulton, Chicago.
Kleine Optical Co., Chicago.
Laemmle Film Service, Chicago.
Majestic Film Service Co., Chicago.
Photoplay Co., Chicago.
P. & W. Sales Co., Chicago.
Standard Film Exchange, Chicago.
Danville Film Exchange, Danville.
Stelzer Bros., Lincoln.
Co-Op. Amus. & Sup. Co., Springfield.

KANSAS
Riteservice Film Ex., Wichita.
Bee Feature Film Co., Wichita.

KENTUCKY
K. & I. Nat'l Film Ex., Louisville.
Standard Film Ex., Louisville.
Dixie Film Ex., Owensboro.

LOUISIANA
Wagoner Film Amus. Co., Shreveport.
Con. Film & Sup. Co., New Orleans.

MAINE
C E. Lindall, Bar Harbor.
Hiram Abrams, Portland.

MASSACHUSETTS
E. W. Goodrich, Boston.
S. J. Fry, Boston.
R. D. Marson Mov. Pic. Co , Boston.
New England Univ. Film Mfg. Co., Boston.
Goldstein Bros. Amus. Co., Springfield.
Chas. E. Schneider & Co., Springfield.

MISSOURI
Amusement Supply Co., St. Louis.
Erker Bros. Opt. Co., St. Louis.
Swanson-Crawford Film Co., St. Louis.
The Universal Film Mfg. Co., St. Louis.
Chas. M. Stebbins, Kansas City.
Kansas City Mch. & Supply Co , Kansas City.

MINNESOTA
Independent Film Ex., Minneapolis.
C. E. Van Duzee, Minneapolis.
Monarch Studios, St. Paul.
Ben Huntley, Winona.
Laemmle Film Serv., Minneapolis.

MICHIGAN
Westerland Film Ex., Almont.
Central Film & Sup. Co., Saginaw.
Michigan Film & Sup. Co., Detroit.

MARYLAND
Eline Calcium Light Co., Balto.
Moving Picture Supply Co., Balto.

NEW YORK CITY
Acme Film Co.
J. H. Hallberg.
N. Hirsch.
Hudson Elec. Supply Co.
New York Film Ex.
People's Vaudeville Co.
Picture Theatre Equip. Co.
S. Rosenbaum.
Stern Poster & Sup. Co.
F. C. Taylor.
The Universal Film Mfg. Co.

BROOKLYN
American Film Ex.
Bruckner Electric Co.

NEW YORK STATE
J. H. Genter, Newburgh.
Rex Film Exchange, Albany.
Geo. F. Wright, Albany.
E. O. Weinberg, Troy.
Repass, Harries & Co., Schenectady.
Chas. B. Case, Syracuse.
Chas. P. Gilmore, Oswego.
Jos. P. Quinn, Utica.
Auburn Film Exchange, Auburn.
John A. Solar, Watertown.
Victor Film Service, Rochester.
J. F. Adams, Buffalo.
Motion Picture Theatre Equip. Co., Buffalo.
Victor Film Service, Buffalo.

NEW JERSEY
C. I. Roake, Bayonne.
Model Amusement Co., Newark.

NEBRASKA
Omaha Film Exchange, Omaha.

NORTH CAROLINA
A. W. Hobbie, Morgantown.
Carolina Film & Sup. Co., Asheville.
Bright & Foister, Chapel Hill.
N. C. Film & Fea. Co., Greensboro.
Virginia-Caro. Film Co., Greensboro.
A. & B. Mov. Pic. Sup. Co., Raleigh.

OHIO
Floyd M. Brockell, Cincinnati.
Cincinnati Buckeye Film Co., Cinn.
Magnetic Poster Co., Cincinnati.
L. M. Price, Cincinnati.
Victor Film Service, Cleveland.
American Slide Co., Columbus.
Harry C. Miller, Marietta.
Toledo Film Exchange, Toledo.
Crescent Film Ex., Warren.
Canton Film Ex., Canton.
H. J. Mandelbaum, Cleveland.

OKLAHOMA
United Motion Pic. Co., Okla. City.
Muskogee Am. Co., Muskogee.

OREGON
Film Supply Co. of Ore., Portland.
Laemmle Film Serv. Alliance, Portland.

PENNSYLVANIA
Fea. Film & Cal. Light Co., Pitts.
J Frank Hatch Film Co., Pittsburgh.
Liberty Film Renting Co., Pitts.
Ludwig Hommel & Co., Pittsburgh.
Pittsburgh Mov. Pic. Mch. & Film Co., Pittsburgh.
Treon & Co., Scranton.
J. M. Lenney, Harrisburg.
Globe Sup. & Repair Co., Johnstown.
J. G. Hansen, Reading.
G. W. Bradenberg, Philadelphia.
Williams, Brown & Earle, Philadel.
Calehuff Supply Co., Philadelphia.
L. M. Swaab, Philadelphia.

SOUTH CAROLINA
Greenville F. & Sup. Co., Greenville.

TEXAS
Wm. H. Swanson Film Co., El Paso.
W. C. McBride. San Saba.
Southern Film Service, Houston.
Wyndham-Robertson Mov. Pic. Sup. Co., Houston.
Enterprise Film Ex., San Antonio.
R. D. Thrash Film Co., Dallas.
Cons. Film & Supply Co., Dallas.

TENNESSEE
Knoxville Film Ex., Knoxville.
National Film Co., Nashville.
Cons. Film & Sup. Co., Mempis.

UTAH
Wm. H. Swanson Film Co., Salt Lake City.

VIRGINIA
J. B. Ogden, Lynchburg.
Jos. C. Boss, Norfolk.
Southern Film Ex., Norfolk.

VERMONT
S. B. Leland, Montpelier.

WEST VIRGINIA
Tri-State Film & Sup. Co., Wheeling.
A. W. Lambert, Bluefield.
McCray & McCray, Fairmount.

WASHINGTON
Seattle State Lighting Co., Seattle.
Tacoma Film Ex., Tacoma.

WISCONSIN
Milwaukee Film Ex., Milwaukee.

MAR 14 1913

MOVING PICTURE NEWS

VOLUME VII
No. 10

MARCH 8
1913

CONGRESS

PRICE
TEN
CENTS

Scene from
'LINCOLN FOR THE DEFENSE'
Pilot release March 13th.

MAJESTIC

SUNDAY, MARCH 9th

"The Biter Bitten"

PRESENTING THE POPULAR MAJESTIC COMEDIANS AT THEIR BRIGHTEST IN A

RIP ROARING COMEDY FULL OF LEGITIMATE HUMOR

LAURA LYMAN AND HARRY FRASER IN

"Chappie's Code"

A BRISK DRAMA OF LOVE AND ADVENTURE STAGED UNDER THE DIRECTION OF LAWRENCE McGILL

RELEASED TUESDAY, MARCH 11th

NOW IN PREPARATION

"THE CITY FELLER"

"THE PRIMA DONNA'S CAT"

"FRAU VAN VINKLE'S CRULLERS"

"THE WRONG MISS WRIGHT"

NEVER MISS A MAJESTIC COMEDY!

(THE MUTUAL PROGRAM)

HUNTED DOWN!

READ
VIRGINIA WEST'S STORY
IN THIS ISSUE
ABOUT

"TIGRIS"

WORLD'S MASTER CRACKSMAN

COPYRIGHTED

FOUR REELS
NOVEL
POSTERS

THE LIMIT
AT LAST REACHED IN DETECTIVE PRODUCTIONS

COMING SOON

Address Telegrams ITALA FILM, NEW YORK 807 Columbia Theatre Bldg.

SOCIETA ANONIMA Ambrosio TORINO

Ambrosio

SOCIETA ANONIMA Ambrosio TORINO

THE KNIGHTS OF RHODES

Read the reviews of this picture. Ask any one who has seen it. THEN WIRE

OUR NEXT BIG FEATURE

COMING SOON **"THE LIFE OF DANTE"** IN THREE REELS

OUR NEXT REGULAR RELEASES

MARCH 15th **"THE CRITIC"** IN TWO REELS
An intensely dramatic portrayal of theatrical life behind the scenes

MARCH 22d **"LOVE LEVELS ALL"** IN TWO REELS
A comedy drama of unusual excellence with an out of the ordinary plot

MARCH 29th **"THE HUMAN TARGET"**
The greatest two reel feature ever produced. More next week

AMBROSIO AMERICAN CO., 15 E. 26th Street, New York, N. Y.

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of twelve beautiful portraits in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving full description of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

MIATT PROCURES
PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

American Talking Picture Co.

1493 BROADWAY, NEW YORK

Sole Distributors

THE EDISON KINETOPHONE TALKING PICTURES

WITH A YEAR'S SUBSCRIPTION TO

THE MOVING PICTURE NEWS

At $2.00 we will give you the choice of "THE ART OF SCENARIO WRITING," by WILLIAM LORD WRIGHT, or a SELF-FILLING FOUNTAIN PEN worth $2.50 as a premium without extra cost.

A PICTURE THAT WILL LIVE FOREVER!

"Will be popular and much sought after, not only by the intelligent and wideawake exhibitors, but by schools and Chautauquas as well." M. P. World.

150 FULL BLOODED INDIANS

Present their Passion Play

HIAWATHA

— IN FOUR PARTS —

A Specially Arranged Musical Score
A Carefully Edited Reading
A Beautiful Line of Paper
A Splendid Assortment of Photos

WIRE FOR STATE RIGHTS
DON'T WAIT

LET'S GET TOGETHER
'Phone Bryant 2663

F. E. MOORE

1212 TIMES BLDG. NEW YORK

Release March 17, 1913, "WHEN A WOMAN WON'T"
A Really Laughable Farce with an unexpected twist at the end. Backed by splendid photography and superb California settings. You will surely like it.

Release March 20, 1913, "THE LESSON"
A simple story with a simple moral—not a problem play but a tale wide as the world in its appeal. Well enacted and beautifully photographed. Some really astonishing camera work.

Release March 22, 1913, "AN EASTERN FLOWER"
Remarkably strong situations. A Kerrigan and Bush picture—quite enough said for lovers of good pictures. A subject of excellent dramatic value and literary judgment. One and three sheets with this subject.

THREE CALIFORNIA-MADE PICTURES EACH WEEK
Dramas with a punch—comedies that deserve the name—photography clear, stereoscopic that only a California Sun can make—You know the kind! Quite the peer in Pantomimic Expression—without doubt the highest trained, highest paid, cleanest-cut stock companies on the Pacific Coast. "DEMAND AMERICANS."

AMERICAN FILM MFG. CO.
6227 Evanston Ave. Chicago, Ill.

PILOT FILMS

"ONE-REEL FEATURES"
ONE
EVERY WEEK

RELEASE OF MARCH 13th

LINCOLN for the DEFENSE

TO THE TRADE:-

This historical story will probably be well remembered by the public. It deals with an incident in Mr. Lincoln's career where he left a very important political meeting at Springfield to go across country to defend a poor farmer boy who is on trial for murder. We were fortunate in finding Mr. Day, who has made a very life like Lincoln, and with the untiring efforts of our Director, Mr. Vale, we are able to present to you a very excellent picture for this release. I am confident that it is going to be very well received everywhere. We have prepared some very strong paper, one-sheets and three-sheets.

TWO-REEL SUBJECT. Our release of MARCH 20TH, is a two-reel subject, entitled "TILL DEATH US DO PART". This is the first two-reel subject we have prepared. I consider it the best picture we have made up to date, and strongly recommend to you.

I am pleased to announce that the Pilot Company is now making a wonderful wild animal picture. Contrary to the current vogue, however, it will be a comedy.

GEO. A. MAGIE, Secretary

WE WANT GOOD SCENARIOS

PILOT FILMS CORPORATION
120 SCHOOL ST., YONKERS, N. Y.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **March 8, 1913** **Number 10**

CINEMATOGRAPHY AND RELIGION

THE question of a man's religion is one that affects each person individually, and upon him or her alone depends the explanation and application of that religion. A man may belong to all the religions or none. He may hold in reverence the Divine Principle within himself and worship that as his Christ or the God, and no man has a right to say him yea or nay or controvert the knowledge that he has acquired; therefore for manufacturers to bring out films that are a travesty upon any man's religion or any of the religious systems of to-day is a crime against the Divine Father of us all.

I have seen films made by Hebrews ridiculing and holding up to scorn the sacred religion of the Catholic, and making a priest do things in the film that are absolutely false to his nature or to the Church to which he belongs. I have seen films brought out by other manufacturers showing the Hebrew in the worst possible light he can be found, thus bringing together the two extremes of badness and not giving credit for the great good there is in each as citizens of the world. Again, films have shown curates and clergymen of the Episcopalian Church in scenes against which their whole nature revolts. Why bring in religion at all?

There was recently placed on the market a film supposed to be an exposé of Spiritualism. Now, the very essence of all religions is Spiritualism, the faith in the Unseen Powers of Good. From India comes the source of religion such as we know to-day, the origin of the Aryan race, and if picture makers would only study the ancient world wisdom religion their minds would be broader, and they would not produce such incongruous pictures as sometimes are seen on the screen of the people's playhouse. This picture to which I refer is supposed to be taken from the tricks of Spiritualists. There are tricks in every trade and in every religion, but, apart from the tricks, great truths underlie the whole. I have been a student of Spiritualism, Psychology and the Higher Criticisms for a period of perhaps twenty-five years. In the researches of the Psychic Research Society of London I was at one time an investigator with the late William T. Stead, and here in America with the late Isaac K. Funk, and the trouble was to sift the truth from the false, and such tricks as are exhibited in the film of the "Exposé of Spiritualism" are the crudest attempts at legerdemain ever exhibited to a gullible public. These tricks can be seen at the Egyptian Hall, London, and by many jugglers of the stage in America, but these tricks are not Spiritualism. I have examined in my day hundreds of so-called spirit photographs and have yet to see one which, as a photographer, I cannot duplicate.

I have been in materializing seances and have left in sorrow to think that so many people will be gulled by such tricks. I have been in circles where everything was of the highest and the purest philosophy, and not one present left that meeting or meetings without feeling that they had come in contact with unseen realms, and great good had come to them by such contact. I have been in meeting houses where the Divine Spirit affected the people to such an extent that they acknowledged "it was good to be there," and the spirit of the Great Father moved over the populace, and my philosophy teaches me to honor the religion of all and every man; not belittle or decry his faith. If it is good to him to belong to any denomination of the various sects in existence to-day, and if he can get a little courage and enjoyment in this life therefrom, by all means let him have it, so that it may rule his conduct in his business experience; and if it makes him more honest and more broad-minded to the feelings of his fellow men, that religion has done him an immense amount of good and brought him near to the portals of his inner consciousness. Therefore I want to raise a warning note for exhibitors all over the country, wherever pictures are handed out to them that travesty Spiritualism or any other "ism," that they reject them at once, and refuse under any conditions or circumstances to let such a film be shown in their house, and if manufacturers could only be taught that the people are adverse to any such exhibitions they will spend their money in future for that which will help and not ridicule true manhood and womanhood.

Alfred H. Saunders.

MOTION PICTURE EXHBITORS' LEAGUE OF AMERICA

An Important and Interesting Communication from President Neff on the Censorship Question

To the Motion Picture Exhibitors:

I desire to make a public statement to you of the conditions existing at the present time. First, I wish to congratulate all the members of the Motion Picture Exhibitors' League of America on the splendid organization and grand showing we have made since our Chicago convention. We now have thirty-five states which are affiliated with our organization. The league is in a prosperous condition and new states are being organized and new members are joining our locals and our state organizations very rapidly. The indications now are that there will be very few states, indeed, outside of our organization when the big convention assembles on the 7th of July in the Grand Palace in New York City. Our convention in New York will undoubtedly surpass all other efforts and establish a record for attendance. Letters of inquiry are daily being received at my office about the New York convention. Great preparations are being made throughout the United States and Canada to attend the convention; special trains and special delegations from the various states. In fact, the country is lit up all over with the anticipation of the splendid entertainments, instructive and educational features of the convention and the Congress of Arts.

Leaving the convention, we now turn to the subject which seems to be agitating the exhibitors, manufacturers, film exchanges and all others connected in our line of business throughout the country, namely, the censoring of pictures. Right here I desire to make a frank, plain statement of facts in regard to the censor bill proposed in the State of Ohio at the state convention held in Toledo, O., on the 16th and 17th of July, 1912. It was apparent at that time that in the near future a constitutional amendment would be passed in the State of Ohio giving to each municipality the legal right to home rule. At the Toledo convention a resolution was unanimously indorsed by Ohio exhibitors that Ohio favor a state censor board. Governor Cox, then a candidate for governor, spoke at the convention and indorsed the resolution. There was nothing said or done in regard to the censor bill until we met in national convention at Chicago on the 13th of August, 1912. Previous to our Chicago convention I extended an invitation to the National Censor Board and their officers to meet with us in Chicago to devise a plan whereby we might create a legally constituted national censor board By a resolution in our convention in Chicago I was authorized to appoint a committee to meet the representative who had come from New York to Chicago to discuss the censoring of motion pictures. The committee was appointed by myself, but before they conferred with him, they found that he had returned to New York, and a little later there appeared in the papers articles favoring a meeting in Baltimore to organize a league. At that time the press mentioned the fact, but discouraged it, especially the New York press. Nothing came of it.

The local exhibitors of southern Ohio held a meeting at the Cincinnati Zoölogical Gardens on the 5th of October, and Hon. J. M. Cox, together with other distinguished speakers, favored the state censor board, and the exhibitors of Ohio again went on record as favoring a state censor board.

About three months ago I wrote letters to the presidents of the General Film Company, the Universal Film Company and the Mutual Film Company, asking their advice as to a censor board. I gave them my views freely on the censor board question and outlined a plan of the bill for the State of Ohio. I heard from the president of the General Film Company, and from his letter I was under the impression that he favored a state censor board for Ohio, but he was exceedingly doubtful if we could secure one. Up to the present time I have not heard from the other manufacturers.

Some time ago I was in the State of New York, in company with Mr. Sam Trigger, state president of the New York League. We visited the headquarters of the People's Institute, also the headquarters of the National Board of Censorship, located at No. 50 Madison avenue, New York City. In a conversation with Mr. John Collier, educational secretary, I discovered that they were all at sea as to a plan whereby a legal national censor board could be established. After discussing the matter with them, I came to the positive conclusion that we could get no relief from the National Censor Board of New York or the People's Institute, by reason of the fact that the public, and especially the police power of each state and municipality, had discovered that the National Censorship Board was self-constituted, with no authority whatsoever, and was formally established for the purpose of soothing or pacifying those who are ever ready to condemn and find fault or disturb, by reason of their fanatic disposition and keen appreciation of other people's business.

Before writing the present censor bill of Ohio I communicated by letter with Mr. John Collier and asked for suggestions and if he could give me anything tangible whereby we might work out a satisfactory plan for censoring pictures in Ohio. He wrote back on the 26th of December, 1912, that "they had done nothing in the matter." I wrote him again, and on the 2nd of January, 1913, he wrote again, stating that I "put a knotty problem up to them," but he suggested nothing along the lines of censorship that would help the condition in Ohio. I invited Mr. Collier or any committee they cared to send to our Columbus convention on the 21st, 22nd and 23rd of January, 1913, and no one came to confer with us from the National Board of Censorship.

In September I consulted our national attorney, ex-Senator Foraker, in regard to a national censor board, hoping that we would receive relief through the Congress of the United States by legally constituting a censor board that would be effective throughout the country. The following letter is an exact copy of Senator Foraker's communication to me, dated September 18, 1912:

"M. A. Neff, President,
"Cincinnati, Ohio.

"Dear Sir: Without stopping to examine authorities or taking the trouble to write you a formal legal opinion, but answering your question informally, as you have requested me to do, the local authorities of the states and municipalities have an undoubted right in the exercise of the police power to establish a censorship of such character as they may deem necessary with respect to the exhibition of moving pictures, and I do not know of any power conferred by the Constitution of the United States under which the Congress or the Federal authorities could exercise a censorship or surveillance with respect to the mere exhibition of moving pictures. The transaction is not in the nature of interstate commerce, but only a local transaction that falls entirely within the authority of local officials. Very truly yours,

(Signed) "J. B. FORAKER."

After receiving this information, in my humble way I tried honestly and earnestly to protect the motion picture industry and all engaged therein. I wrote the folfowing bill, which is now before the legislature of Ohio, and we have every reason to believe that it will pass and become a law. This censor bill was read twice before the state convention held at Columbus on the 21st and 22nd of January, 1913, and was unanimously approved. It has been read the first time in the House and now is before the Judiciary Committee, and we hope will be reported out favorably within a day or two, as every exhibitor that I know in the State of Ohio at this date is in favor of the censor bill.

Before presenting this bill to the legislature or to our convention I was very careful and solicitous as to the legal standing contained in sections 6 and 7 of the bill. Section 6 reads as follows: "By a majority vote of the State Censor Board hereby created, such board may work in conjunction with any other censor board or boards of other states as a censor congress, and the action of said congress in approving or rejecting films shall be considered as the action of the board hereby created, and such action shall be so designated, and, when passed, approved, stamped and consecutively numbered by said congress and the fees paid to the Ohio State Censor Board as provided for herein, shall have the same force

and effect as if approved by the board hereby created in separate session." Section 7 reads as follows: "When films have been passed and approved by the Ohio State Censor Board or the Censor Congress and stamped and numbered by said board or congress, as provided for herein, they may be shown and exhibited within the State of Ohio, without restriction or interference, any other ordinances or regulations to the contrary notwithstanding."

The following letter received from Senator Foraker reads as follows, dated February 3, 1913:

"M. A. Neff, President,
"The M. P. E. L. of America,
"Cincinnati, Ohio.

"Dear Sir: I herewith return the draft of a bill providing for the board to censor motion picture films and prescribing the duties and powers of the same.

"I have made but a few slight changes. In the form so indicated, the bill will be constitutional, and in every way, so far as I can see, be effective to accomplish the purpose you have in view.

"Very truly yours,
(Signed) "J. B. FORAKER."

This letter from Senator Foraker shows that the Ohio Board of Censors may work in conjunction with one or more states and establish a constitutional legal censor board, whereas, if other states desire, they may have their pictures censored free of charge. All that other states would have to do is to pass a law accepting all pictures censored by the national congress of censors. Now let us see what this means. If two or more states pass a censor bill the same as Ohio will pass, and will co-operate with the Ohio State Censor Board and establish a censor congress, they can legally censor all the films for all the states free of charge. It is our intention and purpose, after we have tried our Ohio state plan of censoring, to raise only a sufficient amount of money to pay the salaries and expenses of our state censor board, whether they work alone or with other states.

I wish to convey this idea to the exhibitors throughout the country. A censor congress established for two or five states can do the work for all the states, and the states that pass a law indorsing the censor congress will not have to pay one cent for censoring pictures that are used in their state. A congress so established will be legal and will be paid a salary and will be under the jurisdiction and control of the law, and when a picture is censored by this congress it can and will be shown in every municipality throughout the United States, the state concurring, without the consent of municipalities.

The National Censor Board as now organized cannot legally be indorsed by any state, as it has no legal standing in the State of New York. The National Board of Censors of New York is financed by public donation, and that the exhibitors and others interested my know who contributed, here are the names of the contributors: In 1912, J. J. Kennedy, on behalf of the licensed manufacturers, contributed $9,000; the M. P. Distributing & Sales Company, on behalf of the independent manufacturers, contributed $900; civic societies of Wisconsin, etc., $148.80; individuals, $38; rebate from New York Telephone Company, $11.21, making a total receipt of $10,098.01. This report is made by V. Everet Macy, treasurer of the People's Institute. These names are given to inform the public and also some of the exhibitors, who probably do not understand the situation. A few more of those who constitute the National Board of Censors are Lyman Abbott, Andrew Carnegie, Andrew Edison, Samuel Gompers, William Ives, Miss Hildegarde M. Babbitt, Mrs. Sarah C. Clapp and many other distinguished persons.

I wish to say I believe that the National Censor Board has done good work and has accomplished much good, but the time has arrived when the public understand that the National Censor Board is composed of civic societies and has no legal authority. Naturally, the people are not impressed when they see the sign on the curtain that a certain picture has been passed by the National Board of Censorship. And they also know the police power was invoked before the picture could be shown. Every active member of this board deserves great credit for their untiring efforts in assisting to bring about better conditions and to uplift the business, but owing to the great progress made in the moving picture industry and the many demands on the exhibitors, manufacturers and film exchanges and others, it becomes absolutely necessary to proceed along legal, safe business lines.

In a short time in the State of Ohio, we will have home rule, giving the legal right to every municipality in the state to exercise their police power without interference. We have attached to our Censor Bill an emergency clause which is absolutely necessary to legalize the bill and put the censor board in effect and operation before home rule takes effect in the State of Ohio. If we should fail to do this, millions of dollars that are now invested in the State of Ohio through arbitrary methods and municipal censor boards of which we now have a sample in Cleveland, Ohio, every film exchange and every exhibitor that does business in our state would lose financially. In my opinion, after the Censor Bill becomes a law, its efficiency will be thoroughly established and not only the exhibitors but everyone connected with our line of business will be more than pleased with the result.

I would ask the exhibitors throughout the country to go slow, unless you are confronted by similar conditions that we have in Ohio, and if you are, move quickly, if there is no urgent necessity, do not endorse any censor board or pass a state censorship law until the Ohio State Censor Board has been thoroughly tried out.

I wish to say further, Ex-President Taft in his decision in the District of Columbia did not say that censoring was unconstitutional, but stated that he did not wish to interfere with the police power of the district. That is just what will happen in the State of Ohio if we do not have a State Censor Board! The police power in each municipality will establish a legal censor board which no one can interfere with and it would be unconstitutional to try to do so.

Therefore, there is nothing possible for us in Ohio to do for protection but to pass a State Censor Bill as quickly as possible and then co-operate through a national censor congress.

M. A. NEFF,
President, The M. P. E. L. of A.

With Wilfred Lucas, formerly a director with the Biograph Company; Otis Turner, Phillips Smalley, Lois Weber and Ethel Grandon, formerly of the "101 Bison" Company, now joining forces with the Rex Company, an innovation is promised in the motion picture world. The Rex Company is devoting itself to big two-reel features, among them such sensational dramas as "The Great Ganton Mystery," "Thou Shalt Not Steal," etc.

Tom Mix, the well-known cowboy, who has helped to make famous more than one Selig Western production is once more a member of the Selig Western Company who are at present located on "The Diamond S Ranch," near Prescott, Arizona.

AN EMPTY BOX
Rex release March 16th.

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Cincinnati Local Branch No. 2 6f The Motion Picture Exhibitors League of America, held their annual meeting at the Sinton Hotel, in February, and elected the following officers: A. C. Dingelstedt, president; G. W. Hill, first vice-president; Chas. Sternberger, second vice-president; Harry Heimerdinger, secretary; Otto Luedeking, treasurer.

At a big banquet given on Tuesday, March 4th, at the Sinton Hotel, the officers were installed. The big banquet hall was crowded; everybody enjoyed themselves. The programme arranged by Messrs. Luedeking, Kitt and Botts was enthusiastically endorsed, as a grand success. An orchestra enlivened the occasion. M. A. Neff, president of the national organization, installed the officers with the following ceremony, each officer being escorted and standing at his assigned position that he assumes in the local, after a notary public, Lem S. Miller, had sworn them into office, they were given the following injunctions:

Mr. Dingelstedt, you are placed at the head of the table, as it now becomes your duty to lead in all things pertaining to Cincinnati Local No. 2. You have been chosen by your brother exhibitors as worthy and qualified to fill this position of honor. We hope and trust that your administration will be as successful as your predecessor's. We all join in wishing you a harmonious and prosperous year as president of Cincinnati Local No. 2. Mr. Heimerdinger, your position is at the right of the president, as you are the one upon whom will depend that all notices and business pertaining to the league shall be efficiently attended to, and as your duties are second to the President, you are placed upon his right hand. Mr. Luedeking, your duties as Treasurer are very important, as the League will look to you for the safeguarding of the funds and to jealously guard the same. Mr. Hill, you are placed at the right hand of the Secretary, where you will be enabled to observe and hear all that is transpiring in the League; that in case of the absence of the President, that you may efficiently fill the position of President. Mr. Sternberger, you are placed at the left of the Treasurer, where you may closely observe all of the transactions and assist in the work of the League. In case of the absence of the President and First Vice President your duty will be to assume that higher office and perform the duties of the same. Mr. Schottmiller, your position is at or near the door to see that none enter our Local executive meetings only members or invited guests, and it is your duty to see that the President"s orders are carried out in preserving order."

After the installation of officers, a hearty handshake was given the officers by every member of the League and three cheers were given for Cincinnati Local No. 2 who endorsed the State and National League in all their actions and stand ready to respond to every call.

Several out-of-town exhibitors were present at the banquet held, although it was a local affair: John Broomhall, Hamilton, State Secretary, O. B. Weaver, Dayton, State Vice President; Orene Parker, National Vice President, from Kentucky, and ten of the K. & C. Local from Covington, Kentucky, came across and enlivened the banquet.

Every exhibitor present endorsed the action of the national conference and will only be too glad to contribute 5 per cent. to the State of Ohio and 5 per cent. to the National League of their gross receipts on April the 8th. The Local also gave President Neff a vote of thanks for his untiring efforts in building Local No. 2, and unanimously pledged their support, and desired that all exhibitors throughout the country may know that they appreciate his efficiency and honesty in securing better conditions for all exhibitors.

When the banquet adjourned there were fifty-six (56) members of Cincinnati Local No. 2 more than pleased, all working together in harmony for the uplift of the business, and the twenty-five visiting friends of the Local went away feeling that Cincinnati Local Exhibitors are a solid, progressive body of business men. A picture was taken of the banquet.

It was generally remarked that there has never been over three pictures run by a member of the Cincinnati Local, and where it is possible, only two pictures are run.

* * * *

Alabama will hold a big convention on the 24th of March; A. A. Wall of Birmingham, Alabama will have full charge of the convention, and is now opening up an office in Alabama, and has secured the services of a stenographer. He confidently expects to have the biggest convention yet held in the South. Mr. Wall is a thorough business man and a bona-fide motion picture exhibitor and is co-operating with Mr. Neff in organizing Alabama thoroughly.

* * * *

Every exhibitor in the State of Ohio is now in favor of the Ohio State Censor Bill, as it has been thoroughly explained to them; all working in harmony. It will be decided this week whether the new theatre to cost $250,000, seating 3,000, will be built at the corner of Seventh and Vine streets. Cincinnati. There has been considerable talk about this new theatre, and as yet it has not been permanently decided.

The Cincinnati theatres are doing a splendid business. The League is taking in new members almost daily and confidently expects every theatre that is eligible to join the League in the near future.

Cleveland, O., March 4, 1913.

Editor Moving Picture News,

Dear Sir:—I desire to comment on the Ohio State Censor Board Bill, following my previous letter in your journal.

On February 26th we had a conference of prominent exhibitors of this state at Columbus, and this matter was thoroughly discussed pro and con. The bill, as proposed, was taken up in detail and several important changes were made, especially that of charging a dollar on old reels, this being reduced to 25 cents per reel. Other changes were also made in the bill.

The motive for presenting this bill in this state was made more clear to my mind, and, after listening to the arguments of exhibitors from Cincinnati, Columbus, Toledo and other points, wherein they stated that their municipalities have been asked to hold in abeyance proposed city ordinances for local censor boards, and, after taking into consideration that Ohio has recently gained the privilege of coming under "home rule" (giving all municipalities the right to enact their own laws governing their own cities), I have come to the conclusion that, if we can get a censor board that will have jurisdiction over the entire state, doing away with petty boards such as are proposed in many towns, it would be the better plan. In this way, the enactment of this Censor Board Bill will supersede the enactment of home rule, and so it will be impossible for the municipalities to create any other censor boards in their home towns.

Further, inasmuch as no lawyers were able to devise means whereby the present National Censor Board could become legalized in this state, my contention was a hopeless one, and I now feel that this Censor Board Bill, as approved, is the best way out of the difficulties which beset us.

I also wish to call the attention of the other states to the fact that I am advised the United States Government would be unable to enact a law creating a National Censor Board that would be legal in the states outside of the District of Columbia. I am further advised that the present National Censor Board has no legal standing even in its own state, that of New York, being simply a self-constituted board of censors.

This proposed Ohio censor board bill has a provision in it for a National Congress of Censors, and if this bill becomes a law in Ohio, and the other states should legalize this Ohio censor board in their own states, it can in this way become a legal national censor board, with headquarters for such a board at such a place as may be selected. Such a congress would minimize the expense to manufacturers and the film business in general.

So, if there are any proposed state or city censor boards in other states, I would advise the members of our league to try to hold such proposed measures in abeyance until we have passed an Ohio law creating this censor board. In this way only can we secure harmony of interests and really benefit all concerned.

The bill has been gotten up with the desire to be of benefit to the exhibitors and the entire industry, and my earnest hope is that the Governor will appoint to this board substantial business men who are familiar with the film business, and therefore capable of censoring films when this bill becomes a law.

Yours truly,

C. M. CHRISTENSON,

National Secretary of The Motion Picture Exhibitors League of America.

HOW "THE SPIRIT OF '76" WAS PAINTED

Release of March 13th

Willard, on his return from the war is welcomed by his old employer, Amos Tripp, a wagon builder of Wellington, Ohio. Willard at once starts in to follow his old line of work, paint-

ing wagons. While painting a wagon one day the idea occurs to him, and he immediately starts to paint a landscape view on the side of a wagon. Wagons with small paintings on them immediately become very popular, and are sold as fast as Willard can paint them. Tripp's little daughter, one

day, showed Willard a sketch from which he conceived the idea of painting his famous picture called "Pluck." This picture becomes very popular in Cleveland, and thousands of copies were sold by Ryder, an art dealer. Willard receives a request to paint a picture for the Philadelphia Centennial. One day in his shop he has his father and two other fellows pose for him, and painted what was known as "The Fourth of July Musicians." Shortly after this, his father dies, and Willard feels that he does not like to see his father in a comedy sketch. He thinks and thinks over the matter, and finally pictures in his mind his father as a heroic drummer, leading the army into action. Following this inspiration, Willard painted the famous picture "The Spirit of '76."

NEW THEATRE AT SPRING LAKE, N. J.

Mr. Otto Morris, of Spring Lake, N. J., is building a new $20,000 motion picture theatre at the above place. Everything in the building will be first class and through Mr. J. H. Hallberg, "The Economizer Man," order has been placed for Power's No. 6A M. P. Machine, A. C. Current Saver Curtain, and a full line of supplies. Callahan & Bisner, of Park Ridge, N. J., have also purchased from Mr. Hallberg an Edison Model B Machine which they will use for a traveling motion picture show in the smaller towns in New Jersey.

LINCOLN FOR THE DEFENSE

Pilot Release of March 13th

This picture play illustrates an episode in President Lincoln's life prior to his election for Congress. It is historically accurate in every particular. It is the day before his final address to the electors and his success depends upon his final speech, which he has positively promised his political managers to make. A letter arrives from a poor mother whose boy is to be tried for murder, and she begs Lincoln to appear in his defense and save her child. Despite the protestations

of his political managers, he determines to chance losing the election, in order to save the child. He tramps to the little courthouse, and in an impassioned plea to the jury tells them how this woman befriended him when he was a poor boy, and how he had held the accused in his arms as a baby, and by appealing forcibly to their paternal feelings, he succeeds in having a verdict brought in of not guilty. The story shows the immortal Lincoln in one of his noblest moments. His self-sacrifice will appeal to all, and this historical fact, while not being well known to the American public, will serve to endear the name of Lincoln more firmly in the hearts of the American people.

GAUMONT WEEKLY ENTERPRISE

The activities of a motion picture weekly of the better class are necessarily worldwide. The director of such a film must know current events wherever they are happening, whether it be a flood in China a typhoon in the Philippines, an earthquake in South America, or the crowning of a king in Europe. The Gaumont Weekly attempts to cover news with pictorial value in every part of the world, and to this end its forty-four camera men outside of the United States are continually moving from place to place on the trail of the live.

SCENE FROM "THE SOVEREIGN SOUL"
Gaumont release March 18th.

"JUST GOSSIP"

By The Mahoney

"Who's Mahoney?"

Watch this column, and you shall learn.

Mahoney has become part of us, or more correctly speaking: "We have become part of Mahoney."

For the moving picture industry has propagated a vast army of Mahoneys in record-breaking time.

They are infinitely more numerous than the Screen Club, if not quite so "classy," for the cost of membership is "nil."

Even distributing companies suffer by comparison, for the Mahoneys outnumber them.

The M. P. O.
The I. A. T. S. E.
The I. B. E. W.
The M. P. E. L.

Are but "units," in numbers, compared to the Mahoneys, for Mahoneys are in evidence everywhere.

The Mahoneys have no secret code. No ritual. No emblem. No handshake except the handshake of fraternity. They fight individually, when alone, and collectively when together.

When the majority are strong in praise, the Mahoneys are unanimous, no matter what the subject may be.

When the majority censure, the Mahoneys are unanimous, no matter what the subject may be.

So there are no disagreements.

Wednesday last was a great day for the Mahoneys.

Weather conditions being uncertain, one of the big chief Mahoneys, in a building which until recently housed several studios, emerged from the doorway and gazed "argus-like" through his binoculars, at the haze, the smoke, and the wavering clouds, then returned, and announced to his "regulars": "We won't work to-day."

So, the "regulars" departed, glad for the holiday, yet exceedingly sorrowful at the loss of emoluments.

They foregathered at their haunt under the shadow of the Bartholdi Inn (where "pickin's" are good) and within a stone's throw of that great mart, the Exchange Building, where fortunes are lost and won by the turn of a "Kadewey."

The redoubtable Carl Laemmle, the Napoleon-like Nestor, of Independent Cinematography, hove in sight.

Though small in stature, his brainy, businesslike presence seemed telepathic in its influence, for the Mahoneys turned, as a man, as the big little man passed.

He courtesied politely, while the Mahoneys doffed their hats, and remarked in unison:

"How d'ye do, Mr. Laemmle!"

And Mr. L. smiled (as only Carl can smile), and passed on, giving no heed to what the Mahoneys remarked afterward.

Joe Brandt was next the cynosure of all eyes, as he stalked by, overcoatless, with hands in his pockets, an expression of absolute contentment on his boyish countenance, as if to say: "I'm glad I'm away from it all, for it was hell!"

Hayes Hunter "came to" after his run-in with the O'Neil and declared to the gathered Mahoneys that the O'Neils were an inferior clan, long before St. Patrick's time, and should have been driven out of Erin, along with the snakes.

And the Mahoneys all agreed that Hayes is the greatest in his class, but neglected to state what class.

Hal Reid, fairly exuding culture, refinement, and great depth of mentality, next breezed by. The Mahoneys' attention wavered for a moment, for they dreaded to look, fearing a stab from his eagle-like eye, for Oh, my! how Hal can look at one, when he is angered. Ask Dave Horsley.

Some said Hal is still with the Universal, but the contradictions were so varied and uncertain, that the true fact remains an unsolved problem.

Fritz Thayer, who says he is one of the important members of the Universal editorial staff, and claims to be responsible for most of their very excellent program, shows his loyalty to that banner, by boldly exposing to gaze the button of that company.

One of the Mahoneys who claims to be on the inside, whose name is withheld for obvious reasons, says: a recent clause in the Universal agreement reads:

Flash.

Any member who disposes of his charter for $280,000, or more, is still at liberty to claim everything in sight, and if sufficiently strong, can hold same, for an indefinite period. But——

Beware if your "Gat" is rusty, and the trigger fails to work at the proper moment, for two carloads of your purchase will be in the wilds of Jersey, before you can say——

Carl Laemmle!

Or rather I should say:

Pat Powers!

Joe Roach ambled by, greeted the Mahoneys with a "cherubic" smile, and remarked:

"Sorry, pals, I'm in a hurry. I'm due to punch the time clock at Pathe Freres in fifteen minutes."

More anon.

PICTURE PLAY WRITERS' DINNER

This interesting meeting of congenial spirits took place at the Taverne Louis, New York City, on Saturday night March 1st. After the good things provided for the occasion had been partaken of, the remainder of the evening was spent in pleasant and beneficial discussion of subjects nearest the heart of the picture play writer.

The main object of the dinner, which is, by-the-way, the second annual affair of the kind to which the New York contingent of the profession, headed by Epes Winthrop Sargent, have invited their fellows, was to establish a friendly circle for the purpose of reviewing for their mutual benefit some of the pictures appearing on the present day moving picture screen.

The first meetings which will be held by the New York scenario writers to which the directors and scenario editors have been also invited to attend will take place on Monday, March 10th, when they will go to the Herald Square Theatre at 7.30, remaining until 9.30. From there they will hie them to a room which will be reserved for them at the Hofbraü for the criticism and general discussion of the merits or dismerits of the pictures which they have seen.

The speakers who responded to the call of Epes Winthrop Sargent who so ably and merrily filled the position of host and chairman of the evening were as follows: Marc Edmund Jones, of Chicago whose rehearsal of the pleasures and benefits derived from the periodical meetings of the little circle of four scenario writers in Chicago was most interesting and inspiring; Hetty Gray Baker, of Hartford, Conn., known in the scenario world as "Brown Betty," whose bright method of attacking the subject proved the feminine capability and right to word in most matters; F. J. Sheedy, of Schenectady, whose interesting remarks were also an inspiration to better things; B. P. Schulberg, of the Famous Players' Company, tendered the regrets of Daniel Frohman, who unfortunately found it impossible to be present; Henry Albert Phillips discoursed on the "Plot of the Short Story" in a most interesting manner; Phil Lang, of the Vitagraph, gave some excellent and friendly advice; W. Stephen Bush spoke with much brilliancy and eloquence creating much merriment on his sly confession of having submitted two scenarios to different manufacturers, receiving promptly a cheque for each, and neither of which he swears has ever been produced; Rev. Boudinot Stockton was also brilliant and cheering; Frank H. Richardson that poor operators are responsible for the large majority of the poor pictures which appear on the screen; and last but not least, Herbert Brenon, director of drama for the Imp Company, expounded his ideas and opinions with the eloquence of a mind convinced.

The evening was a thorough success, as must be the case when such an intelligent, genial crowd of "good fellows meet together." The following is a list of the guests who were present other than those above mentioned:

Miss Cora Drew, of Boston; Dr. R. Ralston Reed and Elmer W. Romine, of Morristown; Steve Talbot, of Philadelphia, E. J. and Arthur Montagne, Herman E. L. Beyer, Newark Town Talk; Stanley E. Todd, Mr. and Mrs. Edmund S. Hirsch, George Hennessey, A. Van Buren Powell, J. E. Kellette, Leon Demachy, Benjamin Barondess, Clarence James Fleming, Hamilton Smith, Robert Daly, Hugh C. Jackson, Miss A. Cowrey, Miss E. Chalmers, John Wylie, Miss Margaret I. MacDonald, of the Moving Picture News; Ben Hur Lease, Louis Reeves Harrison, George and W. E. Blaisdell, Mr. and Mrs. James Hoff, Mrs. Epes W. Sargent.

THE GAUMONT CHRONOPHONE

Editor, Moving Picture News,

Dear Mr. Saunders:

Much publicity has been given lately in the various papers to a certain talking picture machine recently placed before the public, and very broad claims made on behalf of the manufacturer as inventor of talking pictures. I wish to say a few words to the interested public on this matter in order that the public may be properly informed.

I will state, in the first place, that I have no intention whatever in writing this letter of detracting in any way from the reputation of any machine of this type, but simply wish the facts to be properly known. As most of those interested in motion pictures know, there have been several systems of talking pictures placed on the market within the last few years, the first of which was the old Gaumont Chronophone which was exhibited at the World's Fair at St. Louis, consequently it is rather late for any newcomer to lay claim to talking pictures.

The first talking pictures were made by recording first the sound and afterwards the action so that two operations were necessary, and this led to great limitations in the character of the subjects, but as long as five years ago, i.e., 1908, the French Gaumont Company succeeded in making its sound records and films simultaneously. This improvement may be considered a vital factor in the development of the talking motion picture, as without the simultaneous recording of sound and view, the subjects were too limited in character to interest the public.

Since 1908 the Gaumont Company has been working steadily on the problem of increasing the distance at which the sound could be satisfactorily recorded, and two years ago they succeeded in recording the sound at a distance of twenty-five feet. Then they immediately began making a new series of talking pictures, of sketches and plays, some of them a thousand feet long, and they began the public exhibition of these eighteen months ago at the Paris Hippodrome, where they are still being exhibited.

It, therefore, cannot well be denied that they were the first in the field, both at the inception of the idea and in its final development, as exemplified in the talking pictures made by this improved system of simultaneous recording of sound and view called by them the "Filmsparlant." No doubt, the system to which so much publicity has lately been given is based on the same principle; indeed, it must be, if it be good, but it certainly cannot be said that it was the first.

Trusting you will find it possible to give due publicity to this letter, I remain,

Yours very truly,

H. BLACHE,
Vice-President, Gaumont Co.

YOUNG MANAGER OF "RAMO" HAS AMBITIONS

(Interviewed by W. I. MacDonald)

You can usually count on a man with ambitions, especially when his ambitions are backed up by intelligence, education, and high ideals, and judging from first impressions gathered from a brief conversation with Wray Phsyioc, the youthful manager of the Ramo Film Company, the film world is going to gain by his presence and work.

Mr. Physioc was for some time with Pathe Freres as scenic artist and technical director. He also spent some time with the Eclair Company of America in the scenic department. It has occurred very seldom up to date that the manager of a film company has taken his place so well qualified to make a success of the work as has Mr. Physioc. Not only is he conversant with the artistry of stage setting, but he is able to write a scenario, direct it, and manage the camera as well.

The first release of the Ramo Film Company, entitled "The Better Way," was written and staged by Mr. Physioc. In the review of this film which appeared in our last issue, we gave the first effort of the infant concern our hearty endorsement. The intention of Mr. Physioc is to portray characters and conditions which occur in everyday life in as authentic and human a manner as possible. Every film will have a moral of its own, and will be produced artistically, and in a manner which will get at the heart of an audience. This at least is the aim of the company, and with Mr. Physioc's fine sense of the artistic, and the advantages of education which have been his good fortune, he being a graduate of the Washington and Lee University of Virginia, this bids fair to be realized. For although the young man was born in South Carolina, and, by the way, is a direct descendant of Andrew Johnson, a late President of the United States, the most of his early life was spent in Virginia. Wray Physioc, be it known, is a brother of the well-known scenic artist, Joseph A. Physioc, who has been for some time back intrusted with the scenic work of the Henry B. Harris Company.

One a week for the present will be the capacity of the Ramo Film Studio. We may therefore expect good things. One a week insures careful work on the Ramo product.

We extend to Mr. Physioc our hearty congratulations on the merits of what we have seen, and wish him the finest success in the truly great work of picture making which he has undertaken.

ITALA PRODUCES A WONDERFUL FILM OF MUCH VALUE TO THE MEDICAL AND SCIENTIFIC WORLD

At the Film Supply Company a remarkable film was recently shown which depicted the movement of blood through the veins and arteries of the human system.

This film will be of inestimable value to the medical fraternity, and of intense interest and instructive to any one who may witness its production on the screen.

Dr. W. J. Ivory, of the Long Island College Hospital, who saw the film, said that the three methods of blood distribution through the human system—the arterial, the capillary and the venous—could be clearly distinguished.

"The fluctuation of the blood through the arteries could be seen," said Dr. Ivory, "and it was also noticeable that the corpuscles in the center moved more rapidly than those on the outer edge—things that we had known but had never been able to see before.

"The blood lost its impulse as it passed into the capillaries, and from time to time the white corpuscles would 'migrate'; that is, force their way through the walls and spread into the tissues.

"This is a provision of nature for combating poisons in the system, as the white corpuscles are supposed to have the power of overcoming poisonous substances which the system may take in. The blood could also be clearly seen returning to the heart through the veins."

The photography of the picture was so clear that at all times the tissues could be seen expanding and contracting as the subject breathed. This is the first of a series of scientific studies that the Film Supply Company intends to release from time to time, and a number of these films will always be kept on hand for prompt delivery to scientific and professional men.

THE BITER BITTEN
Majestic release March 9th.

For Those Who Worry O'er Plots and Plays

The Never Let-Ups

THE old philosopher who put his theory of life in one word which he repeated three times, "Persistence," saw wisely and well. What he advocated in the days of long ago applies with even greater force to these times when modified football tactics have to be used to get anywhere. The writer who "quits" has no show whatever. The fellow with just an ordinary amount of "stick-toitiveness doesn't go far. It is the scribe who is everlastingly on the job who counts. Every day there are instances coming to our notice where the script writer of courage, pluck and persistence "arrives," and the other fellow who could ultimately arrive falls by the wayside. The latter is a "quitter"; the former a "sticker." There is no royal road to success; what you get in this world you earn. We take interest only in the persevering chaps.

You Never Can Tell

Here are some facts which may be interesting to picture playwrights, some of whom seem to believe that the sale of manuscripts and plays is accomplished by chalk-line and spirit level. The best of them make editorial errors. You may have a good piece of work and it may have been refused by every script editor in the business. Keep working to improve that script all the time, and some day it may reach the right editor or director and prove the "great American picture play. But to the trials of others:

The late Charles Major wrote "When Knighthood Was in Flower" and the romance was turned down by every first-class publisher. Disappointed, he resolved to burn it. A friend interfered. A year later he recopied the novel and submitted it to a publishing house. The publisher finally resolved "to take a chance." The history of the novel both as a "best seller" and as a "book-play" is too well known to need extended mention here.

The manuscript of "Everywoman" was kicked around the Shubert offices for a year. Lee Shubert had paid a small advance royalty on it because the author was a newspaperman and his play was brought to Shubert's attention by an influential person. Finally some one urged Shubert to read it. He sent it back to the author, forfeiting the small payment he had made. Colonel Savage took it and made it the most lucrative success of any large-cast play he has produced.

"The Wogglebug" closed after two or three weeks in Chicago. It was strictly a "frost." The scenery and costumes were sold for $1,200. Mark Swan and Anna Caldwell O'Dea looked over the junk and wrote a play to fit it. They called it "The Top O' Th' World." Lee Shubert at the dress rehearsal of the new play asked to have his name taken off the program and booked another attraction for the Majestic Theatre in two weeks. The entire Shubert staff with the exception of Joseph Herbert said the action was impossible. "The Top O' Th' World" stayed seven months in New York, pulled a dead theatre out of debt, and duplicated its success in Chicago.

You never can tell. Maybe you have a good one for the picture screen, universally rejected, that may yet see successful production.

An Experience Meeting

Script writers of the Middle West, who find New York City too far away for banqueting purposes, should dwell together in amity and hold an experience meeting. Cleveland, Ohio, would be an appropriate city for a large number of writers we know of to meet and eat and talk shop. If we can get A. W. Thomas and Ralph D. Stoddard, author, and picture play editor of the Cleveland Sunday Leader interested, as suggested by a scribe, perhaps we can make a joyous occasion. Let other script writers within 300 miles of Cleveland send in their opinions and we will undertake to keep Messrs. Thomas and Stoddard posted. Personally, we promise not to miss it.

The Chicago "Round Table"

This communication from Mr. Marc Edmund Jones, of the Chicago group of picture playwrights, which was suggested by Epes W. Sargent, will prove interesting to others considering a like organization: "I read your letter to our little group and we all felt your suggestions were good ones. We will name our group and adopt a permanent organization in the near future. Our roll numbers four at present: Miss Maibelle Haikes Justice, Mr. C. A. Frambers, Mr. Frank A. Kramer, and the undersigned. In want of a regular organization I have continued to call the meetings and arrange the itinerary. This latter is the matter of looking up the bookings so as to decide what theatres to visit. When there is a recent release of a member's picture we always try to see it in a body and pass criticism. Our wanderings sometimes carry us from one end of the city to the other. We usually meet at some downtown theatre at 6 p.m. every other Tuesday. After taking in the one show we go to some restaurant and have supper together, during which we talk over things, and then we take in several other theatres as arranged for, until it is time to go home. We discuss any matter that anyone brings up. The group is too small really for set papers. The discussion ranges over the best companies to submit to; the kind of stories they want, and how they want them (I got the tip on where several summer sea stories could be placed, could not get anything out in time to submit, but was able to pass the tip on to another member when I learned he was holding two such stories). We criticise the pictures we see, very often will read each other's scenarios to criticise the form, or will even submit an idea to the group to see what they think of it, or where they would suggest it be sent." Certainly an ideal arrangement. Much better than any convention or like plan, because these writers become personally acquainted and each lends his or her best talent to the other, making an organization that is practical and hard to beat. This group idea is attracting much attention, judging from inquiries we receive from many cities. Send in your names and addresses and we will help you organize.

A Late Arrival

The late arrival in the "correspondence school" circles is the Denver, Col., "Bureau." We have their "come-on" letter. It contains that frazzled and doubtful statement of a writer who asserted that three years ago "while working half his time" he made $1,500. The letter asserts that "Literary ability and grammatical perfection are unnecessary. A child with ordinary intelligence can write them." Three dollars is the price for "a complete set of instructions." The "Bureau" works a new advertising plan, using the theatrical pages of Sunday newspapers.

A Flighty Chap

We know an aviator who is writing scripts. He truthfully states that he is up in the air over them a great deal of the time.

This Is the Limit

A reader sends us a page of pasted pictures and wishes our advice as to the poses and gestures to be used in his scripts. We refuse to pose, having lost our hat.

Pertinent Points

If you are ignorant of the Fiji Islands, why cast your script in that environment?

A good working library is a valuable aid to any literary worker.

"Regimental Pals" is a Universal Western produced without a shot, a murder, or a hold-up. They will all be doing it soon.

Even if only a synopsis is requested, do not carry it far over 300 words.

Try and make every word in your script mean something. To appreciate the force and comprehension of the English language is greatly to be desired.

We spend time and thought on naming a cast of characters. Do you?

What we consider the best script we ever turned out, one which necessitated a superficial study of dentistry, we wrote in sixty-five minutes. However, we spent six hours in preliminary work before we sat down to the typewriter.

Do you seclude yourself behind locked doors when writing a script? Why? It's just a habit. We wrote a good script once with three people conversing in the same apartment.

A Traveler and Poet

Richard Willis, of Hollywood, Cal., Western editor of the Universal, has had a varied career. He says he has been a clerk in a jewelry store in Australia, a miner, a poet, writer of fiction, actor, and finally a script editor. He was born in London, England. He got into the motion picture business as an actor, went to the Golden State with a company, wrote a few scripts, liked the work, and since last summer has turned out about fifty working scripts and has rewritten about thirty.

Answer to "Philadelphia"

In reply to "Philadelphia" and several others: Karl Coolidge is editor for the Keystone companies at Edendale, Cal. Richard V. Spencer has charge of scripts for the Kaybee and Broncho companies. Miss Jessie Booth has been engaged as an assistant in the editorial department.

Think Action

The secret of successful script writing is the ability to think in action. This knack can be cultivated. When sitting down to develop your plot, try to forget your mechanical work and to concentrate your mind on the action of your characters. Forget everything but your story. Forget style, diction, word-painting, etc., and when Jane rises to meet John and they embrace, see them do it and tell it. Forget the furnishings of the room, the expression on Jane's countenance, and John's new spring suit. Imagine your pawns are on the moving picture chessboard and concentrate your mind on their logical actions. Visualize, and permit your mind's eye to be all-seeing. If you can do this the technique will often care for itself.

The Wise Attitude

When ignorance is bliss 'tis folly to be wise. However, ignorance is not blissful to the thinking. When an editor takes the trouble to inform you that your script is the usual thing or that it lacks certain essentials, do not become "wise." Do not correct the editor, or write him a scathing letter in which you tell him of your success as a writer, or how the poem you read at the Art Embroidery club meeting, was termed "masterly" in the Daily Howl. He probably will sigh and drop your letter in the waste basket. He will not think you wise, only foolish.

Pardonable Pride

We believe our pride is pardonable. The circulation department informs us that nearly a thousand new readers look forward to this page every week and that they are yearly subscribers coming in since January first. We are glad and heartily welcome them.

Not at All Refining

If certain manufacturers will permit us to say a word, we will immediately rise to remark that there are far too many ex-detectives, cartoonists, former pugilists, former melodramatists, etc., being featured as picture playwrights. These literary lights are conspicuous by their absence from certain film companies. Needless to remark, these self-same companies have a deserved reputation for taste, refinement and uplift in their output.

Stevenson on Brevity

Robert Louis Stevenson was a close student of style and has left more than one interesting discussion of the technique of writing. In a letter to R. A. M. Stevenson, according to Collier's Weekly, he says: "There is but one art—to omit! Oh, if I knew how to omit I would ask no other knowledge! A man who knew how to omit would make an 'Iliad' of a daily paper." To those engaged in script writing we recommend the above few words by Stevenson be committed to memory and put into practice. If you can omit you can write a script synopsis easily in 200 words.

A Clearing House

The Motion Picture Story Magazine announces that it will inaugurate a script clearing house. The details are given in the March number of the magazine. Editor Brewster assures us that only expert writers, and editors of acknowledged reputation and ability will be connected with the venture. A number of our readers have queried us as to the new undertaking and we can inform them that the Motion Picture Story Magazine, through its editor, will do everything promised. We consider Mr. Brewster among the leading magazine editors of to-day inside and outside moving picture circles.

A Serious Misfortune

The many friends of C. B. Hoadley, script editor and author, will regret to learn that his home in Weehawken, N. J., burned to the ground Tuesday night, February 26th. Mr. Hoadley and members of his family had narrow escapes from death. Luckily, all escaped injury. It's mighty tough luck, right in dead of winter, but you cannot keep a good man down.

Not in Market

William A. Corey, well-known script writer of San Francisco, calls our attention to the fact that Gaumont is not in market for scripts. All right, Corey. Thanks; and come again whenever duty calls.

WILLIAM LORD WRIGHT.

THE SCREEN CLUB BALL

The first public function of the Screen Club has been set for Saturday evening, April 19, 1913, when that organization will give its first annual ball at Terrace Garden, Lexington avenue and Fifty-eighth street, New York City. That this event will make history in the social end of motion pictures is already conceded, and it is estimated that fully ten thousand people, members of the club, their friends and admirers, will be on hand to make this, the first Screen Club affair, one worthy of attending.

Under the direction of a most able entertainment committee, preparations are fully under way to uncover some novelties in the way of surprises which will be startling. William Robert Daly and Herbert Brenon are in charge of this committee.

A most unique and probably the most elaborate souvenir which has ever been gotten up for an affair of this kind, is being compiled by Joe Farnham, formerly Gordon Trent the 2nd. This will be a souvenir book containing the portraits of the club members, and the leading lights of the motion picture world, a history of the club from its inception and formation, the literary efforts of the club members, etc., etc. It is to be a handsome volume of more than one hundred pages, beautifully bound in a flexible suede leather cover, embossed with the club crest and in the club colors. It promises to be a work of art, worthy of careful preservation, and a volume that will add to the attractiveness of any library table.

The advertising in this souvenir is also in the hands of Joe Farnham, and he announces that loyal friends of the Screen Club are sending in their copy to him in good style, but there are still some delinquents. Mr. Farnham is to be found at the offices of the Film Supply Company of America, 133-135 West Forty-fourth street, and that address will be the headquarters for the Screen Club ball program committee. mittee.

FRITZ AND OSCAR OUT OF LUCK
Great Northern release March 15th.

WILLIAM LORD WRIGHT'S PAGE

OLD wine, old books, old friends—but no more ancient plots for moving picture plays! The mandate has gone forth; the portcullis has been hoisted; and the pictureplay editors are now anxiously scanning the horizon of authorship for the strictly original and unusual.

"How many people would you think are writing moving picture plays?" queried a leading pictureplay editor the other evening.

"Maybe ten thousand," I hazarded.

"Make your estimate twenty-five thousand and you'll come nearer the grand total," was the editorial answer.

"About two out of every hundred contributors present original stuff," continued the editor. "We are deluged with stories of the wild and woolly West; impossible stoiries of every description and, worst of all the 'deadly triangle' plot bobs up serenely and in never-diminishing numbers. What is essential to successful pictureplay writing in 1913 is originality and plausibility. We want no old pictureplays revamped, nor do we buy plots similar to those that have been released in the past. The new year will see a new style of pictureplay—stories clean, logical, and above all, containing convincing comedy."

* * * *

And so, dear picture playwright, "on with the dance and let joy be unconfined"—in Filmland. It tempts us to court the Muse and to Silas Wegg a bit. Listen:

Very few kin do it—th' hardest thing there is—
To fill up yer fountain pen an' git right down to biz.
Jest weaken on excitin' dope, an make th' cowboy save
Th' purty, helpless maiden from th' fiendish Injun Brave!

Not all yu need fer movin' pictures.
Please fergit 'em! All of 'em fixtures!
Blankets, red-paint, fuss 'nd feather,
Gamblers, sheriffs wearin' leather—
No longer go, in th' M. P. show.

Not everyone kin do it—it's really rather hard,
Tu make th' Western miner go a-stealin' from his pard;
While they're pannin' out th' gold way up in th' hills—
An' one sneaks up behind his pal, fires away an' kills!

Not all yu need fer movin' pictures.
Please fergit 'em; they're certain strictures!
Boots 'an buckles, belts an' dirks,
Pistols, bottles, spurs an' quirts—
No longer go, in th' M. P. show.

Everyone is doin' it—all workin' overtime.
Th' lonely little newsboy sells paper fer a dime.
Is sole support of family; takes mazuma home tu ma,
A wealthy stranger follows, and th' newsie finds his pa!

Not all yu need fer movin' pictures.
Please fergit 'em; here's grand, ole mixtures!
Ancient shanty, children cryin',
Slow starvation, mothers dyin'—
No longer go, in th' picture show!

* * * *

Mary Pickford Moore, as charming a little actress as ever cavorted in moving pictures, awoke Christmas morning to find a Belasco contract in her stocking hanging from the mantlepiece. For more than three years "Little Mary" has been posing in the pictures and has been the heroine of a thousand dramatic episodes. A million people have observed and appreciated "Little Mary's" charm and beauty and exceptional art of pantomime. Sure, you know Mary Pickford Moore. Now, here is the story of how "Little Mary" found fame and fortune sticking in her stocking early Christmas morning.

Mr. David Belasco, quite well known in theatrical circles, is partial to moving pictures. He dropped, one evening, into a moving picture theatre. There he saw Mary Pickford Moore in a Civil War drama in which she enacted a girl of the Confederacy. The playlet gave a varied emotional opportunity to "Little Mary" and she made the best possible use of it. Belasco sat up and took notice. He visited the Biograph studio and came to the very same conclusion to which her thousands of admirers came long ago. The result of Belasco's investigation was a conference; the result of the conference was an understanding; the result of the understanding a contract which came to Mary Pickford Moore just at Christmas time.

And now "Little Mary" is to be nameless to her admirers no more. She is now seen in a Broadway theatre, where she plays the leading part in "The Good Little Devil." Mary Pickford was born in Toronto, Canada, April 8, 1894, and has been in stageland since early childhood. Once she played "Little Eva" in "Uncle Tom's Cabin."

"Why did you go into moving picture work?" she was asked when she was leading lady for the Imp Films Company.

"Why," she echoed, opening her great big blue eyes, "why I needed the money, of course."

"You came from a family of actors, of course?"

"No," she replied, "I am the first member of the family to take up the stage, and I was just catapulted into it. Now my mother, my brother and sister are all in the work and they love it." Owen Moore, the versatile star of the Victor Film Manufacturing Company, is "Little Mary's" husband. They are a devoted couple. Both were affiliated with Giles R. Warren, Victor director, several years ago under Carl Laemmle, of the Imp Films Company.

And so it has come to pass that New York's most astute and artistic dramatic director went to the pictures for a dramatic star. Score another point, please, for moving picture actors and actresses, and, in the meanwhile——

So long, Mary!

* * * *

Our Hall of Fame

Carl Laemmle, president of the Universal Film Company, was once proprietor of a clothing establishment at Oshkosh, Wis.

Giles R. Warren, former pictureplay editor for Imp, Powers and Lubin Companies, now director of productions for the Victor Film Company, was once a cowpuncher. He is now a member of the Dumont, N. J., fire department.

Neil G. Caward, Photoplay Magazine editor, well remembers when he conducted a moving picture theatre in Minneapolis, Minn.

Eugene V. Brewster, editor of the Motion Picture Story Magazine, made money practicing law in former years.

A. W. Thomas, picture playwright, was once a telegraph operator of an afternoon newspaper.

* * * *

Some Pertinent Paragraphs

A Detroit man tried to pawn his wooden leg to buy his wife a ticket to a moving picture show and was arrested for disorderly conduct. It seems a small thing to kick about after all.

Henry Arthur Jones asserts that "the one great advantage of the American stage is that you can hear what is being said." Is that always an advantage?

With so many and diverse attractions as the next House of Representatives will offer, the immediate future of the moving picture business in Washington looks discouraging.

What did the populace of the rural community do for entertainment before the advent of the moving pictures? "East Lynne" and "Uncle Tom's Cabin" each came but once yearly.

A Baltimore minister has struck a new chord. He has abolished his quartet choir and is using the money that would be paid them for other purposes. He has actually done it and says it was the best thing that ever happened—that the quartet was only an ornament anyway for only a few persons can distinguish the words they sing. The action of the Baltimore minister can well be emulated by the average moving picture theatre manager. The illustrated songs, many of them, are passe, and not a few of the songsters seemingly have colds or strike the wrong pitch. I know of one moving picture theatre where a majority of the patrons wait until they think the song is over before they enter the portals. Some do not relish the sickly sentimental musical numbers, while others tire of the soloist. Exhibitors should secure high-class, appealing music or do without.

TIGRIS

By VIRGINIA WEST

(Adapted from Itala Release.)

IN the Paris morning papers of October 14, 19——, there appeared the following account:

"Last night, or early this morning, a daring robbery was committed at the establishment of the well-known jeweler and diamond merchant, M. Isaacs. He estimates his loss at $100,000 francs.

"There is no clue whatever, as the robbers left practically no trace beyond an oil spot, apparently from an automobile, in front of the building.

"Detective Roland has the case in hand. We believe he can get results if any man can.

"All Paris is wondering if this is another atrocity of the Tigris gang, or—if there is such a gang? We are putting our faith in M. Roland to find out for us."

Accompanying this short article were pictures of Isaacs, his shop, and Detective Roland.

Among the thousands of the citizens of Paris who were reading this very meagre account of the robbery on that morning of its appearance was Monsieur Lablanc, a wealthy merchant. He sat reading a paper as he waited for his late breakfast.

"What is the news?" asked Lydia, his sister, when she came in with the maid, bringing a part of his breakfast. For Monsieur was very particular and Lydia was always present to see that all was as he wished.

"There seems to have been another robbery. It is very queer that the police can't do something to stop that sort of thing. They make a lot of stir in the beginning, but nothing ever comes of it."

"What are they going to do now?" asked the girl, reaching for the paper.

"They've put Roland on the case. I suppose they think he will do big things."

"Oh, I'm sure he will!" cried Lydia enthusiastically. "Here's his picture! Isn't he splendid looking? All the girls are just wild about him—or about his pictures. I do wish I could meet him."

Lablanc looked up quickly and then became very thoughtful. Finally he said, "Well, I'll try to meet him, little girl, and then I can introduce him to you. Then—then there is no telling what might happen. Isn't that so?" he asked, pinching the girl's cheek.

Lydia laughed and ran from the room and the brother sat down to formulate a plan.

That afternoon Lablanc went to a certain café where he knew that Roland was in the habit of going.

In answer to an inquiry a waiter told him the detective was playing chess, that he had just started the game and would not finish for an hour.

This suited Monsieur Lablanc very well. As he left the café he said to himself, "Lydia wishes to meet Roland, and I shall see that she does."

When her brother proposed a ride in the dogcart fifteen minutes later she readily consented to go.

"Don't drive so fast," suggested Lydia, when they had gone only a short distance.

The brother laughed. "Oh, I'm not driving fast. I'm going to let her out in a moment."

He gave the mare a cut across the back. She dashed forward at double speed.

"Don't! Don't!" pleaded Lydia, but it was too late. The frightened mare dashed against a large plate-glass window and the brother and sister were both thrown to the ground.

The window belonged to the very café in which Roland was playing chess, and he was among the first to go to the rescue. When Lydia opened her eyes the first person they saw was the man who had been so much in her thoughts.

"Thank you, so much," she said when the detective offered to go home with her.

"We are only shaken up a bit," Lablanc insisted, "but we would be most pleased to have you come with us."

So Roland went, and that night, it must be confessed, his new case was not the only thing that occupied his thoughts.

But Roland was a conscientious man, beside the fact that he had a big reputation to sustain. So the thought of the girl he had assisted was permitted only as a spur to success.

One clue and only one he had been able to obtain. The morning after the robbery, when Roland had been called upon to take the case in hand, he had made his usual careful investigation. There was absolutely no clue, excepting, as the papers had stated, an oil spot apparently left by an automobile. A photograph taken of this spot when it was fresh had revealed something of more importance. The wheel of the machine had gone through the oil spot and had left an impression of the tire. This tire was plainly shown to be defective.

Roland was wise enough in the ways of the sort of men he was looking for to know that such a man would not use his own automobile if he had one. Roland reasoned that he would have to have a chauffeur that he could trust, and at the same time one who was apparently the same as any one might encounter anywhere.

So he made his search among the cars which stood in the public places for hire. Disguised as a chauffeur, he was unsuspected and moved among the cars unnoticed.

After long search, but much sooner than he had hoped, he was rewarded. The car with a defective tire on one back wheel, the defect exactly corresponding to the photograph Roland had taken, stood before him.

But he had no proof of what he wanted, only a confirmation of his clue. What was he to do next? Where could he make his clue lead him? That was the question.

Disguising himself as a porter, Roland took up his stand in the vicinity of the car he was watching. There he waited.

In the afternoon he saw the car move out of the crowd and start in his direction. As it passed he jumped onto the back and clung there until the car began to slow up some blocks away.

In a moment a gentleman came along the street and stepped into the car. He was tall, well dressed and distinguished looking, with black hair and moustache.

When the door closed Roland stepped onto his perch at the back of the car. They went for a mile or more and then stopped. Again Roland descended and was the porter looking for whatever might come his way in the shape of a grip to carry.

Out of the car stepped the gentleman, but to Roland's astonishment he wore a slight beard and an entirely different moustache.

He saw Roland, and evidently recognizing him as a man he had seen when he entered the car, he began to walk very rapidly. Roland followed. Faster and faster they went until both were running at top speed. At last he ran into a café and Roland after him. In the crowd Roland lost sight of him for a moment. In searching among the tables he came upon Lablanc sitting alone in a corner.

"Hello, won't you sit down and have something?" called Lablanc.

"No, I'm in a rush," Roland replied. "Did you see a tall man with black moustache and beard and a silk hat?"

"Just now, you mean?"

"Yes. Quick, did you see him?"

"I think I did see someone like that. But I didn't notice particularly. I think he went out the back door."

Roland was away in a minute, but no trace could he find of his prey.

Several days passed and all was quiet. The detective was getting restless. One thing he felt sure of and that was that the man he had followed was a member of the "Tigris" band and that the robbery of Isaacs had been committed by a member or members of that band.

One night shortly after his following the mysterious car, he was awakened by the ringing of his telephone. What he heard when he put the receiver to his ear was this:

"Monsieur Roland? We have positive information concerning Tigris and his band. Meet us at the turn of X—— road at once."

Roland was there in a few minutes. They sprang into the car and were spinning down the road, seemingly toward the country, before Roland asked a question. When he did, as though waiting for that signal the men sprang upon him.

In a flash he realized that he had been given a false mes-

sage. His telephone wire had been tapped, of course, and the man in the car he took for the Inspector was not he. But he was overpowered now and could do nothing. He was bound hand and foot.

The car stopped near a railroad, and it was but a few minutes until Roland lay across the tracks.

The criminals had calculated the time well, for very soon the detective felt the vibration of the rails and then heard the rumble of the approaching train.

Frantically he struggled to free his hands. Just as the engine was almost upon him he succeeded in slipping his forearms loose. With one supreme effort he threw himself from the rail out onto the middle of the track. As the huge black monster was about to pass over him he gave his body a lunge and managed to seize the buffer of the engine.

Slowly, painfully, he dragged himself up a little way, summoning all his energy to cling to the front of the engine.

Just when he thought he must give up he saw above him two faces. In spite of their blackness they were like two angels to Roland. The fireman and the engineer dragged him to the foot-plate, and there he was able to recover himself and be freed from the ropes.

The next morning all Paris was reading the news of Roland's death. More than one feminine heart was heavy and Lydia was not the only girl with tearful eyes. For the detective had sent a false telegram, thinking that it was as well to let his would-be murderers think their plot had succeeded.

Roland was convinced that the man who was disguised as the Police Inspector the night he almost lost his life was the same man he had followed into the café the first day he had trailed the motorcar. Furthermore, he was very sure that the same man had robbed Isaacs, the jeweler. Now, the point was to find out if this man was Tigris. Roland thought he was, but he could not be sure.

The detective knew that the man must have had a very special reason for being in the particular neighborhood where he alighted from the mysterious car, disguised as he was. Therefore, the first thing he did upon his arrival in Paris was to take up his stand in that vicinity.

This time he chose to be an aged beggar.

His wait was long, but he was rewarded. The very man came past him and crossed to the house across the street. Roland followed, keeping as close to him as he dared. The man rang the bell at the gate and was admitted at once. Roland tried to force his way in, but was kept back by the servant and the gate locked in his face.

A policeman saw him rattling at the gate and took him by the arm. Pulling the beard from his face he revealed himself to the officer, who immediately ran for aid.

The commissioner of police came quickly, with a number of officers in his car. The now badly frightened servant admitted them at once and they were shown upstairs to the study of the wealthy owner of the house, where, a few minutes before, the servants declared they had heard terrible sounds.

The door was found locked. A number of the officers put their weight against it, but it was of heavy oak and would not yield.

Then a quavering voice was heard on the other side of the door and a key turned. To their great astonishment out came the old man.

"Are you hurt, sir?"

"Where is he?"

"What has happened?" was asked in chorus.

"No, no, I am safe. He is there," answered the white-haired man, trembling.

Everyone present swept past him into the room. They heard the heavy door close and turned in time to hear a key in the lock.

"Quick," cried Roland. "He probably has a disguise and will make his escape." In their anxiety to get at the murderer they forgot for a moment the body of the old man lying on the floor behind them.

They were preparing to batter down the door when it opened and they stood facing a frightened servant.

"Oh, sirs," he gasped "I'm afraid he's gone. I saw a gentleman go out who looked just like this gentleman who came in with the officers. I thought I'd come up and see my master and found his gown outside and this door locked with the key on the outside and a great noise inside. Now I see this gentleman who looks like the gentleman who went out."

"Your disguise again," said Roland, turning to the inspector. "Where did he go, my man?" he asked the servant.

"He got into the car at the gate, sir, and was driven away very quickly."

"Just as I expected," muttered Roland to himself the next morning when he learned that a chauffeur had been picked up dead on a lonely road outside Paris.

Roland knew, now, that his man knew he was alive, so he no longer kept under cover. One day he was walking quietly along near the river, thinking over his next step in the case, when suddenly he came face to face with Lydia. The girl was pale, and when she saw Roland she started violently.

"Oh," she exclaimed, "is it really you in flesh and blood? The papers all said that you had been killed."

"Yes, it is really I," Roland replied. "I have wanted so much to come to see you since then. I wanted to tell you I was not dead, for I believed you might care a little—that you would be glad I was alive. Are you?"

"Why, of course," answered Lydia, her eyes on the ground.

"But I couldn't come," continued the detective, "because I didn't want anybody to know I was alive. You see, I haven't caught my man yet."

"Oh, I hope you catch him!" exclaimed the girl.

"Thank you."

"And my brother does, too."

"How is your brother? I should like to see him. Give him my regards."

This meeting seemed to give Roland renewed vigor and hope. He was in this frame of mind when, the next morning, he received the following communication:

"There is to be a Beauty Competition at the Coliseum tomorrow night I challenge you to be there—both of us disguised. We will try to discover one another

"Tigris."

So it was "Tigris," then, just as he had thought. Oh, if he could only catch this monster of crime! How quickly he would go to Lydia then and tell her he loved her, and ask her brother for her hand!

Disguised as a middle-aged man with light, bushy side-whiskers and a moustache, Roland went to the Coliseum. The evening was nearly over and he had seen no one whom he could feel sure was "Tigris."

As he was about to leave a dancing girl began to dance. Not being very well able to get through the crowd, Roland stopped near her. In her dancing she moved first toward one man and then another. Then, taking a glass of wine from a nearby table she danced up to Roland and thrust the glass against his lips. So suddenly was this done that he was not able to prevent a drop of the wine passing his lips. When he turned to see the girl again, she was gone, and her companions with her.

Before five minutes had passed, Roland knew what had been done. The wine was drugged and he was beginning to feel the effect of it. He sought for the police inspector, but before he could find him, the floor was rocking and a dozen dacing girls were whirling through his brain. The next thing he knew he was comfortably in his own bed.

The next morning he was told that he had been captured, but the police inspector had arrived just in time to rescue him: Tigris and his fellows had, however, escaped.

A week passed before Roland knew what step to take next. He was passing a public house on an out-of-the-way street, when just by chance he saw the chauffeur who drove the mysterious car come from the inn. Quickly Roland went to his home and put on a disguise to resemble this man. To his surprise and delight, when he entered the place he saw the figure of a man that he had come to know as Tigris. There was little use to become acquainted with his face.

Watching this man as a cat a mouse, the detective saw him descend some stairs in a very dark corner.

Then Roland's attention became fixed upon the innkeeper. Going to the counter, he threw a coin up into the air so that it fell on the other side. The proprietor stooped to get it, and in that time Roland was behind the bar with a cloth saturated with chloroform held to the old man's nose.

After a brief struggle he quietly went to sleep, and Roland took his jacket and apron and rapidly and deftly changed his own disguise.

There was much noise and drinking and little notice was taken of anything, so long as the people were served promptly.

In the midst of the noise, Roland was able to telephone for the police in a way that attracted no attention. When

he hung up the receiver he knew that the supreme moment had come. It was either he or Tigris this time.

Shuffling from the room as the old innkeeper, he descended a narrow, dark staircase into a cellar. At the bottom he heard a faint sound of voices. He made his way in that direction to a solid, plain door. Here he tapped lightly. A question was asked and he answered in the innkeeper's cracked voice that it was he. The door opened and he went in without further question.

But someone was keener than Roland had anticipated, and one exclamation turned the whole gang onto him. With a blow the light was extinguished and the place was like a cave.

Short as the time had been since Roland entered, he had not been idle. He had seen a door other than the one through which he came. So, fastening his still lighted pipe to a chair back as a target for the flying bullets, he crept along the wall and reached the door. He opened it and went through, closing it behind him. By the aid of a match he found his way through still another door into a dimly lighted passage.

But someone was coming. The detective stood at bay. One of the gang sprang through the door, saw Roland and fired. That shot went wild, but the detective answered it with one which did not, and the man lay at his feet.

It was but the work of a minute to change the places of this man's coat and the innkeeper's jacket and apron. Then, with his disguise off and his face covered with the dead man's mask, he felt reasonably safe again, for as the man lay face downward in the dim light, no one would be the wiser.

As the detective stood waiting for what he knew must come in a short while, he heard crashing and firing and muffled cries of "police."

A man rushed into the passage where Roland stood. He knew that it was Tigris. He wore the same clothes that he had worn when he entered the inn, but he was without disguise save for the black mask which covered his entire face.

"At last," he said with relief, as he looked at the figure on the floor. Then, "Come, I'll lead you to safety. We are in no danger if we are quick."

Roland followed. They went through a long passageway which ended at a door leading directly into the city's sewers. Down the steps Tigris went unhesitatingly, and into the water. Roland followed, determined to stick to him to the end.

Like one who was used to it, Tigris waded through the rushing water. It seemed to Roland they had been in there for hours and had gone many miles, when at last Tigris led the way into a little elevator, seemingly one to take the workmen up and down. Up, up, up they went, the enemies side by side, their bodies touching.

At last the car stopped. Tigris listened a moment and then opened the door.

"Come in," he said to his companion, "this is my home." He pulled off his mask as he spoke.

"You!" gasped Roland.

Before him stood Lablanc, and they were standing in that gentleman's library.

A movement near the door caused both men to turn. There stood Lydia, wide-eyed and dumb with horror.

"I must reveal myself, too, Monsieur Lablanc. I think the game is ended at last," said Roland, taking off his mask.

"Oh, tell me, tell me what this means," cried Lydia, coming forward. "It cannot be what it seems. Oh, Monsieur Roland, you have made a mistake; this cannot be true. Tell me it is not."

Roland could not answer her. He looked at Lablanc.

"Lydia," said the brother, "Monsieur Roland is not mistaken. He does not speak because he can only tell you the truth and he knows the truth would hurt you cruelly. I am beaten at last. I own it, Roland. But for the sake of this innocent girl, let me take justice into my own hands."

Lydia sank weeping into a chair. Roland leaned over her, torn between his desire to comfort here in the only way he could—by promising not to give her brother up—and his duty to hand over to the law the man who for years had been the terror of Paris.

A sharp, quick noise brought them both to their feet. In the place where Lablanc had stood there yawned a square opening. Upon looking through, Roland saw that the famed and much feared Tigris need be feared no more. He took Lydia's hands in his and looked into her eyes. She understood and did not check the grateful tears when he said:

"The world need never know."

THE LURE OF THE LORELEI

Two-Reel Gaumont Hand-Colored

"An eye for an eye and a tooth for a tooth." The ancient Biblical saying is worked out in the above beautiful release in a manner so remarkable that only silence, a silence filled with the conviction of justice, responds to the sad but wonderfully effective finale of the pictured story, "The Lure of the Lorelei."

It is the story of an adventuress who ruthlessly uses her charms as a fatal lure to men, dragging them down to the very depths of despair and degradation, stripping them of their manliness, consuming their forces, physical, mental and financial.

The young cavalry officer, Raoul Champlain, of the time of

SCENE FROM "THE LURE OF THE LORELEI"

Sharply his sword rasped against the steel of his rival, and so it was for this he had with black draped the heart of his mother—had brought to her bier, his fiance!

Louis XVI of France, falls in love with the woman, is lured by her sensuous song, and falls a victim to her charms. In the wake of his allurement his fiancée dies of a broken heart. He is repulsed by the adventuress when she finds someone else who suits better, but when the young officer returns to his first love he finds her being escorted to her burial, his mother walking beside the bier. The mother, finding a letter from the adventuress asking her son for a beautiful and costly jewel, goes to the adventuress and demands that she release her son from her talons. The mother, desperate at being insulted by the woman, flashes a dagger, and in an instant the wicked charmer lies dead at her feet.

The coloring of this film is most beautiful—marvelously so. It is without question one of the most beautiful films that we have yet seen.

INAUGURATION OF THE PRESIDENT

Kinemacolor at Fourteenth Street Theatre

John Wesley Rosenquest and his son, Bert, beat the record today, Wednesday, March 5th, by showing in Kinemacolor the inaugural ceremonies at Washington, less than twenty-four hours after the actual occurrence. We saw the first picture, the first print of this event on the screen, at 2:30 o'clock, which was indeed an event to be proud of. The colors show up in good relief, and are more than excellent considering the climatic conditions of Washington on a March day.

DEATH OF FLORENCE BARKER

It is with deep regret that we acquaint our readers with the death of a most charming young woman, and a gifted motion picture actress, Florence Barker. Miss Barker died in a Los Angeles hospital on February 15th of pneumonia. Her body will be brought east for burial.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

the Patent Office models are no longer required or accepter, nor have they been for the last twenty years, because early in the nineties there was room for little else in the building, even then inadequate for the business of the department, and at the ratio of increase of applications dispensing with models then became a matter of necessity.

But there is a certain exception that proves the rule, and this relates to applications for inventions involving the question of perpetual motion, a problem which is perpetual only in its persistance as an ignis fatuus. In this single exception the examiner in charge of the class to which such applications are relegated insists that a working model be introduced in evidence before the application is given serious consideration, which is equivalent to "laying the motion on the table," as it were. But this requirement never phases the applicant, who is necessarily an egotist, and he invariably promises to convincingly demonstrate "in a week or two," more or less, invariably more in fact, for unlike the feline, he does not come back. Being unable to lift himself by the ears, although ample for the purpose, he subsides, with a big explanatory "If," and one more application fails to eventuate into a patent.

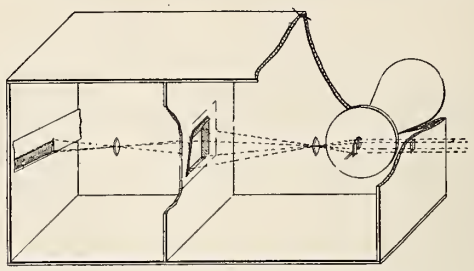
The nearest useful approximation to perpetual motion is the clock built by the elder Drawbaugh which has been running correctly and continuously since 1870—the invisible force being derived electrically from Mother Earth—the clock otherwise requiring no extraneous assistance. The pendulum carries a permanent magnet which oscillates in front of, and is alternately attracted and repelled by, an electro-magnet the wires of which are connected with plates buried in the moist earth—the terrestial battery thus tapped being inexhaustive and never requiring attention.

If business in the Patent Office is any criterion, the tide of prosperity is setting in strong, the current week's issue amounting to 844 patents, and the registration of 141 trade-marks, patents, etc. Of these only 72 patents were issued to foreigners. Germany leading with 32. New York State leads, as usual, with 117 to its credit this time, and Pennsylvania a good second with 87 patents to its credit.

"What would you do if you were a millionaire?" was the question propounded to the little boys of an East Side school the other day, according to the Tribune.

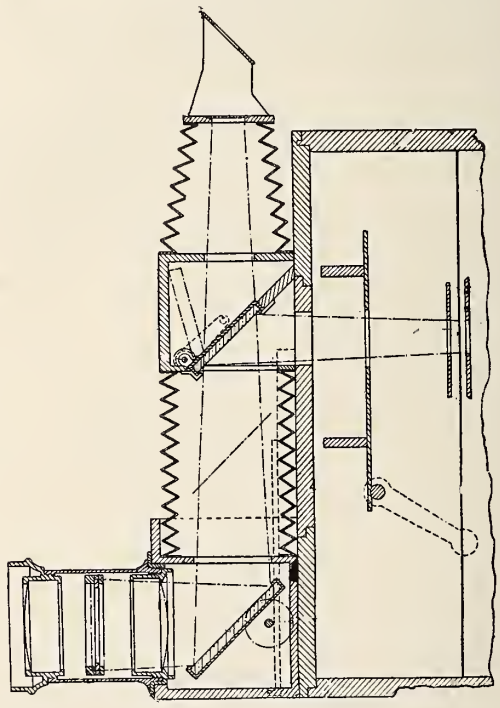
Among several precocious answers was this pertinent and natural one: "I would go to the finest movies every night, also matinees if possible."

Patent No. 1,050,238, to Hugo H. Schneider, of Seattle, Wash., relates to means for recording sound, the principal object being to photographically record the sounds that are associated with motion picture views when photographed. The inventor claims, in a photographic recorder, means for causing longitudinal movement of a photographically sensitive film; a diaphragm mounted to be vibrated by sound waves; a screen connected with the diaphragm to vibrate therewith and arranged to intercept rays of light in a line crossing the film; and another screen fixed to intercept the rays in a line crossing the



aforesaid line at an angle, whereby a lighted surface and a shaded surface, parted at a line of undulating curves, are formed, photographically picturing a record of the sound-impelled vibrations of the said diaphragm.

The Moto-picture film is rendering this mundane sphere smaller and less exclusive in many respects, sometimes uncomfortably so, as in the case of the unfortunate who inadvertently made his appearance before the lens and shutter while participating in a parade in a distant city, was recognized in the pictures by the wife he had escaped from ten years before, traced and retrieved in due course. Some one of our legislative luminaries ought to introduce a bill to meet and obviate such contingencies, "reel" dangers and abuses.



Patent No. 1,051,034 to Auguste Vautier-Dufour, of Grandson, Switzerland, relates to a photographic camera which is provided with mirrors which are interposed in the path of the rays of light coming from the objective to the photographic plate or film, in order to allow an objective of great focal length to be employed. These mirrors are arranged so as to allow objectives of different focal lengths to be employed with the same cam-

era. For this purpose, the mirror which receives the rays of light from the objective is placed so that it can be displaced together with the objective in a direction which is parallel to that of the axis of the pencil of the rays of light which are reflected by this mirror and so that it can be moved toward or away from the other mirror in order to produce a variation of the length of the path along which travel the rays of light from the objective to the focusing screen or to the photographic plate or film. This arrangement can, for instance, be advantageously employed for cinematographic cameras.

The inventor claims, in a photographic camera, an objective lens, a compartment to the frame of which the objective lens is secured, a mirror in said compartment, a second compartment slidable within the first compartment, a mirror in said second compartment parallel to the first aforesaid mirror, the light being reflected by said mirrors from the objective lens to a photographic plate or film, a focusing screen, and means for turning back the mirror in the said second compartment to permit the light to reach the said focusing screen.

The United Bifocal Co., of New York City, has been granted registration of "UNITO" as a trade-mark for lenses. Used since January 17, 1912.

The Supreme Court of the United States decided January 6, 1913, in the case of Ubeda v. Zialcita, that one whose registered trade-mark is manifestly an imitation of an earlier but unregistered trade-mark cannot restrain a third party from using it. "Imposition on the public is not a ground on which the plaintiff can come into court but is a good ground for keeping him out." Mr. Justice Holmes delivering the opinion of the Court.

"'Wire you insulate?' asked the wireman's better half as hubby cautiously inserted the latchkey at 2 a.m."—Modern Electrics. And then, the insulation being defective, the wires got crossed and the sparks began to fly.

Patent No. 1,051,567 to Alexander W. Dreyfoos, of Mount Vernon, N. Y., relates to apparatus for photographic printing by artificial light, the objects being to provide a removable shutter, means for adjusting the shutter, and means for automatically controlling the rotation thereof whereby a proper regulation of the printing exposure and distribution of light may be obtained—it being desirable, in order that the prints be uniform and alike in appearance, that the printing exposure, the distribution and the intensity of the light be substantially the same for each copy printed. The inventor claims for the purpose, a housing comprising a printing frame portion, having a hinged cover; a vacuum tube lamp arranged within the housing; an opaque partition between the lamp and the printing frame, said partition having an aperture for the passage to light; an adjustable rotary shutter disposed axially about the said lamp and arranged to close the aperture in said partition during a predetermined part of a revolution of the shutter; means for rotating the shutter; means for controlling the starting of said rotating means, actuated by the closing of the cover upon the frame; and means for automatically controlling the stopping of the rotation of said shutter upon the completion of one revolution thereof.

"Virtue" may be its own reward, but is not registerable as a trade-mark, being, theoretically at least, public property, notwithstanding the fact that individuals frequently claim a monopoly or seek to form a trust.

Mona Lisa's famous smile will broaden into a grin if in her enforced seclusion she becomes cognizant of the fact that $38,000 is a knock-down price for a moto-picture film. Truly "Quo Vadis."

The Skyrocket Camera is not the precipitate invention its name might imply, but is the result of some twelve years of experimental investigation. It is designed mainly for military purposes, and carries a gyroscope and a parachute to steady the camera and control its descent. It reaches the highest point of its trajectory, some 2 600 feet, in eight seconds, when the shutter is released and the photograph of underlying topography taken, after which it makes a leisurely descent, landing gently in about fifteen minutes after reaching the apex of its ambition. It is not yet adapted to moto-picture work, the positioning pace being a little too erethistic for even our most previous operators, but we presume automatic intermittent exposure apparatus might be successfully substituted for the human crank.

Patent No. 1,051,424, issued to Albert E. Lipp, of Philadelphia, Pa., is for certain improvements in Photographic Printing Devices, the objects of the invention being to provide a novel, simple and efficient printing device whereby light may be thoroughly diffused before passing through the negative in making photographic prints under conditions requiring a thorough diffusion of the light, such for example, as the conditions under which vignetted photographic prints are made; to provide a novel means whereby the printing paper may be rapidly applied to and removed from the device; to provide a novel means for holding negatives in different positions relatively to the paper holding devices and to the vignetting devices; and to provide a novel means for quickly changing the vignetting devices to meet various requirements. The device consists of a frame having an opening therein, a contact board movable toward and from said opening, clamping means for said board, a negative support outwardly of said board and having a negative engaging face movable toward and from said frame, and a spring having one part secured to said frame and another part secured to said support and pressing said face toward said frame and guiding said support when moved toward or from said frame.

Berlin has an association, recently organized by prominent representatives of art, science, officialdom and commerce, for the study of cinematography. It will endeavor to raise the standard of the ordinary films and also to further the production of films of an instructive and scientific nature. If the regular producers fear that films of the nature desired will not be profitable, the association will itself bring about their production. It is also to further the establishment of a cinematograph museum and archives for the preservation of especially valuable films.

We shall be pleased to answer pertinent questions propounded by readers of the Moving Picture News.

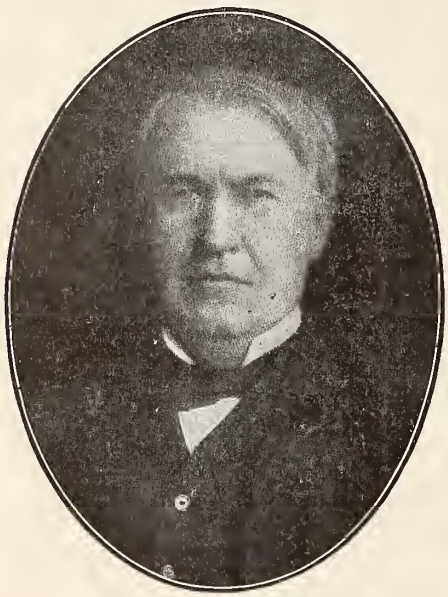
Geo. Wm. Miatt

Omer F. Doud. who has been spending some months at the Western studio of the American Film Mfg. Company at Santa Barbara, is again back at his old desk in Chicago where he will again assume the publicity duties of the American.

On Siegmund Lubin's recent trip to Germany, France and England he did not forget his people of the plant at home. The array of presents and souvenirs for his executives was extensive. Mrs. Ira M. Lowry, Mr. Lubin's daughter, also did considerable shopping in Berlin and Paris for little gifts to her friends of the studio and offices.

THE EDISON KINETOPHONE

On February 17th, Thos. A. Edison's latest invention, the Kinetophone or Talking Pictures were given to the public simultaneously in four theatres in New York and two in Chicago. Since that time, machines have been installed in Boston, Buffalo, Providence, Philadelphia, St. Louis, Milwaukee, San Francisco, Los Angeles, and the managers of all houses report that the amount of business done has exceeded all previous records, standing room having been at a premium. It can be safely said that never in the history of the picture business has anything met with such generous approbation and approval as the Edison talking pictures. Sixty men are now on the road rapidly installing machines in the largest cities in the United States and Canada. Men



THOMAS A. EDISON

have also been sent to Great Britain, Australia, China and South Africa. It is the purpose of the distributors to open up in all largest cities and largest theatres, and gradually work into the smaller towns and theatres. The talking picture belongs in the moving picture houses, and that is where it will eventually be located. The idea of first introducing it in vaudeville as were the first pantomime pictures, is, in this way, they have been rapidly shown in all sections which would permit the motion picture managers to witness the Kinetophone without having to travel to New York. It is the intention of the distributors to supply machines to the motion picture theatres immediately after the large houses have been equipped.

The success of the Kinetophone was so much greater than anticipated by the Edison Company that arrangements were not adequate. There are, at present, however, working three shifts of men twenty-four hours of the day in an effort to meet the demands.

While the Kinetophone is proving so remarkable a success in vaudeville, its natural home is in the picture houses, where it competes only with the silent drama and not with the living actor.

Practically, every publication of any consequence in the United States has devoted columns to this wonderful achievement. Exhaustive magazine articles have been written, and the daily papers from coast to coast have given large space and prominent positions in enthusiastic praise.

There have been many previous attempts at synchronizing the phonograph and motion pictures, and there are many inventions in the patent office for that purpose. Most of these ideas are based upon synchronizing after the pictures are made, which, according to Edison, is merely an incident, he claiming that the sound and sight must be in perfect synchronism when taken and that no possible device can obtain synchronism that does not originally exist. The Edison pictures are taken at the Bronx Studios, the actor performing exactly as he does on the dramatic stage, his every sound and every action being taken simultaneously, therefore, in perfect synchronism. The same device is used in projecting the phonograph, dictating the subject on which the film is to be operated. The synchronizing device which is attached to the Kinetoscope prevents the operator from turning its crank at greater speed than that of the phonograph. After the novelty of the talking pictures is worn off, the question of subjects will be an important one. It is the intention of the distributors to provide subjects that will cause the audience to overlook the fact that they are witnessing the mechanical production and devote their entire interest to the subject. Many prominent stars have already been engaged, and the headline acts of vaudeville will be offered at frequent intervals. Selections from the big Broadway dramatic and operatic successes will be made and sent broadcast, ahead of the regular road shows. The talking pictures are not limited to subject matter as are the pantomime pictures, as it is possible to do everything that is on the dramatic stage, and in many cases the aid of the phonograph eclipses the dramatic performance. For instance, this week in the New York theatres the picture, "Faust," is being run. In this picture, the Kinetophone not only produces the intensive dramatic lines of Mephisto, but shows the transformation of Faust from an old man to youth. It also shows the vision of Marguerite and the vision of the cross. Mephisto appears out of space in a cloud of smoke, and is not shot up through a trap door in the crude manner used in the drama.

When one stops to consider that this one subject contains double exposures and stop work, and that records must be operated in unison with the film, he forms a better conception of the possibilities of the invention.

There will, indeed, spring up in rapid succession many so-called talking pictures on account of the success of Edison's Kinetophone. It must be remembered, however, that the Edison plant is the only one in the world having complete equipment with experts in every department for the manufacture of motion picture machines, films, phonographs and records, and that Mr. Edison is the logical man to combine the two inventions. In addition to this, their studio facilities are unexcelled. Their excellent stock company will be augmented by talent selected by the distributors.

Competition secures the most perfect results, and full competition is invited, from all sources of the world of synchronizing devices, and if it spurs the trade to obtain the most perfect machines and records the whole industry will, perforce, benefit thereby.

HIAWATHA

Have the Indians any dramatic instinct? If so, why do the producers of Indian subjects always use white actors to play Indian roles? The first question has been answered in Mr. F. E. Moore's production of Hiawatha shown in four beautiful reels of moving pictures. The grimaces of the white actor are so out of keeping in depicting Indian deportment, that having seen Hiawatha the others are ludicrous, almost ridiculous. From his infancy the Indian was taught to make an impenetrable mask of his face, hiding joy and sorrow, pleasure and pain from the rude gaze of the world. To show him grinding his teeth as if in impotent rage is to show something he never did. The Indian players in Hiawatha give us back the noble red man, with his wild grace, the grace that comes from lack of self-consciousness, with the dignity that close contact of nature gives. He lives and moves with the freedom of wild things, and yet he is dominated by high ideals.

Those who have studied their religious beliefs find much that is admirable even when compared with the best the world has known, and no people has surpassed him in his fanciful individualization of the forces of nature. There is nothing more poetic than the stories of the origin of all the flowers he knew. Each one as told to his children is a gem of literature. All of these beliefs and fancies played a wonderful part in his life and their influence is shown in the acting of the pagan Indians Mr. Moore has employed in picturing their great Passion Play, Hiawatha.

Manufacturers' Synopses of Films

LUBIN

A LUCKY CHANCE (Mar. 11).—Tom Winters, an employee of the Navo Mining Company, is in love with Helen Morton, and his love is returned. Helen's father, however, who is a wealthy ranchman, does not look with favor on Tom's suit, as he wants his daughter to marry a wealthy man. As a means of ending the romance, Mr. Morton uses his influence with the manager of the Navo Mining Company to have Tom discharged. Tom resents the injustice and threatens to "get even." On the night of Tom's dismissal he finds himself with only a few dollars and decides to try and better his finances at the gaming table. While in the gambling house Tom loses the notebook in which he had written the combination of the mining company's safe and it is found by Pedro, a Mexican, who is one of the band of guerrillas under the leadership of Pasquale, a Mexican bandit. That night the Mexicans break open the safe and when the robbery is discovered on the following day Tom is arrested and accused of the crime. Helen goes out for a bicycle ride, accompanied by her dog, and as she is passing a ravine she comes upon the Mexicans' rendezvous and discovers them counting their ill-gotten gains. She hurriedly writes a note and, after entrusting it to the dog, she proceeds to hold up the Mexicans until help arrives. The dog returns with the note and Tom and the sheriff ride to the aid of Helen. The Mexicans are captured and it is then discovered that the weapon with which Helen held the bandits at bay was nothing more than a bicycle wrench which she had taken from the tool bag on the wheel. It is needless to add that Mr. Morton now consents to the marriage of Tom and Helen, as he must repay the wrong he did the young mining clerk.

WHEN JOHN BROUGHT HOME HIS WIFE (Mar. 13).—John Robins is a young farmer with a deep yearning for the city and a distaste for everything that savors of his country existence. He shocks his parents with his "advanced" ideas when he tells them he is going to the city to make a fortune and to see life. They protest, but seeing no other way out of it allow him to go. John stops at a theatrical boarding house in the city, and the taunts and scorn of the theatre folks over the newly-arrived boob only inflames his resentment at his country antecedents. Helen Phalen, a chorus girl, takes his side and does her best to make him forget his country awkwardness, and in his appreciation of her efforts John falls in love with her. They both look for work; John happy to get anything that will give a start toward the fortune he is after, and Helen anxious for a place with the chorus of any one of the new shows. Both fail utterly and soon come to the end of their resources. John, in his desperate discouragement, looks at his last dollar and, figuring life as a failure, concludes to pack up and go home and admit that he is a failure. Helen enters her room at the same time and throws herself down in a storm of despairing sobs. He comforts her and then a daring idea occurs to him to change their luck by using their last dollar to get married. She agrees, and they become the happiest of creatures until they get back from the minister's and face the reality of their troubles again. But luck has changed in the form of a letter from his mother enclosing him money and telling him they are getting old and need him. Helen discards all her theatrical clothes, cosmetics, etc., and with their few plain clothes packed in the old carpet bag they go back to the farm, where the old folks receive them with open arms.

CINES—George Kleine

HIS GRANDCHILD (March 11).—The Captain and the Colonel have been life-long comrades until a dispute over a game of chess disrupts their friendship, an incident that proves rather serious to the Colonel's son, for he is in love with the Captain's daughter. But, love is indomitable. The young couple are secretly married, but when they seek for her father's approval he refuses, and even disowns his daughter.

Several years later, while sitting by the fireside with memories of the past still haunting his mind, the Captain is very much surprised to receive a letter from his little grandson, wishing him a happy birthday. He shows the letter to the old housekeeper, who secretly sends the young people an invitation to a birthday dinner. The next day, the child, accompanied by his parents, appears at the appointed hour. The father and mother stand hesitatingly at the door while the little fellow boldly approaches the old man, exclaiming, "Hello, grandpa, we have come to your birthday party." Although angry at first, the simple innocence of the child goes straight to his stony old heart. He takes his little grandson in his arms and when the parents approach, welcomes all three of them in one big embrace.

URBAN ECLIPSE—George Kleine

THE LOST WAGER (Mar. 12).—The wealthy Count Lester becomes dissatisfied with the luxury and ease of his everyday life. To create a little excitement at his club he makes a wager of $10,000 with his friend Ferris that he can live a month as a roustabout without spending a penny that he does not earn. Dressed in his old clothes, the Count goes upon the street and eagerly accepts the odd jobs that are offered, such as carrying trunks, unloading coal and selling newspapers.

On the last evening of his allotted time he goes to spend the night at the municipal lodging house, but who should he meet there but his old friend Ferris? When the latter, explaining that he is down and out, appeals for aid, Count Lester gladly hands him a check for $1,000. Ferris, who has been deceiving, immediately claims that the Count has lost the bet, for he has spent money that he did not earn.

The two men return to the club where the Count is forced to confess that he has lost the bet, but complacently announces that he has gained some things more valuable to him—health and happiness.

On the same reel:

PICTURESQUE SPALATO, DALMATIA.—We are taken on an interesting trip along the coast of Dalmatia from the Isle of Bua to the town of Spalato. A magnificent sunset on the Adriatic concludes the subject.

EDISON

JAN VEDDER'S DAUGHTER (Mar. 11).—The story of a young girl's great love for an English officer during the time when "old New York was Dutch." Good old Jan Ved-

der has set his mind on having for a son-in-law the good-for-nothing Nick, the town lounger.

The fancy Vedder has taken for Nick cannot be overcome by his daughter, Katrina, and the minute she shows signs of caring for an English officer he becomes more determined than ever that she shall marry Nick.

First we see Nick calling on old Jan and, when Katrina enters the room, trying to kiss her. For this he receives a sound slap and Katrina rushes from the room in anger. On her return Jan and Nick having gone out, her anger soon turns to smiles as she sees her British sweetheart, through the window, coming to make an afternoon call. So intent is their lovemoking that they do not hear Vedder return. Seeing the much-hated British cap he not only throws it out the door but orders the lover from the house.

A few evenings later after Nick has been to call on the old man, Vedder enters his house to behold his daughter waving to the officer. The old Dutchman is completely upset and, getting his blunderbuss, he fires, but his aim is bad and the Britisher, who had anticipated his act, had hidden in the bushes and was in nowise injured. The father decides that Katrina must marry at once; Nick is notified and the time is set.

The officer, learning of the coming weeding, is at a loss what to do, but "love finds a way." He goes to a tavern for his ale and there discovers the bridegroom in an awful state of intoxication, asleep. With a little more ale he induces him to change clothes with him and all looks better. At the pastor's he is mistaken for Nick by the near-sighted Vedder, and the wedding proceeds. All goes well until Nick appears on the scene accompanied by an officer, who has arrested him for his drunken condition while wearing the British uniform. When Vedder sees the real situation he goes into an awful temper but finally realizes it is all for the best and the couple are forgiven.

AUNT ELSA'S VISIT (Mar. 12).—Whenever we hear the title of "old maid" we at once photograph her in our minds as a lean, austere, crabbed finicky being. In the Moore family Aunt Elsa, the old maid sister of Mr. Moore, writes she is going to pay them a visit. The Moores are without a cook, and the day the aunt is to arrive there is a party on hand. The house is at sixes and sevens.

Bobby, the twelve-year-old boy, much to his disgust, is commissioned to meet her at the railway station. His father gives him a dollar and a half for lunches and carfares and his mother and sisters tell him to keep aunty out all day.

Aunt Elsa is met by her young nephew and his eyes are opened in astonishment, for he does not find a typical old maid aunt but a middle-aged woman full of life and spirit. She refuses to ride in street cars and calls a taxi. She gives Bobby the time of his life and, upon reaching home, impersonates the new cook.

On the same reel:

A MODERN HORSE.—The task of removing tree stumps and undergrowth of all kinds from the land which is to be occupied by the immense Ashokan Reservoir is of such magnitude that it cannot be realized or imagined by the average person in the everyday walks of life.

For the speedy and efficient accomplishment of this work the contractors have brought to their aid some of the most modern and interesting traction engines obtainable, and in this picture we show one of these monster machines in some remarkable feats. The engine carries its own tracks in the form of an endless chain attached to the wheels, which enables it to travel over any kind of ground, whether hilly, sandy or marshy, with the utmost ease. The tree stumps, etc., to be removed are attached to the engine by a long steel wire cable and when the engine is started we see them literally dragged out by the roots leaving only a jagged hole to mark the place where these monarchs of the forest once grew.

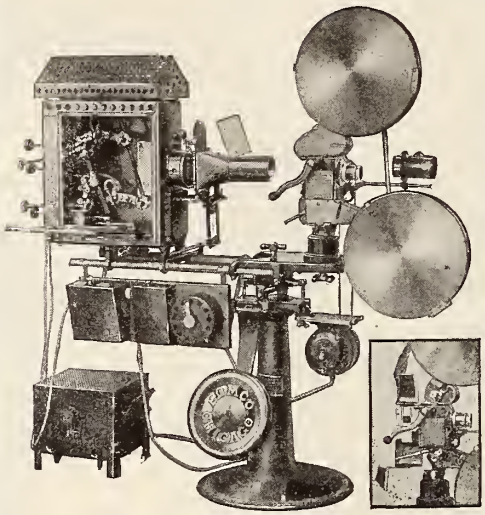
We also see the machine used for plowing, drawing from twelve to eighteen plows at one time and turning immense furrows which would require the use of forty to fifty horses and fifteen to twenty men to accomplish the same work.

A close view shows the machine in the details of its construction and how it is loaded for transportation by its own power crossing an open space of three feet between railroad platforms and flat car.

We consider ourselves fortunate in securing this highly interesting and instructive picture for our patrons.

To Theatre Owners

DO YOU READ ADVERTISEMENTS—YOU KNOW—DON'T YOU. WE ADVERTISE ONLY TO IMPRESS YOU—THE BUYER—



HERE IS FOOD FOR THOUGHT

The Finest Theatres of America, England, Scotland, Australia and Cuba use the Motiograph Machine. Is it not a well known fact that these large Companies operating several theatres, in circuit, employ only such instruments (human and mechanical) as assure positive success.

THEY TAKE NO CHANCES—THEY KNOW — BY EXPERIENCE.

AND HERE ARE SOME FACTS.

The Motiograph Machine is built in one factory—its own. It is built only of the best material money will buy. It is built under the direct supervision of the officers of the Company. It is not an assembled product of many factories.

The Motiograph Machine leads always in improvements. No expense is spared in keeping far ahead of the times.

The Motor Drive Motiograph is ten years ahead of all others.

MAKE YOUR OWN COMPARISON—Don't take our word for it. We will send you proof. Also our latest catalog.

IF YOUR DEALER "KNOCKS"—THERE'S A REASON —WRITE US DIRECT—WE WILL TELL YOU WHY.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Factory and Office

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

A YOUTHFUL KNIGHT (Mar. 14).—Tom is a boisterous boy who brings his playground manners into his mother's parlor. His mother, knowing that he is a gentleman at heart, tries to improve his behavior generally, more by suggestion and example than by reproving him, and her efforts eventually meet with success, but it is a long, uphill fight for both of them. She reads to him of the Knights of the Round Table, of Sir Galahad and the Holy Grail, and fills him with an idea of chivalry, gallantry and courtesy. She buys him a suit of toy armor and a sword and draws up rules of truth and honor for him to sign.

The boy, filled with enthusiasm, selects for his special favors a little, spoiled girl who does not understand. Of all acts of gallantry one of Sir Walter Raleigh appeals most to him. He takes advantage of an opportunity and spreads his coat for Ethel to tread upon. She laughs at him, stamps upon the coat and makes faces at him. Later he is very much discouraged and although he rescues her from the consequence of her own fault she denounces him as being the one to blame.

He is in disgrace and his armor and his knighthood are taken away from him. All that his mother has told him of the reward for strict rectitude must be true because it was his mother who told him, but his faith has received a severe shock and is in danger of being lost altogether, but the spoiled girl, in her childish way, begins to understand and she decides to tell the truth.

Tom gets back his honors and his knighthood and the seed so lovingly and carefully sown by the mother begins to take root and gives promise of bearing fruit.

At the close of the story one has a complete belief that this boy and girl will grow into a noble man and woman, helping others by their example.

MIATT PATENTS

AMERICAN

WHEN A WOMAN WON'T (Mar. 17).—Ed and George loved Betsy, but Betsy was a flirt. What more natural then, that Betsy should give to each a locket containing her picture and inform each of her unswerving love and devotion. But Betsy wouldn't marry a common village boy and they both set out therefore together, to make their fortunes and win the coquettish Betsy.

Mining together, the boys accidentally came across each other's locket and there was trouble immediately. They took a few potshots at each other by way of showing their faith in the flirtative Betsy. And, could they have been suddenly transported to their home town just then, they would have seen Betsy pledging herself forevermore to quite another chap.

Anyhow, a stray bullet uncovered a vein of gold. Also, it brought a natural cessation in hostilities, for gold veins are too rare to be thus ignored even where love is concerned. So they agree to divide the spoils of their claim and put the matter squarely before Betsy.

They returned and inquired the whereabouts of Betsy. A good-natured villager pointed her out, hanging fast to the arm of her recent husband. Beholding this sad blighting of their fondest hopes, Ed and George, who had a genuine fondness for each other, looked each other in the eye, shook hands, and decided then and there to lavish their joint wealth on two separate and distinct girls whom kind Dame Fortune, in good time, would see fit to send to them.

THE LESSON (Mar. 20).—Ed Williams and Bessie Thompson were country sweethearts. One day an automobile stopped and a handsome city man alighted, asking a drink of water. He was charmed at the sight of the fresh country beauty of Bessie and took board with her father.

The days passed and Bessie grew to love the handsome stranger. But one day a letter came and the stranger, after reading it, with a muttered exclamation, slipped it into his pocket. From there it fell to the ground, and Bessie picked it up. It read: "My dear Herbert: Sorry to disturb your vacation, but you should be present at the Courcy reception for business reasons. Your wife, Jeanette."

Bessie, with the knowledge of this man's perfidy, found it easy to turn with more love toward the country sweetheart she had spurned for him.

AN EASTERN FLOWER (Mar. 22).— Harmonica Jack was not only foreman but a popular man as well. Phyllis, the ranch girl, loved him, but to her Jack was merely pleasant.

One day an Eastern girl came to see her friend Phyllis. The inevitable happened—Jack and the Eastern girl fell violently in love. Phyllis suffered cruelly in silence.

A good-for-nothing Greaser also sees and desires the beautiful Eastern girl. He plans to kidnap her, but Phyllis overhears. Torn between her desire to see Jack and her friend irretrievably separated and her plain duty, Phyllis decides for the latter. She informs of the plot and the Greaser is brought to justice.

THANHOUSER

JUST A SHABBY DOLL (Mar. 11).—The little girl tripped into the library one evening "to kiss papa good night." She found him with a doll in his hands, a shabby, disreputable toy, which had never been of any great intrinsic value. It puzzled the little girl, and she asked questions. The father was in a reminiscent mood that evening, so he took his little daughter on his knee and told her the wonderful history of the shabby doll.

It seems that years before a friendless little newsboy met a little girl who was beautiful and kind and rich. The boy was able to do some favors for the little girl, and she was so kindly in her appreciation of them that the boy decided nothing was too good for her. Therefore at Christmastime he wasted an extraordinary amount of money, he thinks now it was twenty cents, in the purchase of a doll, which seemed to him to be a thing of beauty.

Well, the years passed, and the ragged newsboy grew up to be a fine, manly youth while the little girl developed into a beautiful woman. They loved each other, but the girl's father pointed out that the young man did not have sufficient funds to support the girl in the station of life to which she was accustomed. The young man went West to make a fortune, and at first had many trials and suffered long from illness. When he made the fortune and came East with it the girl he loved had disappeared. He learned that her father had lost all his money and that the girl had wandered out into the world to earn her own living, but he did not know where she was. Then one day, while a guest at a house party, a child displayed the doll she had taken from the trunk of her governess, and the governess came in to reclaim it, and the boy recognized the girl he had sought and everyone rejoiced and the marriage bells rang soon afterwards.

The little girl who heard the story rejoiced when she found that her parents were the principals in it, and vowed she would cherish "the shabby doll" as long as she lived.

THE IDOL OF THE HOUR (Mar. 14).—The young artist had searched Paris for a suitable model to pose as a shepherdess in a new picture which he hoped would win him fame. But none of the models pleased him, and at last, feeling that he could not do justice to the picture, he decided to postpone his work and take a walking trip through France.

In a little hamlet far removed from the cities the artist found the model for his picture, a beautiful peasant girl, tending her sheep on the hillside. He tried to induce her to return with him to Paris, but she demurred, and he went back to Paris alone. But the girl thought often of the stories he had told her of the wonders of the French capital, and the simple country life palled upon her, until one day she left her country home forever and journeyed to the great city. The artist received her joyfully. She was a great success as a model and the painting made the artist famous.

As time passed the liking that the girl had for the artist grew into love, but it was not reciprocated, for to the man she was merely a beautiful model; that, and nothing more. The model was the idol of Paris, but although many of her admirers were far richer than the artist, she cared only for him. The artist gave his love to another woman and married her.

When models cease to be young they are no longer in demand, and this the former shepherdess learned all too soon. Slowly she sank in the social scale until at last she was glad to earn her living as a cleaner in office buildings.

One day the woman, now old, was sent into a studio building to scrub the floors. She entered a studio and commenced her work. A man sitting at an easel, painting, turned as she entered, then, seeing that it was only the scrubwoman, continued his work. But the woman stood aghast, her heart struggling with conflicting emotions. For the artist was the man whose reputation she had made, and whom she had loved in the years gone by. Her heart filled with yearning, she stretched out her arms to him as he sat busily working at his painting; then as a realization of her position came to her, she picked up mop and pail and staggered out of the studio and his life forever.

BUSINESS MUST NOT INTERFERE (Mar. 23).—This second of the wonderful Newlywed series, showing our old friend Snookums in his very humorous adventures is another hearty laugh from start to finish.

This time the trouble is with him and the telephone, and his father has a real struggle to satisfy him.

Snookums has a drum and father wants to telephone, but since Snookums believes in having a good time, and having a good time with him, at that present minute, means getting all the noise possible out of his drum, father has his troubles in trying to use the 'phone.

The way father rushes around in order to figure out how he is going to keep baby pleased and still be able to use the 'phone gives ample opportunity for many, many laughs.

The fathers who have children at home can certainly appreciate the point of this clever little cartoon. Although the Newlywed pictures have been very popular as "still" cartoons, they have proved a hundred times more popular when shown on the screen in this animated form.

The reception which this series has met with has shown that it will be easily the biggest comedy success of the year.

On the same reel:

THE DYTISCUS.—On the same reel with this second of the wonderful Newlywed series will be found a scientific subject of great educational interest. The Dytiscus is a species of water beetle and they are abundant in stagnant water.

The pictures give an unusually accurate idea of the development of this carnivorous insect. These scientific subjects are difficult to make, and this particular film shows very clearly how much patience is necessary to get such a subject perfect. This bit of work contains a struggle between a Tripon which has been caught in the jaws of the Dytiscus, for which the camera man had to wait a number of days before the exact positions desired could be secured.

It is most interesting to see the possibility of the camera as used in scientific studies, and the subject is a gem as an educational.

CHAMPION

THE HONEYMOON LODGING (Mar. 17).—Jack and Gertrude marry. They go up to New York on honeymoon. Take lodgings there. They return to Jack's farm. A foolish lover's quarrel. Gertrude leaves him. She goes to New York and rents room where she and Jack spent their honeymoon. She secures position in an office building. Jack is despondent, and leaves his farm and goes to New York in search of his bride. He loses wallet containing his money and has to look for work. He secures position as night watchman of building in which Gertrude is employed. He goes to same lodging house and Mrs. Stubbs, the landlady, rents him same room, he occupying it by day and Gertrude by night, without either knowing that the other is doing so. Mrs. Stubbs is thus drawing double rent for the room. One night he forgets his keys and hurries back to get them. Gertrude is in bed. He bursts in on her. Tableau, and reconcilia-

BEAUTIFUL—and up-to-date

When *beauty* and *profit* go hand in hand as they do in **KINEMACOLOR**, how can you refrain from being interested?

A few are prejudiced—many are envious—ALL save those who are totally blind—ADMIRERS.

WHY NOT JOIN THE SMART SET?

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

tion. Discomfiture of the landlady—however, as she has been the means of bringing them together they forgive her. A year later Jack buys back his farm and they invite Mrs. Stubbs to live with them and to assist in caring for the newly born twins.

REX

WAS SHE TO BLAME? (Mar. 20).—Jack Gorman, a laborer and an abusive, hard drinking man, treats his more refined wife as a drudge. Mary stands it until she sees an advertisement asking for a companion to an invalid girl. The temptation for something better is strong. She steals away and applies for and gets the position.

The invalid, Nell, is sister to the Reverend Charles Spencer, and Mary is soon happy again. Jack Gorman goes to Arizona and is very badly injured in a mine explosion. He is reported dead and Mary reads an account of the fatal accident in a newspaper. She nearly faints, but foolishly fails to tell her sympathetic friends the cause. Jack is taken to a Los Angeles hospital and eventually recovers.

Poor Nell goes to her Maker, and Mary prepares to leave, but Spencer loves her and tells her she must be his wife. Mary tells him that he knows nothing of her past. He answers that he does not care, he looks to her future. Jack reads the notice of the marriage and calls upon the minister, begging for help. Spencer gives him money and advice, and Mary sees the man she thought dead in a looking glass as he is leaving the house. She is terrified and in despair.

The following day Jack gains admittance to Mary. He endeavors to be familiar, but she repels him. He demands money. Spencer returns to the house unexpectedly and overhears the demand of the man and the protests of his wife. He interferes and the truth is told. Gorman tells the minister he wants money and not the woman, and Spencer, throwing off his coat, beats the brute and sends him away.

The following day Spencer and Mary agree that there is but one thing to do. Mary must return to Jack and try to affect a reformation. Jack has climbed to the small balcony and overhears. The balcony gives way, he falls and is killed. Spencer and Mary agree to bury the past.

IMP

KATHLEEN MAVOURNEEN (Three Reel) (Mar. 17).—Kathleen was the belle of all the fairs and the pride of all of the peasants' merrymakings. Beautiful and capricious, she was loved by all, and particularly by Terence O'Moore, a poor young peasant, and Squire Kavanaugh, the wealthy and high-born landlord. Kathleen really loved Terence, but her pretty little head was turned by the ardent wooing of the cultured squire, and poor Terence's heart was almost bursting. Finally the squire formally proposed and was told by her to call in the morning for his answer. Poor Terence heard this and went away crushed with sorrow, and if tears had been poison there would not have been a blade of live green grass on Glenna Hill that night. Soon after the squire secretly married Kathleen and brought her home to the castle. Her happiness was short lived for he soon scorned his lowly-born wife and she bitterly repented her marriage, when he told her that she was not his wife and that the marriage was a mockery, for a clever scoundrel had masqueraded as the priest. This was soon disproved and the truth told, for the broken-hearted girl hastened to the parish priest, who soon set her mind at rest. He told her and Bernard that he had been called to the deathbed of the criminal who had been hired by Bernard to impersonate a priest to entrap Kathleen into a false marriage, and the repentant man, who was near death, had told him all. The priest performed the marriage ceremony and the scoundrelly Bernard never suspected but what the genuine priest was the rascal he had employed. Bernard hypocritically made the best of this astounding information and induced the innocent Kathleen to return home with him and soon lulled her into a false sense of happiness, but her faithless husband was plotting to rid himself of what he considered a clog upon his pleasures and his prospects and hired three ruffians to do away with her. The plans were complete and Bernard induced her to go upon a moonlight ride with him, and when near the rocky glen in which the assassins were waiting he left her upon the pretext of seeking a smoother road, and the ruffians seized her and she was only rescued from death by the appearance of Terence, who fell upon the ruffians with such ferocity that he threw two of them over the cliff and put the other to flight. Bernard rushed on and attacked him and was accidentally killed in the scuffle. Some soldiers who had been attracted by the noise ran in and Terence was placed under arrest after Bernard had accused him of murdering him.

After a trial Terence is about to be executed and is led to the gallows after a tearful farewell from Kathleen and the good old priest. Heartbroken Kathleen almost faints when she sees the honest youth ascend the scaffold.

Then she wakes up and, behold, it is all a dream.

Bernard comes for his answer and is speedily dismissed, and she rushes to Terence's arms. They have the merriest wedding the old had ever seen, and all dancing and poteen drinking records were totally eclipsed.

NESTOR

HER FRIEND, THE BAD MAN (Mar. 19).—Not having time to take their gold to town and knowing it would be unsafe to take it with him, John bids his wife, Mary, and their little girl, Marie, goodbye, and leaves the gold with her. But he is not far away before two desperadoes, Bill and Jim, who have seen, through the window, Mary put the bag away, enter and ask her for food, and while she is waiting on one the other slips into her room and secures the treasure, and although Mary holds them up with her rifle, they manage to get Marie between them and Mary. With her as a shield they make their escape, not until she has called for help, however, and attracted the attention of the two-gun man, Sid, who has previously stopped at the place for water after eluding the sheriff. As he turns to answer her cry from where he has been watching the movements of the sheriff in the valley below, Bill and Jim make off with their horses. Firing, he wounds Bill, who is carrying the gold, and he falls from the horse. Sid takes the gold as a recompense for the horse. Delighted at his bargain he hurries on to avoid the sheriff, who rides on and takes Bill into custody and later captures Jim. Marie, in the meanwhile, has run out to secure help for her mother. The child becomes confused and finally lost, so instead of reaching their neighbors she finds herself in the desert. Sid also makes for the desert, and it is the outlaw who rescues the little girl and brings her safely home to learn that the gold belongs to Mary and to be taken into custody by the sheriff, but John, who has just returned, declared he would use his influence to have Sid released and give him a fresh start in life.

AMBROSIO

MARITZA (Mar 8).—In the harem of Mohamed Pasha, one of the most influential of the young Turks, Maritza, a young and beautiful Christian girl from Macedonia, is held captive.

One day, by chance, she sees Captain Nicholas Joutcheff of the Bulgarian Legation, who has been sent to deliver into the Pasha's hands a diplomatic protest concerning the freedom of Macedonia. Admiration between these two young people soon ripens into love. A secret meeting is arranged in which they plight their troth. War is declared and Joutcheff leaves Constantinople to join his regiment. Maritza also leaves the capital and, as a nurse, cares for the wounded Turkish soldiers.

During an encounter Joutcheff is captured and taken prisoner by Mohamed Pasha, who offers him his liberty if he will reveal the secrets of the Bulgarian position. This he promptly refuses to do and is ordered by the Pasha to be shot at sunrise.

Maritza, hearing of the fate of her lover, though filled with grief, immediately devises a plan to liberate him. As she has now become head nurse, and having won the Pasha's favor by her sweet smile and acquiescence to his caresses, she has little trouble in obtaining the use of his motor car on the pretense of carrying supplies from the strong room to the hospital. From the strong room she then takes enough gold to bribe the soldier who is guarding her lover. After some hesitation the guard is persuaded to accept the gold and extract the cartridges that are to be used at the execution of Joutcheff. He also delivers the message in which Maritza informs Joutcheff of her plan.

Joutcheff plays his part so cleverly, falling at the first volley, that the soldiers, thinking him dead, leave him. Maritza quickly joins him and jumping into the Pasha's car they soon leave the city behind. All goes well until the car is damaged beyond repair and they are compelled to complete the journey on foot. Suddenly they are confronted by a body of Turkish soldiers who have been sent to capture them and, seeing their escape cut off and their ruse discovered, they decide to fight until the end rather than surrender, as there is still a hope of escape, for they are near the Bulgarian outposts.

Snatching a gun from a dead soldier, Joutcheff opens fire on his pursuers and continues to shoot until he is wounded. Maritza, taking the gun from him, uses their last cartridge, when in the distance she sees the Bulgarian troops approaching. She runs forward, but the troops have arrived too late. On her return she finds her lover dead, and at the same time she receives a fatal wound and dies on her lover's breast.

THE CRITIC (March 15).—Henry Roberts, a theatrical critic on the Daily Record, one of the largest and most influential newspapers in the country, is a man wholly without principle, using the power his position gives him to further his own interests.

One of the persons powerless to combat with his influence, is Helene, a beautiful actress entering upon her career, and whose ambition causes her to endure his attentions, she being aware that he can ruin her career if he so wishes.

While attending a reception one evening, she meets Oscar Payne, a rising young poet of great promise, but who is of a reticent disposition and tries to avoid public attention. He is asked to read some of his poems, but consents only at the request of his mother, whom he idolizes, and the persuasion of his old teacher, Louis Miles. This gentleman had once been a great dramatist, but at the present time is in so greatly reduced circumstances that he is forced to appeal to Roberts, the critic, for financial aid, which is promptly refused.

Roberts' jealousy being aroused by the rising fame of the young poet and his attentions to the actress, makes frequent and unjust attacks on the character and poems of his rival, through his influence in the press. The crisis is reached when both men meet at Helene's apartment and a violent quarrel is avoided only by the promise of the young girl to give her hand to the one writing the best comedy, she being confident that Payne will be successful.

Payne soon finishes his comedy and, with the assistance of Helene, is enabled to read it for approval to the editors of the paper on which Roberts is critic. The play is highly commended.

Roberts, however, is unable even to start his comedy and, as a last resort, seeks the aid of the old dramatist. Ignorant of the fact that Louis Miles is Payne's old teacher and friend, he asks him to write his comedy for him. This the dramatist refuses to do and immediately informs Payne of the plot.

The information is received at a most opportune time, as the now thoroughly enraged Roberts has determined to ruin the careers of both young people. They, however, devise a plan whereby they hope to outwit their persecutor and win success for themselves. Louis Miles gives the unsuspecting critic the comedy Payne has written, but which he, Roberts, thinks was written for himself.

Thus the comedy is produced and is a great success. Roberts appears before the curtain in answer to the call for "Author" and is accepting all the applause. Suddenly Louis Miles jumps on the stage and publicly denounces his deception. Roberts is hissed off, and Payne, the real author, receives a great ovation. The last fall of the curtain discloses the actress and the poet in a fond embrace.

EXCELSIOR

A CADET'S HONOR (March 10).—Dick passes the entrance examinations to a big military academy and, very much pleased, he calls upon his sweetheart to tell her of his good fortune. She promises to wait for him and be faithful to him. He leaves his home town, assuring Alice that he will never forget her and will return after graduation to claim her as his wife.

He enters school and is soon a full-fledged cadet in all the splendor of his new uniform In the company of his fellow students he visits different girls known as the belles of the college town. He meets beautiful Helen Jackson, the college widow, who is being "rushed" by Dale. She likes Dick and they are soon going to parties and dances together, much to Dale's disgust. Still under Helen's fascination, the boy does not write to Alice, who is heart-broken at his neglect. Dale, of a jealous disposition, looks about for some way to become revenged on the chap who has taken his girl away. One of the students receives a five hundred dollar bill, which he places in an envelope and leaves in his room. Dale steals this and hides it in Dick's desk. It is found there by the officer in charge of the barracks, who is searching the entire building. Dick is branded as a thief and is expelled in dis-

honor. He goes to Helen to assure her of his innocence, but she does not believe him, and refuses to have anything to do with him. Returning home, his parents comfort him and Alice forgives him and believes in his innocence. At the academy, the envelope in which the five hundred dollar bill came, is found in Dale's coat and he is accused and forced to admit his guilt. He is expelled and Dick recalled and honorably installed among his fellow students. He has learned a lesson, however, for when Helen meets him and tries to make up with him, he puts her out of his life and remains faithful to the girl who has been faithful to him.

RELIANCE

THE REPROBATE (March 12).—In an industrious, narrow-minded village, Larry is known as a reprobate because of his lazy life and the fact that he insists upon fishing on Sunday. In the poorer section of the town a starving mother pawns her wedding ring to buy food for her hungry child. The charitable ladies and the deacons visit her home and pry into her affairs. When one of them sees she wears no wedding ring, they all leave, highly indignant that they should have come in contact with such a person. The mother dies and the little girl goes out alone in the world in search of food. She enters the minister's garden, where he is busy with his sermon. He cannot bother with the crying baby—he is too busy. So without inquiring into her condition he sends her away. She follows the charitable ladies, but they do not even see her—nor do they hear her pitiful cries. But when she finds Larry, he takes her into his arms and his heart and sets a meal before her—and dries her tears. Next Sunday he is the first at the church, and, as he marches up the aisle, the ladies and minister look at him in surprise, and wonder if Larry is fit to have the care of the child. The minister alone understands and bids "the reprobate" go his way—for he is a better man than any of them. And Larry goes off with the child—but not to fish—for the sweet responsibility of the baby means something to him—and he is going to train her in the way she should go.

A REGAINED REPUTATION (March 15).—Mr. Beacon buys a diamond sunburst for his wife. He is followed home by Sarna, a crook, who looks through the window of the Beacon home and sees the husband giving the jewel to his wife. The Beacons go out motoring, but Mrs. Beacon forgets the pin, which she leaves on her dresser. A cop, Hogan, comes to visit Mary, the cook, in her kitchen, and sitting down to enjoy a fine dinner, he removes his hat and coat. Sarna gets into the house and takes the sunburst. He is about ready to get away when the auto returns. He realizes he cannot escape without being caught, and, as he is looking about for some place to hide, he sees the cop's hat and coat. He puts them on, and going out to the front door, meets Mr. and Mrs. Beacon on the steps. As they enter the house Sarna jumps into the auto and drives off at top speed. Hogan, as the master and mistress enter, looks about for his things and finds them gone. He is told of the cop on the steps and rushes out to see the machine disappearing in a cloud of dust. Hogan feels badly to think that he should have let a thief get away with a robbery almost under his nose. Seeing his motorcycle nearby gives him an idea. He will win back his reputation. Jumping on the cycle he starts in hot pursuit of the car. Overtaking Sarna, he jumps into the car and clasps the handcuffs on him. The Beacons, who have followed in a friend's car, which they met on the road, congratulate Hogan as he leads the prisoner off, after the sunburst has been restored to its rightful owner.

MAJESTIC

THE BITER BITTEN (March 9).—Lawrence, employed by a large banking house, receives his share in a yearly division of profits and hurries to surprise his wife. On reaching the flat he finds a note from her saying that she has gone shopping. The house is upset, but Lawrence attempts to get bimself some lunch, grumbling at her absence. He has no sooner seated himself at the table when the bell rings and a C. O. D. package arrives. He pays for it, but other packages arrive and he is frantic at the extravagance. When the last one has been paid for, his money is nearly all gone and he determines to teach her a lesson. He therefore puts the bedroom in a disordered condition and leaves a note saying that her extravagance has driven him to embezzle—that detectives even now may be after him. To add more color to the plot he gets the remainder of the day off, and, going to a costumer's, disguises himself as a detective and returns to the flat to frighten his wife. In the meantime, however, she has returned, found the note and rushes off to the bank to plead for mercy with the president. He comforts her, but gives the note to the bank detectives, who hurry after Lawrence. He is in the apartment when the officers arrive, and the disguise adds to the suspicions of the detectives, who refuse to believe the story he tells, and hurry him off to jail. The wife sees her husband being arrested and follows to the station house. He is flung into a cell and she telephones to her father, who joins her in short order. The bank president has arrived, and the explanation satisfies him. Suspicion is laid by word that the bank examiners had found no shortage in their annual examinations completed that noon, and Lawrence is released, completely cured of any desire to play practical jokes again, but having succeeded in showing his wife the danger of extravagance.

CHAPPIE'S CODE (March 11).—Chappie, a clever young crook, released from prison, earnestly resolves to live right. Returning to the city he seeks his old "pal" and sweetheart, "The Fairy," and finds that she, too, has reformed and is working in a small jewelry shop. His joy at this discovery is turned to sorrow upon learning that she is to marry her employer, but he bravely gives her up. Chappie's old gang is still operating in defiance of the police, and the chief of detectives decide to make Chappie go back to his old associates, win their confidence and betray them. When Chappie refuses to do this, the police begin a series of persecutions that will force him to do their bidding. He is hounded about, they won't let him hold any job, "put his landlord wise" and keep him moving, and refuse to allow him on the streets at night. Unable to get work, penniless, hopeless and homeless, his condition grows desperate. Then the shop where "The Fairy" works is robbed. Without searching for any clues they arrest Chappie. He stoutly asserts his innocence even through a brutal "sweating," but when they find a photo of "The Fairy" in his pocket, they threaten to arrest her as his accomplice. He, although innocent, agrees to confess to the crime if they will not molest her. The jeweler going to headquarters accidentally sees the photo and learns of "The Fairy's" past life. Returning to the shop, he bitterly denounces her and refuses to have anything more to do with her. In the meantime, a wealthy Mr. Brown discovers that his chauffeur is the thief and has him arrested. The thief confesses and clears Chappie, and in the presence of all the interested parties the story is unfolded. Brown sympathizes with Chappie, offers him employment, and dares the police to persecute him further. And "The Fairy," ignoring the now repentant jeweler, with a heart full of love and gratitude, gives herself to the faithful Chappie.

PATHE

PATHE'S WEEKLY NO. 11 (March 10).

ARTILLERY MANOEUVRES (March 11).—In the matter of artillery equipment the French army has been awarded the palm by the greatest authorities on the subject. In this film they perform some extremely hazardous feats, fording rivers, climbing steep hills and riding gullies at breakneak speed. There is a thrill in every foot of the film and it is a convincing instance of the boasted prowess of the French artilleryman.

On the same reel:

THE STICKLEBACK.—An interesting study of a peculiar species of fish, the only one of the vertebrate animals known to build a nest as the birds do.

On the same reel:

THE CHATEAU OF CHAMBORD.—A visit to the favorite residence of Francis I, King of France. The camera follows the balcony around the entire superstructure of the building, permitting close observation of the most remarkable single instance of the beauties of Renaissance architecture in existence.

A TIMELY BATH (March 12).—Heinie loved Lena and Lena loved Heinie, but father was obdurate. The meetings of the lovers were clandestine and of the fire-escape order, but Heinie gladly climbed the five ights of iron ladders every day to meet the fair girl of his dreams. Father caught him one day and put an end to his romance, but not for long. Heinie pestered the neighbors with his voyages up and down the fire-escape and they concluded to help the unsuccessful lover. One day, while father is taking a bath, the neighbors steal his clothes, nor give them back to him until Heinie and Lena have won his consent and are one.

On the same reel:

A TOUR OF THE ALPS.—If you have not journeyed through the Alps see this film. If you have journeyed through the Alps, see this film; it will bring back the memory of Nature's most beautiful handiwork.

THE LOVE THAT TURNED (March 13).—The story of a Mexican girl, who finding a wounded American on his way to join the revolutionists, nurses him back to health and learns to love him with all the ardor of her wild nature. The American, Milton Brown, sends a note to his sweetheart, asking her to help him back to the United States. His sweetheart's reply, stating that she and her father are coming to his rescue and bringing gold enough to purchase his freedom should it become necessary, falls into the hands of the Mexican girl. Her deep love turns in a moment to a deeper hatred. She informs the Mexican government of the situation and a corps of rurales is despatched to capture the party. But after a wild ride the Americans cross the border to safety. A good and timely film.

OVER THE 'PHONE (March 14).—Max Linder conducts a flirtation with a telephone operator, and after he has become sufficiently well acquainted—and you know that doesn't take long for Max—he calls up to invite her to dine with him. The sweet voice answers yes, but at the restaurant the owner of the sweet voice proves to be also the owner of a frightful face and form. However, Max learns later on that she of the sweet voice and sour face was only a substitute operator, and that the girl he intended inviting to dine is in reality a "bear."

On the same reel:

THE LUXEMBURG GARDENS.—The Luxemburg gardens were constructed at the order of Marie de Medici, and the natural coloring of the gardens reproduced in the film prove them to be all that the word beautiful can mean.

INNOCENCE (March 15).—The innocent act of a child in hiding a box of jewelry entrusted to the care of his father, sends the father to prison, and after he has escaped, sends him back again. But finally the little tot is instrumental in clearing his father's name and making life doubly sweet. The youngster uses the jewel box to fasten the head of a broken doll, and it is only after his father has suffered the agonies of a prison cell, that the youngster provides the solution to the mystery.

PILOT

LINCOLN FOR THE DEFENCE (March 13).—It is the night before Lincoln is to make his final speech to the electors that he is found in his office by his political manager with a letter in his hands and a sad look upon his face. When asked if he is ready to start for the place where the speech is to be made, Abe replies that he can't go, at which the manager is furious, telling him it will cost him his election if he fails to make the speech which he has in all sincerity promised to deliver. Lincoln is in deep thought and pays but little attention to the angry and excited expostulations which are being flung at him. The fellow keeps insisting, but Lincoln simply says that he will not go, that he has a more important engagement than his promise to make a political address; that the life of a son of a widow, who once befriended him, is at stake. Instead of starting out to make his speech, he leaves his office and travels across the country to a little country court house, where the trial of the boy, a lad about 14 or 16 years of age, for murder, is to come up. He finally reaches his destination, interviews the boy in his prison cell, and advises him to tell the truth about the whole affair, and not to be afraid, comforting the lad with the remark that he will pull him "out of this hole." When the case is called by the court, Lincoln says that he will act as counsel for the defence. The jury is accepted by him without challenge; witnesses are called and examined by the prosecuting attorney, but Lincoln does not cross-examine them, remaining all of the time in deep thought. The argument of the prosecuting attorney is finished and Lincoln tells the jury he is not going to make any arguments, but simply tells them a little story. He then tells them how when he was wornout and sick from travel, the mother of this boy, now being tried for murder, befriended him and gave him the hospitality of her home for about two weeks, during which time he often held upon his knee and consoled the little boy, the widow's son, and the boy now indicted for the killing of a fellow man. He completes his address

to the jury with this remark: "All that I ask is that you deal with this little fellow as you would have other men deal, in such a case, with a son of yours." After this address a verdict of "not guilty" is brought in and the boy is acquitted. In the last scene Lincoln is seen holding back the crowd from a chair on which sits the mother with her son clasped in her arms.

"101 BISON"

THE BATTLE OF BULL RUN (3 reels) (March 18).—The Civil War is at its height, and at the time the play opens the Southern army is harassing the Unionists, and Lincoln prepares to send reinforcements South. Finding the necessity of getting more reliable information, the spy force is augumented, and among others is Grace, whose brother Harry is already in the secret service.

Grace sets out and meets Harry by the river, and together they take the coach to the Southern town that has been selected for them to spy upon. There is a prominent Colonel in the Southern army who deals with the dispatches and it is to this man that Grace throws all her energies. Harry awaits events.

The Colonel has a sweetheart, May, and Grace manages to get an introduction to her at a ball by purposely tearing her dress and appealing to May for help. This leads to an acquaintance with the Colonel, and she practices all her woman's wiles and fascinations upon him and he is impressed with her. Grace learns that important dispatches are to be forwarded and plots to get into the Colonel's house. She manages matters cleverly, and contrives to have her carriage break down before his residence and to thus get into the house.

The Colonel endeavors to get rid of her, but she stalls him off until the arrival of May, when he has to hide her in the next room. May comes to warn him about Grace, for she is suspicious and her woman's intuition tells her that Grace is there for no good. The Colonel tries to defend Grace, and while May and the Colonel are out of the room a moment, she slips in and changes the dispatches for false ones. She drops a letter by mistake, and as the Colonel and May return she escapes by way of the window, and, giving the dispatches to her brother, she gets away herself.

May sees the letter and gives it to the Colonel. It is a letter of commendation from the North and clearly shows the woman's mission. A servant has seen Harry go and his meeting with Grace, and the Colonel, mad throughout at being deceived and outwitted by a woman, rides off after Harry. He catches up with him as they ride into the battlefield, and in a hand-to-hand duel, Harry is killed by the Colonel, who is himself mortally wounded by a stray bullet.

Grace returns to Washington and receives compliments and rewards. She returns to her home with a clouded conscience, and while sitting looking at her reward, the spectres of Harry and the Colonel appear and beckon her. She is forced to go with them, and together they appear on the battlefield and they show her their own bodies, and slowly they fade away and their spectres enter their dead bodies.

She comes to and staggers to the stairs to get assistance. She faints and falls down the stairway and dies.

VITAGRAPH

HIS HONOR, THE MAYOR (Mar. 12).—Mr. Bullington is elected Mayor of his town and is much elated at the honor. His wife receives a letter from her maiden Aunt Minerva, from whom she has financial expectations, saying that she is coming to visit them. She asks them, besides a bedroom, to give her some place to use as an office, as she has business to transact. They fix up an old storeroom for her. One of the chief "planks" on which Bullington has been elected is his strong opposition to votes for women and his promise to fight them. He is horror-stricken to find that Minerva, on her arrival, is an ardent advocate of female suffrage. She holds meetings in his house, upbraids him for his principles, and threatens to cut him and his wife out of her will if he does not sustain her cause and patronize her meetings. He yields and at once gets himself into hot water with those who elected him. Mr. Balder and Mr. Carter, once his staunch supporters, call on him to demand his resignation, but Bullington has the happy thought to turn Minerva on them. She talks them nearly dead, and ends by capturing both to speak in favor of female suffrage at her next meeting. Bullington retains his place as Mayor and has the laugh on his friends for being such easy marks to Minerva's arguments.

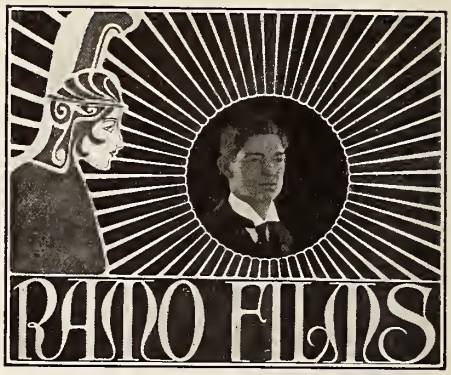
GREAT NORTHERN

FRITZ AND OSCAR OUT OF LUCK (Mar. 15).—This is a humorous little tale of two portly comedians who find themselves "down and out" in an obscure village far away from the scenes of their earlier triumphs. They have reached the end of their financial resources and decide, after much furious thinking, that something desperate must be resorted to if they are to eat and get back to the Rialto. They engage a large hall, after impressing the landlord with their supposed fame, and hang a curtain across the center of the room. Then they cause to be advertised an announcement that two of the world's most famous comedians will appear and that as a matter of courtesy Madame Berhardt will consent to supply a classical dance. The entire village turns out to enjoy the advertised treat and standing room is at a premium. At one end of the hall, divided by the curtain, Fritz takes the money from the expectant amusement seekers and at the other end Oscar performs a like service. When the hall has been filled to capacity on either side of the curtain, the two scheming comedians depart, silently and swiftly. Time passes, and the audiences, for there are two, become impatient. Hand clapping and whistling are heard on one side of the curtain and this is repeated on the other side. Finally the audiences become suspicious and the curtain is pulled aside. When the trick is discovered the two audiences join issues and with a cry of rage the villagers scour the countryside in search of the scheming comedians. They are overtaken after an exciting and comical chase and what happens to Fritz and Oscar must be seen to be fully appreciated. Poor Fritz. Poor Oscar.

On the same reel is a scenic entitled "Environs of Silkeborg, Jutland, Denmark."

WRAY PHYSIOC

DIRECTING



March 12—"The Better Way."
March 19—"The Dividing Line."
March 26—"The Grip of Jealousy."

MISS MARBURY TO USE EDUCATIONAL AND RELIGIOUS PICTURES OF GAUMONT AT BERKELEY THEATRE

The name of Miss Elisabeth Marbury has spelled success in many a theatrical and dramatic undertaking in America, and the statement that she has now become intensely interested in the motion picture comes as one of the most important pieces of news in the history of Cinematography. Beginning March 11th, Miss Marbury will use the Berkeley Theatre for three entire weeks, using exclusively the educational and religious pictures of the famous French firm of Gaumont. When one of the greatest powers in American dramatic circles thus undertakes, entirely of her own volition to show the public the higher possibilities of the motion picture it is certainly splendid proof that Cinematography has at last come into its own as an instrument of higher culture.

"The idea came to me last summer," said Miss Marbury, "when I saw the magnificent pictures presented by M. Leon Gaumont in the Hippodrome at Paris. I am not at all interested in the sensational, melodramatic pictures now being sent broadcast over the land, but I am intensely interested in educational, scenic, industrial and scientific films, especially the beautiful hand-colored ones; now being produced by the best manufacturers of Europe and America. I propose to show the better classes of New York theatregoers the real possibilities of this new art.

"In offices and drawing-rooms I hear this matter of the motion picture constantly discussed, and I want to say that the common sentiment is that the present state of affairs along this line cannot continue. The tawdry theatres with their cheap sensationalism must go, and the motion picture makers must realize their importance as leaders in public thought and emotions, and therefore in public welfare. My ambition is not at all to compete with the motion picture theatre as it now exists, but to offer only that which will appeal to the intellect and the most refined emotions of the best theatre patrons in the city of New York."

The first and third week of Miss Marbury's programmes will deal largely with European peoples, scenes and customs, while the second week, March 17th to March 22nd, known in many churches as Holy Week, will be given over exclusively to religious pictures, including a two-reel "Life of Christ," a two-reel hand-colored "Story of Esther," considered one of the finest pictures every produced in Europe, and a highly dramatic film entitled "The Feast of Belshazzar." The experiment will be watched with keenest interest by all connected with the art and industry of motion pictures; for it is an attempt by a leader in the highest form of American drama to introduce Cinematography to the very audience that the art most desires and needs.

"KINEMACOLOR" ON THE PROCTOR CIRCUIT

F. F. Proctor has just signed a contract with Henry J. Brock, President of the Kinemacolor Company of America, whereby the photoplays now being produced by the Kinemacolor studios in Los Angeles, Cal, as well as the marvelous views of Western scenery photographed with all Nature's hues, and characteristic scenes and costumes of foreign countries which are being recorded by camera experts of this great international picture corporation, will be given in theatres of the Proctor Circuit.

A FEW WORDS ABOUT FILM MERITS

Thanhouser

"Sherlock Holmes Solves the Sign of the Four" is an exceedingly interesting release of the detective order. The story, which is told in two reels, is intensely interesting, and hinges around a box of treasure which has been stolen from an Indian Rajah. By foul means the treasure has become the property of Major Sholto, a British Army officer. At the death of the officer a letter is left which states that the treasure must be divided between his two sons and a Miss Morstan, a niece of the Major's. Trouble ensues over the division of the treasure, and one day the eldest brother is found dead with a note pinned on his chest with the Sign of the Four, and the jewels gone. Reel two tells the true story of the gems and how they were stolen and misappropriated in the confession of those who killed and robbed the son of Major Sholto.

Majestic

"Shirts and Shocks," from Majestic, is a winner for comedy: one of the best that has been offered in Independent circles for some time. In this comedy the bridegroom, instead of the bride, is the centre of attraction, and it is assuredly a scream.

"The Message in a Cocoanut" is a very excellent drama in two reels. The plot is interesting, and the atmosphere of the Cannibal Island, with its primitive methods of warfare, is well represented.

Reliance

"The Birthday Cake," from Reliance, is a good story, in which some carelessness has been exhibited in the production. A great deal of pathos has been worked into it through the excellence of the players, but it is unfortunate that in view of the lapse of years new costumes had not been provided them on their reappearance in the story.

Gaumont

"The Death of Lucrece," is with scarcely an exception the most exquisite bit of motion picture photography that has ever been exhibited. The delicate beauty of coloring which has been brought into play in this interesting and exceptional Roman drama is beyond description.

"Sweet Familiar Faces" is a rare treat in comedy, having the snap and the comic situations necessary to carry out smoothly the business of the comedy.

American

"Father's Finish" is a comedy in which the "Flying A" players have shown themselves equal to the comic situations offered them. It is very funny and will get over with any audience

"Famous Illinois Canyon and Starved Rock," on the same reel, is a scenic of peculiar interest on account of the atmosphere of legendry surrounding these precincts.

Rex

"In the South Seas" is a splendidly staged drama the story of which hinges around a pearl diver, who has been stricken with blindness, and his wife, who taking his place at his work, finds a pearl of great price. A portion of the story takes place on board a Chinese trading vessel where the couple are imprisoned as the Chinese seek to gain possession of the pearl. The story is worked out in a very tragic manner and is intensely interesting.

Vitagraph

"The Old Guard" has fine merits as a drama; and it may be said that nothing has been lost sight of in the staging of the production. There is a strong touch of pathos in the story which has been well brought out.

Edison

"All on Account of a Transfer" is one of the funniest comedies that has been recently staged in moving pictures. It reflects much not only on the careful work of the Edison director, but also on the players.

"A Will and a Way" of the series of "What Happened to Mary" follows out the general meritorious character of the former Edison releases of this series. It is a tremendous thrill from beginning to end.

Kalem

"Sally's Garden" gives a splendid opportunity to the Kalem players to display their several capacities for dealing with the comic situation in pictures. This film is excellent, and may be exhibited before any audience.

Pilot

"The Two Glasses," adapted from a poem by Ella Wheeler Wilcox is a symbolical play in which a wine glass and a water glass exchange confidences, competing one against the other for supremacy of usefulness. The wine glass boasts the overthrow of men in city positions, the dethronement of kings, etc., while the humble water glass can tell only of comfort given the wretched. The finale shows the wine glass tottering and falling, overcome with remorse at the purity and superiority of the tales of prowess of the water glass.

This is a very excellently prepared film.

Biograph

"Love in an Apartment Hotel" is a very excellent comedy-drama splendidly played by clever Biograph players. The young lady playing the part of the maid is specially well adapted to that particular role, and is the center piece of the comic situations.

Selig

"The Understudy" gives remarkable opportunities for strong emotional work. This film is full of interest, and has been most satisfactorily worked out.

Pathe

"The Children of Japan" is full of interest. As an educational film it is of excellent quality, showing as it does the customs of that country.

Rex

"The Great Gavton Mystery" in two reels is one of the strongest detective stories that we have seen in moving pictures. Some splendid effects have been secured through triple exposure.

Mecca

"The Fisher Lady," though not particularly strong in plot, is saved in a measure by the well chosen exteriors, many of them of necessity sea scenes.

Eclair

"The Tester Tested" is an excellent sample of real comedy which it would be well for scenarios writers to see and profit by.

"Cocoa Cultivation" on the same reel is most interesting, and shows the manner of cultivating, gathering and preparing the cocoa bean.

Lubin

"The Supreme Sacrifice" has a strong heart interest, and is beautifully produced.

AMERICAN USES HOME OF "ROSARY" AUTHOR IN PICTURES

"In Another's Nest" is the title of a coming release of the American Film Mfg. Company, which will probably be given an additional interest when it is known that the entire picture was made on the grounds and through buildings of the famous Glendassry Estate, home of the late Robert Cameron Rogers, author of "The Rosary." Needless to say, it is one of the show places of the show place city of Santa Barbara. The high esthetic sense and magnificent photography will be delighted with the results obtained in "In Another's Nest."

A CADET'S HONOR
Excelsior release March 10th.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Feb. 15—Tbe Hand of Justice (2 reels)....
Mar. 1—Love Amongst the Lions (2-reel Dr.) .....
Mar. 8—Maritza (2-reel Dr.).....
Mar. 15—The Critic (2-reel Dr.).....
Mar. 22—Love Levels All (Com.) 2 reels)..
Mar. 29—The Human Target (Dr.) (2 reels)

AMERICAN

Mar. 3—The Greater Love (Dr.).....1000
Mar. 6—Jocular Winds (Dr.).....1000
Mar. 8—Transgression of Manuel (Dr.)....1000
Mar. 10—Calamity Anne, Detective (Com.)..1000
Mar. 13—Brother Love (Dr.).....1000
Mar. 15—The Orphan's Mine.....1000
Mar. 17—When a Woman Won't.....1000
Mar. 20—The Lesson (Dr.).....1000
Mar. 22—An Eastern Flower (Dr.).....1000
Mar. 24—Cupid Never Ages (Dr.).....1000
Mar. 27—Lonesome Joe (Dr.).....1000
Mar. 29—Calamity Anne's Beauty (Com.)...1000

AMMEX

Feb. 13—The Cowgirl and tbe Night (Dr.)..1000
Feb. 20—The Coward (Dr.).....1000
Feb. 27—The Quality of Mercy (Dr.).....1000
Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON (UNIVERSAL)

Feb. 4—Mona of the Modocs (2 reels)....
Feb. 8—A Frontier Mystery (2 reels).....
Feb. 11—On the Frontier Line (2-reel Dr.)...
Feb. 15—In the Red Man's Country (2-reel Dr.) .....
Feb. 18—The Song of the Telegraph (2 reels)
Feb. 25—The Coward's Atonement (2 reels).
Mar. 1—Red Girl's Sacrifice (2-reel Dr.)...
Mar. 4—His Brother (2 reel Mil. Dr.).....
Mar. 8—At Mad Mule Canyon (2 reels)....
Mar. 11—The Flaming Arrow (2-reel Dr.)..
Mar. 15—Indian Blood (2-reel Dr.).....
Mar. 18—The Battle of Bull Run (3-reel Mil. Dr.) .....

BRONCHO

Jan. 8—In tbe Ranks (2-reel Dr.).....2100
Jan. 15—A Blue Grass Romance (2-reel Dr.).2220
Jan. 22—A Shadow of the Past (2-reel Dr.)..1975
Jan. 29—The Struggle (2 reel Dr.).....1820
Feb. 5—When Life Fades (2 reels).....2000
Feb. 12—The Wheels of Destiny (3 reels)....2970
Feb. 19—The Sharpshooter (2-reel Dr.).....
Feb. 26—Lure of the Violin.....
Mar. 5—The Barrier .....

CHAMPION

Feb. 10—A Daughter of Virginia (Dr.).....
Feb. 17—Her Stepmother (Com.).....
Feb. 24—The Duke and the Actor (Com. Dr.)
Mar. 3—The Bum's Hallowe'en (Com.).....
Mar. 10—Fond Heart Saves the Day (Dr.)..
Mar. 17—The Honeymoon Lodging (Com. Dr.)

COMET

Jan. 11—The Faithless Nurse (Dr.).....1000
Jan. 13—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—The Bridegroom's Offense (Dr.)...1000
Jan. 20—A Very Busy Man (Com.).....1000
Jan. 25—A Child of Nature (Dr.).....1000
Jan. 27—The Contest (Com.).....1000
Feb. 1—Easy Money 1000
Feb. 3—A Striking Resemblance.....1000

CRYSTAL

Feb. 23—Schultz's Lottery Ticket.....
Mar. 2—A Night in Town (Com.).....
Mar. 2—An Innocent Bridegroom (Com.)..
Mar. 9—Knights and Ladies.....
Mar. 9—Ma and the Boys.....
Mar. 16—Who Is the Goat? (Com.).....
Mar. 16—Calicowani (Com.) .....
Mar. 23—Lovers Tbree .....
Mar. 23—His Twin Brother.....

ECLAIR

Feb. 16—The Terrible Daughter (Com.).....1000
Feb. 18—The Telegraph Operators (Dr.)....1000
Feb. 20—The Great Unknown (2 reels) (Dr.).2000
Feb. 23—A Dead Town (Scenic)..... 500
Feb. 23—Willy Wants to Cure His Father (Com.) 500
Feb. 27—The Man Who Dared (2-reel Dr.)..
Mar. 2—A Comedian for Love.....
Mar. 2—Life in Egypt.....
Mar. 5—The Crimson Cross (3 reels).....
Mar. 9—The Tester Tested.....
Mar. 9—Cocoa Cultivation .....
Mar. 12—The Stronger (2-reel Dr.).....
Mar. 16—When He Wants a Dog, He Wants a Dog (Com.) .....

Feet

Mar. 16—Lizards (Scientific) .....
Mar. 19—For Better or Worse (2-reel Dr.)..
Mar. 23—Business Must Not Interfere (Newlyweds No. 2) .....
Mar. 23—Dyticus (Scientific) .....

EXCELSIOR

Mar. 10—A Cadet's Honor.....

FRONTIER

Feb. 5—The Branded Six-shooter.....
Feb. 19—The Girl of the Range (Dr.).....
Feb. 26—The Stranger's Trail (Dr.).....
Mar. 6—A Race for Life (Dr.).....
Mar. 13—A Mexican Renegade (Dr.).....
Mar. 20—Branded by His Brother's Crime (Dr.) .....

GAUMONT

Feb. 20—Love Thy Neighbor.....
Feb. 22—Educational and Topical Subject...
Feb. 25—On the Brink of Dishonor.....
Feb. 27—Watch Your Watch.....
Feb. 27—Denizens of the Deep.....
Mar. 1—Educational and Topical Subject...
Mar. 4—It's Delightful to Be Married.....
Mar. 4—Kittens .....
Mar. 6—The Sculptor's Strategem.....
Mar. 8—Educational and Topical Release..
Mar. 11—The Bond of Brotherhood.....
Mar. 13—Sweet Familiar Faces.....
Mar. 15—Educational and Topical Release....
Mar. 18—The Sovereign Soul .....
Mar. 18—The Butterfly .....

GEM

Feb. 25—Billy Joins the Band (Com.).....
Mar. 4—Conscience (Dr.) .....
Mar. 11—Billy's Troubles .....
Mar. 11—Twin and Shoshone Falls.....
Mar. 18—Billy Wins (Com.).....

GREAT NORTHERN

Feb. 8—An Orphan's Conquest (Com. Dr.)..1000
Feb. 15—Father and Son (Dr.).....
Feb. 15—Danish Landscape at Jutland (Sc.).
Feb. 22—The Indian Servant (Com.)..... 702
Feb. 22—Kullen, the West Coast of Sweden (Sc.) 298
Mar. 1—An Old Maid's Love (Com.).....
Mar. 8—Outwitted (Com. Dr.).....1000

IMP

Mar. 3—Now I Lay Me Down to Sleep (Dr.)
Mar. 6—Dr. Jekyll and Mr. Hyde (2 reels)..
Mar. 8—Binks and the Blackhand.....
Mar. 8—In Old Panama.....
Mar. 10—The Fringe of Sin (Dr.).....
Mar. 13—From Death, Life (Dr.).....
Mar. 15—Binks' Gouty Foot (Com.).....
Mar. 15—Leo's Vacation (Com.).....
Mar. 17—Kathleen Mavourneen (3-reel Dr.)..
Mar. 20—The Satchel Game (Dr.).....
Mar. 22—Saved by Parcel Post.....
Mar. 22—Leo's Love Letter.....

ITALA

Dec. 9—Keeping in Style (Com.)..... 300
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Feb. 14—Smiling Dan (1 reel)..... 905
Feb. 21—The Counterfeiter (2 reels).....2200
Feb. 28—Tell-tale Hat Band.....
Mar. 7—Lost Despatch .....

KEYSTONE

Feb. 27—Doctored Affair—A Red-hot Romance .....
Mar. 3—A Deaf Burglar—The Sleuth's Last Stand .....
Mar. 6—A Rural Third Degree—The Sleuths at the Floral Parade .....
Mar. 10—A Strong Revenge .....
Mar. 13—Jenny's Pearls—The Chief's Predicament .....
Mar. 17—Love and Pain—The Man Next Door .....

LUX
By Prieur.

Feb. 7—Wonderful Fruits (Com.)..... 315
Feb. 14—Leopold and the Leopard (Com.)... 685
Feb. 14—A Modern Architect (Com.)..... 300
Feb. 21—The Leopard and the Burglars (Com.) 429
Feb. 21—When Uncle Made His Will (Com.) 544
Feb. 28—Pat as a Bird Fancier (Com.)..... 518
Feb. 28—Arabella and the Wizard (Com.)... 455
Mar. 7—Pat's Busy Day (Com.)..... 465
Mar. 7—When the Stormy Winds Do Blow (Com.) 516
Mar. 14—Indian Justice (Dr.)..... 605
Mar. 14—The Baker and the Sweep (Com.).. 288

MAJESTIC

Feet

Mar. 2—A Kimona Tragedy.....
Mar. 4—Brass Buttons (Com.).....1000
Mar. 9—The Biter Bitten .....
Mar. 11—Chappie's Code (Dr.).....1000
Mar. 16—Frau VanVinkle's Crullers (Dr.)...1000
Mar. 18—The City Feller.....
Mar. 23—The Wrong Miss Wright.....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....

MILANO

Dec. 28—Her Inspiration (Dr.).....
Jan. 4—A Father's Stratagem (One Reel)...
Jan. 11—A Secret of the Sea (2 reels).....
Jan. 18—Life's Lottery (2 reel Dr.).....

NESTOR FILM COMPANY

Mar. 5—Big Bob (Dr.).....
Mar. 7—The Greatest of These is Charity (Dr.) .....
Mar. 10—Papa's Helping Hand.....
Mar. 10—When Hubby Entertains.....
Mar. 12—The Cause (Dr.).....
Mar. 14—With a Grain of Salt (Dr.).....
Mar. 17—The Village Choir (Com.).....
Mar. 19—Her Friend the Bad Man (Dr.)...
Mar. 21—Roses of Remembrance (Dr.).....

PILOT

Feb. 20—The Two Glasses.....
Feb. 27—The Doll and the Devil (Com.).....
Mar. 6—How "The Spirit of '76" Was Painted (Dr.) .....
Mar. 13—Lincoln for the Defense (Dr.).....
Mar. 20—Till Death Us Do Part (2-reel Dr.).2000

POWERS' PICTURE PLAYS

Mar. 7—In a Roman Garden (Dr.).....
Mar. 12—Hawkin's Roomer (Com.).....
Mar. 14—The Curse (Dr.).....
Mar. 19—The Downfall of Uriah Snoop (Com.) .....
Mar. 21—Rivals .....
Mar. 21—Ice Harvesting on the Hudson.....

PUNCH

Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....
Mar. 6—Impetuous Jim (Com.)..... 500
Mar. 6—No Wedding Bells for Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

Mar. 12—The Better Way (Dr.)..... 960
Mar. 19—The Dividing Line (Dr.).....1050
Mar. 26—The Grip of Jealousy (Dr.).....1000

RELIANCE

Mar. 8—Just Jane (Dr.).....1000
Mar. 12—The Reprobate (Dr.).....1000
Mar. 15—A Regained Reputation (Dr.).....1000
Mar. 19—The Judge's Vindication (2 reels).
Mar. 22—The Grafters .....
Mar. 26—His Day of Freedom.....
Mar. 29—The Halfwit .....

REX

Mar. 2—In the Blood (Dr.).....
Mar. 6—The Stool Pigeon (Dr.).....
Mar. 9—Troubled Waters (Dr.).....
Mar. 13—Thou Shalt Not Steal (2 reels).....
Mar. 16—The Empty Box (Dr.).....
Mar. 20—Was She to Blame (Dr.).....
Mar. 23—The Peacemaker (Dr.).....

SOLAX

Feb. 19—Burstup Homes, Defective.....
Feb. 21—Till the Day Breaks.....
Feb. 26—The Bashful Boy.....
Feb. 28—The Veteran's Mascot.....
Mar. 5—The Napoleon .....
Mar. 7—The Kiss of Judas.....
Mar. 12—Officer Henderson .....
Mar. 14—The Plans of the House.....
Mar. 19—The Wrong Flat.....
Mar. 21—The Crooked Path.....

THANHOUSER COMPANY.

Mar. 7—Her Neighbor .....
Mar. 9—An Honest Young Man.....
Mar. 11—Just a Shabby Doll.....
Mar. 14—The Idol of the Hour.....
Mar. 16—Babies Prohibited .....
Mar. 18—The Heart of a Child.....
Mar. 21—Won at the Rodeo.....

VICTOR

Feb. 14—The Duellists (Com.).....
Feb. 28—A Counterfeit Courtship (Com.)..
Mar. 7—The Prima Donna (Dr.).....
Mar. 14—Love and the Workman (Dr.).....
Mar. 21—The Younger Sister (Dr.).....

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC.,

LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

Letters are coming into the office of the Moving Picture Machine Operators Union of Greater New York, Inc., Local No. 1, from all parts of the country stating that the writers are members of various locals of the I. A. T. S. E., and that they are taking up our cause in demanding justice, and that the writers are aware of the existing trouble, and know the situation in New York City.

The letters prove beyond a douht that their writers will stand hy Local No. 1 of New York, and cannot understand how on earth Local No. 35 ever tried to monopolize the many different kinds of work in the theatrical industry, and, what is a greater surprise to all concerned, how does Local No. 35 account for accepting into their ranks a character like Dick De Costa and above all to elect him as chief executive or president of their department? I have answered many of the letters, and explained the many things they desired to know and advised them to get the Moving Picture News every week, which is a strict union paper and has its columns open to all operators and interested organizations.

Now that so many have learned about Dick De Costa, the famous strikebreaker of international fame, for what he has done, not only in the Fox strike, but in the strike of the International Brotherhood of Electrical Workers as well, I am going to ask those men who have read the past two issues of the Moving Picture News a few questions, and they are:

Do you want to receive lessons and be guided hy a strikebreaker?

Do you think he is a man of character to he president of a union?

Do you think it right to have Dick De Costa give rulings and decisions to union men, and above all mar the emblem of an international body and constitution?

Think it over, hrothers, and send in your answers to the Moving Picture News, and if you do not want your name to be connected with a rebel of organized lahor he a brave soldier in the rank and file of organized lahor and show you're true blue, just the same as you would to your country if a war was on and you had captured a rebel or traitor to the cause.

All letters sent to the News will be published unless you state in your letter that you do not wish your name to be made public. But don't he afraid to express your opinion on the matter, for this Dick De Costa is a Benedict Arnold, and if you had the opportunity to see this strikebreaker which a good many have had and a good many do see him daily you would not hesitate to give your opinion. Now to the boys who have seen him lately.

Have you heard the groans and sighs coming from Dick De Costa, of strikebreaking fame? Probahly you have. Of course, those sighs and groans give evidence of pain, and Dick De Costa, who hy this time is well known all over the country for being the tool of hosses, feels pretty warm; in fact, he thinks the seasons have changed and summer has come too soon, for he is sweating heads the size of marbles since he has discovered that the editor of the Chat Column and representative of M. P. M. O. U. No. 1 of G. N. Y. has been guilty of exposing his (Dick De Costa's) black career, and you know, of course, that poor fellow, the president of department of Local No. 35, Dick De Costa, doesn't like to have anyone know that he is a rascal, or that he had bargained with unfair electrical contractors in forming an organization to scah on his former brothers when he was a member of the I. B. E. W. He is doing all he possibly can at present to make others believe he is a good union man and has hypnotized the members of the department of Local No. 35, I. A. T. S. E., into believing that he is, and that he is the hest man they could find for to be president. He is a good union man sometimes, especially in time of a strike. He will take the men off the job, and do the hoss a favor by taking off his hat and coat and go to work himself. Let us trust that the members of No. 35 will open their eyes and see the grave mistake they made hy the way they ruled the ex-auxiliary which is now known as Local No. 1 and who will shortly receive justice, and above all the great mistake they (Local No. 35) made in allowing Dick De Costa into their ranks to he made president of their new department.

RALPH KNASTER, Business Representative.

* * * *

The Moving Picture Machine Operators Union of Greater New York, Inc., Local No. 1, held their regular meeting last Monday night at Teutonia Hall, 66 Essex street. It was a full dress meeting, as most of the members attended a wedding before the meeting. The fortunate member, who thought life was naught without a better half, was Brother Louis Schwartz, and took the oath to support his missing rib, not with splints, but good hard cash. Poor Brother Louis was hunting many months, yes, years, to find his missing rib, and today he is feeling prouder than anyone in this great metropolis. The most fortunate young woman, Mrs. Louis Schwartz, who had that missing rib, is very proud that it is a union one and had invited all the members of Local No. 1 to enjoy the festivity. The members who attended the wedding arrived at the meeting in time to take hand in the election of officers and the following officers were elected and installed:

President, Robert Goldblatt; vice-president, James Daisie; secretary and treasurer, Robert Levy; recording secretary, George Epstein; sergeant-at-arms, Edward Spinola; business representative, Ralph J. Knaster.

The above were elected unanimously.

Trustees elected were Brothers Mike Berkowitz, J. A. Leroy and B. A. Friedman. Elected to act on executive board were Brothers Sam Kaplan, Theodore Ridder and Sam Talofsky, and the executive officers' meeting was called at 12.30 A. M. and was adjourned at 4 A. M.

* * * *

SPECIAL NOTICE

Moving Picture Operators Union has changed their telephone numher.
New numher: STUYVESANT 619

THE FLAMING ARROW

(Bison 101. Released March 11th)

The above is a very splendidly staged military picture of the perilous days of the Indian vs. the White Man in the West, and is full of the interest occasioned by the portrayal of thrilling scenes of the cruel warfare of those early days. The story runs thus:

Bailey, the squaw man, is panning gold on his claim, watched by White Eagle, his half-breed son, and Chief Black Eagle, who is attached to both father and son. Flying Bird, the mother of White Eagle, has dinner ready and comes out to call the men in. The Chief goes unwillingly.

The Apaches declare war upon Black Eagle and his tribe, by sending a bundle of arrows tied with a snakeskin, to Black Eagle. The latter defies him by breaking one of the arrows and returning it to the Apache Chief.

In the war that ensues Bailey is killed, and Flying Bird, inconsolable, kills herself over his grave.

A new frontier post is established, much to the annoyance of the Indians. One Smalley seeks the hand of the daughter of the Colonel of the Fort in marriage, is repulsed by him, and straightway allies himself with Pasedo, a Mexican. Together they stir up trouble, by shooting an Indian when the Colonel and his men are attending the Indian sports. Smalley is taken by White Eagle, who is now a chief, and at whose invitation the soldiers have come to the Indian encampment. Pasedo aids him to escape, and Smalley later abducts Dorothy, the daughter of the Colonel, and takes her away to the camp of Moon Face. White Eagle offers to rescue her, telling her father that a flaming arrow will be the sign of his success. A number of interesting skirmishes take place, which end in a fierce battle between the two contending Indian factions and the Fort Cavalry. In the midst of the battle, the flaming arrow is flashed by White Eagle, and the Colonel knows his daughter is safe. Dorothy is restored to the arms of her father, and White Eagle receives the congratulations of all.

EDWIN AUGUST GOES TO VITAGRAPH

Edwin August, one of the most popular of moving picture actors, is about to ally himself to the Vitagraph forces. Mr. August who has appeared in Lubin, Edison and Biograph pictures from time to time, has been for some time past a valued member of the Powers Company.

JUST JANE
Reliance release March 8th.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Feb. 13—A Father's Lesson (Dr.).....
Feb. 17—Drink's Lure (Dr.).....
Feb. 20—An Up-to-Date Lochinvar (Com.)..
Feb. 20—There Were Hoboes Three (Com.)..
Feb. 24—A Chance Deception (Dr.).....
Feb. 27—Love in an Apartment Hotel (Dr.)..
Mar. 3—A Queer Elopement (Com.).....
Mar. 3—Look Not Upon the Wine (Com.)..
Mar. 6—The Wrong Bottle (Dr.).....
Mar. 8—Broken Ways (Dr.).....
Mar. 10—A Girl's Stratagem (Dr.).....
Mar. 13—The Spring of Life (Com.).....
Mar. 13—Tightwad's Predicament (Com.).....
Mar. 15—The Unwelcome Guest (Dr.).....

CINES

George Kleine

Feb. 18—The Conjurers (Com.)..... 580
Feb. 22—His Redemption (Dr.).....1000
Feb. 25—Fooling Papa (Com.)..... 600
Feb. 25—When a Man's Married (Com.).... 400
Mar. 1—A Martyr to Duty (Dr.).....1010
Mar. 4—Nipped in the Bud (Com.)..... 600
Mar. 4—Wanted—A Husband (Com.)..... 400
Mar. 8—Scenes in Monsone, No. Africa (Sc.) 250
Mar. 8—The Ideal of Her Dreams (Com. Dr.) 750
Mar. 11—His Grandchild (Dr.).....1000
Mar. 15—The Girl and the Horseshoe (Com. Dr.) 700
Mar. 15—Winning Smiles (Com.)..... 300
Mar. 18—Their Country Relations (Com.).. 600
Mar. 18—Who's Champion Now? (Com.)..... 400
Mar. 22—Life in Somaliland (East Africa) (Edu.) 200
Mar. 22—A Motorcar Romance (Dr.)..... 800
Mar. 25—He Needed the Money (Com.)....1000
Mar. 29—Glimpses of Naples and Vicinity (Sc.) 450
Mar. 29—"Spirits of Youth" (Com.)..... 550

EDISON

Jan. 31—A Perilous Cargo (Dr.).....1000
Feb. 1—The Princess and the Man (Dr.)..1000
Feb. 3—Over the Back Fence (Com.)..... 975
Feb. 4—The Phantom Ship (Dr.).....1000
Feb. 5—How They Outwitted Father (Com.).1000
Feb. 7—Sally's Romance (Dr.).....1000
Feb. 8—The Governess (Dr.).....1000
Feb. 10—Barry's Breaking In (Dr.).....1000
Feb. 11—The City of San Francisco (Sc.)..1000
Feb. 12—Dangers of the Street (Des.)..... 500
Feb. 12—A Heroic Rescue (Com.)..... 500
Feb. 14—The Doctor's Photograph (Dr.).....1000
Feb. 15—The Old Monk's Tale (Dr.)..... 995
Feb. 17—Confidence (Com. Dr.).....1000
Feb. 18—His Enemy (Dr.).....1000
Feb. 19—The Welsh Rabbit (Com.).....1000
Feb. 21—The Will of the People (Dr.).....1000
Feb. 22—The Minister's Temptation (Dr.)...1000
Feb. 24—In a Japanese Tea Garden (Com.).1000
Feb. 25—The Ranch Owner's Love Making (Com. Dr.) 1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Des.)..... 325
Feb. 26—All on Account of a Transfer (Com.) 675
Feb. 28—A Will and a Way (Eighth story of "What Happened to Mary" (Dr.) 1000
Mar. 1—The Photograph and the Blotter (Dr.) 1000
Mar. 3—Curious Scenes in India (Sc.)..... 400
Mar. 3—Superstitious Joe (Com.)..... 600
Mar. 4—Ann (Dr.) 1000
Mar. 5—A Letter to Uncle Sam (Com.).....1000
Mar. 7—The Lost Deed (Dr.).....1000
Mar. 8—The Priest and the Man (Dr.).....1000
Mar. 10—Bees and Honey (Edu.)..... 350
Mar. 10—It Wasn't Poison After All (Com.). 650
Mar. 11—Jan Vedder's Daughter (Com. Dr.).1000
Mar. 11—A Modern Horse (Des.)..... 350
Mar. 12—Aunt Elsa's Visit (Com.)..... 650
Mar. 14—A Youthful Knight (Com. Dr.)..1000
Mar. 15—The Gauntlets of Washington (Dr.).1000
Mar. 17—Kathleen Mavourneen (Dr.).....1000
Mar. 18—The Portrait (Dr.).....1000
Mar. 19—Mother's Lazy Boy (Com.).....1000
Mar. 22—The Risen Soul of Jim Grant (Dr.).1000

ESSANAY FILM CO.

Feb. 15—Broncho Billy's Ward (Dr.).....1000
Feb. 18—Bound to Occur (Com.).....
Feb. 19—Where the Mountains Meet (W. Dr.) .....
Feb. 20—Teaching Hickville to Sing (Com.).
Feb. 21—Identical Identities .....
Feb. 22—Broncho Billy and the Sheriff's Kid.
Feb. 25—The Western Law that Failed (Dr.).1000
Feb. 26—The Gum Man (Com.).....1000
Feb. 27—Lady Audley's Jewels (Com.).....1000
Feb. 28—Swag of Destiny (Dr.).....1000
Mar. 1—The Influence of Broncho Billy (Dr.) 1000
Mar. 4—Billy McGrath on Broadway (Com.)
Mar. 5—The Discovery (Com.).....
Mar. 6—A Montana Mix-Up (Com.).....

Feet

Mar. 7—A Mistaken Accusation (Dr.).....
Mar. 7—The Hand of Fate (Dr.).....
Mar. 8—Broncho Billy and the Squatter's Daughter (Dr.) .....
Mar. 11—A Bottle of Musk (Dr.).....
Mar. 12—The Misjudging of Mr. Hubby (Com.) .....
Mar. 13—Old Gorman's Gal (W. Dr.).....
Mar. 14—An Old, Old Song (Dr.).....
Mar. 15—Broncho Billy and the Step-sisters..
Mar. 18—The Housekeeper of Circle C (W. Com.) .....
Mar. 19—Finnegan (Com.) .....
Mar. 20—The Tale of a Cook (Com.).....
Mar. 21—The Pathway of Years.....

KALEM CO

Mar. 1—The Missing Bonds (Dr.).....1000
Mar. 3—The Sheriff of Stone Gulch (Dr.)..1000
Mar. 5—The Blind Composer's Dilemma (Dr.) 1000
Mar. 7—Parcel Post Johnnie (Com.).....1000
Mar. 8—The War Correspondent (Dr.).....1000
Mar. 10—The Open Switch (Dr.) .....
Mar. 10—Absent-Minded Abe (Com.) .....
Mar. 12—The International Spies (Dr.).....1000
Mar. 12—The Grim Toll of War (2 parts) (Dr.) 2000
Mar. 14—The Indian Maid's Warning (Dr.)...
Mar. 14—Jones' Jonah Day (Com.).....
Mar. 15—The Woe of Battle (Dr.) 1000

LUBIN

Feb. 14—The Regeneration of Nancy.....
Feb. 15—The Mayor's Waterloo.....
Feb. 17—Wild Man for a Day.....
Feb. 17—Training a Tightwad.....
Feb. 18—The Engraver .....
Feb. 20—Annie Rowley's Fortune.....
Feb. 21—Art and Honor.....
Feb. 22—The Unknown .....
Feb. 24—The Teacher at Rockville.....
Feb. 25—Importing Cattle from Mexico to the U. S. .....
Feb. 25—The Female Detective .....
Feb. 27—The Supreme Sacrifice.....
Feb. 28—Dr. Maxwell's Experiment.....
Mar. 1—Auntie's Affinity .....
Mar. 3—The First Prize .....
Mar. 4—On the Mountain Ranch.....
Mar. 6—Army Target Practice.....
Mar. 6—Will Willie Win.....
Mar. 7—His Children .....
Mar. 8—Pete Joins the Force.....
Mar. 10—The Soul of a Rose.....
Mar. 11—A Lucky Chance .....
Mar. 13—When John Brought Home His Wife
Mar. 14—Jane's Waterloo .....
Mar. 14—Sixes and Nines .....
Mar. 15—The Heart Brokers (2 reels).....
Mar. 15—An Adventure on the Mexican Border (Special) .....
Mar. 17—Greed for Gold .....
Mar. 18—Dolores' Decision .....
Mar. 20—Him the Burglar .....
Mar. 20—Mr. Jinks Buys a Dress.....
Mar. 21—Friend John .....
Mar. 21—Tamandra the Gypsy (Special 2 reels) .....
Mar. 22—Pete the Artist.....

G. MELIES

Feb. 6—A Gypsy's Warning (Dr.).....1000
Feb. 13—Unmasked by a Kanaka.....1000
Feb. 20—St. Joseph's Taper (Dr.).....1000
Feb. 27—Molly's Mistake (Dr.).....1000
Mar. 6—Misfortunes of Mr. & Mrs. Mott, on Their Trip to the South Sea Island of Tahiti, and the Tahitian "Upa Upa" Dance (Com.).1000
Mar. 13—The Gambler's Heart (Dr.).....1000
Mar. 20—Honor Thy Mother (Dr.).....1000
Mar. 27—Hinemoa .....
April 3—The Stolen Tribute to the King...
April 3—The River Wanganui (Sc.).....

PATHE FRERES

Feb. 24—Pathe's Weekly No. 9.....
Feb. 24—Mother West (Special Dr.).....
Feb. 25—A Study of Kittens (Edu.).....
Feb. 25—Sea Anemones (Edu.).....
Feb. 26—Glimpses of Provence, France (Travel) .....
Feb. 26—The Infernal Pig (Com.).....
Feb. 27—The Pioneer's Recompense (Dr.)...
Feb. 28—Native Industries in Soudan (Custom) .....
Feb. 28—The Children of Japan (Custom)..
Feb. 28—Building Pontoon Bridges (Mis.)...
Mar. 1—The Cheapest Way (Com.).....
Mar. 3—Pathe's Weekly No. 10.....
Mar. 4—The Butterfly of a Day—The Ephemera .....
Mar. 4—Cod Fishing from a Trawler (Sc.).
Mar. 4—Thentitmouse (Edu.) .....
Mar. 5—The Waterfalls of Idaho—See America First (Travel).....
Mar. 5—The Kairy Ainus.....
Mar. 6—An Equine Hero (W. Dr.).....
Mar. 7—The Granja (Sc.).....
Mar. 7—Hydrogen (Science and Nature)...

Feet

Mar. 8—Going Some (Com.).....
Mar. 8—The Retreat from Moscow (Dr.—Special) .....
Mar. 10—Pathe's Weekly No. 11.....
Mar. 11—French Artillery Manœuvres (Military) .....
Mar. 11—The Stickleback (Science).....
Mar. 11—The Chateau of Chambord (Travel)
Mar. 12—A Timely Bath (Com.) .....
Mar. 12—A Tour in the Alps (Travel).....
Mar. 13—The Love That Turned (W. Dr.)..
Mar. 14—Over the 'Phone (Com.).....
Mar. 14—The Luxembourg Gardens (Travel).
Mar. 15—Innocence (Dr.) .....
Mar. 17—Pathe's Weekly No. 12.....
Mar. 17—Notre Dame de Paris (Special Dr.).
Mar. 18—The Vengeance of the Kabyle (Dr.).
Mar. 19—The Escape (W. Dr.).....
Mar. 20—Deedee's Blind Master (Dr.).....
Mar. 21—Rastus Loses His Elephant (Com.).
Mar. 21—The Death Head Moth (Science)...
Mar. 22—When They Were Kids (Dr.)....

SELIG

Feb. 20—The Yosemite Valley in Winter (Edu.) .....
Feb. 20—Nobody's Boy (Dr.).....
Feb. 21—Range Law (Dr).....1000
Feb. 24—The College Chaperon (Com.).....1000
Feb. 25—The Flaming Forge (Dr.).....1000
Feb. 26—Yankee Doodle Dixie (Com.).....1000
Feb. 27—The Bank's Messenger (W. Dr.)....1000
Feb. 28—The Understudy (Dr.).....1000
Mar. 3—The Deputy's Sweetheart (W. Dr.).1000
Mar. 4—The Collector of Pearls (Com.)...1000
Mar. 5—The Story of Lavinia (Com. Dr.)..1000
Mar. 6—The Spanish Parrot-Girl 1000
Mar. 7—A Husband Won by Election (Dr.).1000
Mar. 10—Diverging Paths (Dr.).....1000
Mar. 11—The Ferrets (Dr.) 1000
Mar. 12—Juggling with Fate (W. Dr.).....1000
Mar. 13—The Great Wall of China (Edu.)....
Mar. 13—The Fugitive (Dr.).....
Mar. 14—The Sands of Time (Dr.).....1000
Mar. 17—Love Before Ten (Juvenile Dr.)..1000
Mar. 18—Peking, China (Edu.).....1000
Mar. 18—Turn Him Out (Com.).....
Mar. 19—The Sheriff of Yavapai County (W. Dr.) 1000
Mar. 20—The ex-Convict (Dr.).....1000
Mar. 21—The Dancer's Redemption.....1000

URBAN ECLIPSE

George Kleine

Feb. 26—Animals in the London Zoo (Edu.).. 300
Feb. 26—His New Watch (Com.)..... 350
Mar. 3—Shylock (Special) Part I and Part II (Dr.) 2000
Mar. 5—Pottery Making in Dorset, England (Ind.) 300
Mar. 5—The Wages of Transgression (Dr.).. 700
Mar. 12—The Lost Wager (Com. Dr.)..... 800
Mar. 12—Picturesque Spalato (Austria) (Travel) 200
Mar. 19—An Innocent Offender (Dr.).....1000
Mar. 26—Fiords and Waterfalls of Norway (Sc.) 300
Mar. 26—The Crab and Lobster Industry (Indus.) 350
Mar. 26—He Saw the Point (Com.)..... 350

VITAGRAPH

Feb 15—Polly at the Ranch (W. Com.)....1000
Feb. 17—A Corner in Crooks (Com.).....1000
Feb. 18—Just Show People (Dr.).....1000
Feb. 19—Beau Brummel (Dr.).....1000
Feb. 20—Mr. Ford's Temper .....
Feb. 20—Views of Ireland.....
Feb. 21—Cinderella's Slipper (Com. Dr.)...1000
Feb. 22—The Locket (Dr.).....1000
Feb. 24—Suspicious Henry (Com.).....1000
Feb. 24—Four Days (Com.)..... 300
Feb. 25—When the Desert Was Kind (West.).1000
Feb. 26—The Final Justice (Dr).....1000
Feb. 27—Tim Crogan's Foundling (Com. Dr.).1000
Feb. 28—The Old Guard (Dr.).....
Feb. 28—Governor Wilson (Edu.).....
Mar. 1—Under the Make-Up (Dr.).....1000
Mar. 3—O'Hara's Godchild (Dr.).....1000
Mar. 4—Hubby Buys a Baby (Com.).....1000
Mar. 5—A Heart of the Forest (West.)....1000
Mar. 6—College Life (Com.).....1000
Mar. 7—The One Good Turn (Dr.).....1000
Mar. 8—He Waited .....
Mar. 8—Black Diamonds .....
Mar. 10—Red and White Roses (2 parts)....2000
Mar. 10—Put Yourself in Their Place (Com.)
Mar. 10—New York Fire Drill (Edu.).....
Mar. 11—The Way Out (Com.).....1000
Mar. 12—His Honor, the Mayor (Com.)....1000
Mar. 13—The Deceivers (Com. Dr.).....1000
Mar. 14—Sisters All (Dr.) 1000
Mar. 15—The Dog House Builders (Com.)..1000
Mar. 17—The Mouse and the Lion (Dr.).....1000
Mar. 18—A Birthday Gift (Dr.).....
Mar. 18—According to Advice (Com.).....
Mar. 19—The House in Suburbia (Com.)....1000
Mar. 20—The Wonderful Statue (Com.).....1000
Mar. 21—A Matter of Matrimony (Com.)....1000
Mar. 22—Belinda, the Slavey, or Plot and Counterplot (Com.) 1000

"FEATHERTOP" MAKES A FINE FILM

Another very remarkable photoplay taken by Kinemacolor, adapted from Nathaniel Hawthorne's well-known story of Feathertop. An old witch makes a scarecrow; with the help of the devil she endows this creature with life, and sends it forth to woo the daughter of her bitter enemy. Later Feathertop sees in the mirror, not the reflection of the man she thinks him, but the thing he really is. Love makes him a man for the moment.

Feathertop rushes to his creator, refuses longer to smoke the enchanted pipe which kept him alive, and falls at the feet of the witch, a heap of sticks and straw with a pumpkin head.

A beautiful finish to the picture shows a cornfield with the scarecrow silhouetted against a gorgeous sunset sky, —this effect being possible only in Kinemacolor.

WHAT SANTA BARBARA OFFERS THE AMERICAN FILM MFG. CO.

During the present rush of picture companies to Los Angeles, the American Film Mfg. Company, who are building what is believed to be one of the finest studios in America, is constantly asked, "What does Santa Barbara offer that other parts of California cannot?"

Santa Barbara is probably the most beautiful as well as most exclusive little city in California. It is the home of the ultrarich and the world-famous, while Pasadena and San Diego cater to the more moderately successful. From the windows of the studio, one can see the home of E. P. Ripley, president of the Santa Fe, while across the street lies the magnificent estate of Tiffany, the New York jeweler. Closely adjoining is the winter home of Stewart Edward White, the novelist, of Winston Churchill, Owen Wister, and other literary stars. The Santa Barbara telephone book is almost a Hall of Fame, and the Easterner is astonished at the number of world-familiar names which adorn its pages. All of these magnificent estates have been thrown open to the players of the American. From slight prejudice to toleration and then to genuine welcome is the history of the "Flying A" in Santa Barbara. The tradespeople are anxious to please, society functions are hardly complete without one or more of the popular players, and all the obvious advantages that accrue from such a condition are being made a part of "Flying A" pictures. As handsomer backgrounds do not exist in America, or clearer, better photography, it can be easily seen why the American has decided to make its permanent home in the beautiful winter resort by the sea.

The California Theatre is being remodeled; it is to be the most up-to-date house in Los Angeles, and will be managed by James W. Barlow, who has successfully managed "The National," "The Wonderland," and "The Gem" in this city. Licensed pictures will be used by the new management.

POWERS CAMERAGRAPH INSTALLATIONS

Mr. I. W. Smith, of Lynch's Theatre, Woonsocket R. I., has purchased two No. 6a Powers Cameragraphs through R. D. Marson Moving Picture Company, of Boston.

* * * *

The new Lyric Theatre controlled by the Fox Amusement Company was opened in Bridgeport, Conn., this week. As is usual where perfect projection is desired, Powers' Cameragraph No. 6 was installed.

AT LIBERTY AT LIBERTY

HORACE VINTON

AUTHOR AND PRODUCER—FOLLOWING RELEASES

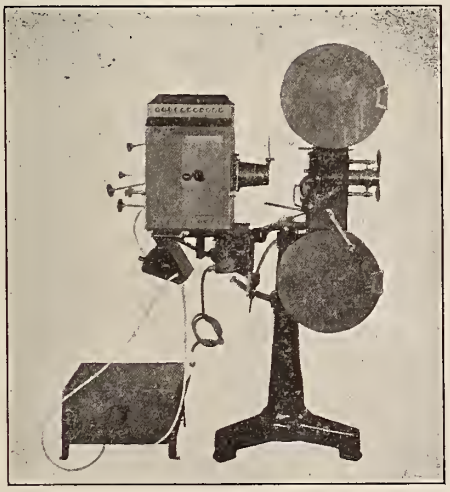
"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

Address, 339 WEST 30th STREET, NEW YORK
Or This Office

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York



Simplex

THE PEERLESS PROJECTOR

DESIGNED RIGHT RUNS RIGHT
MADE RIGHT WEARS RIGHT

IS ALL RIGHT

WE CAN PROVE IT
WRITE TODAY FOR CATALOGUE B

Made and guaranteed by

THE PRECISION MACHINE CO.
317 EAST 34th STREET NEW YORK

600

NEW SUBSCRIBERS to the MOVING PICTURE NEWS in 5 Months

With a year's subscription at $2.00 we give you the choice of the following Premiums free:

"The Art of Scenario Writing," the only acknowledged text book of the Art. A scenario criticised and faults remedied. Haviland's Music Album for Pianists, or a $2.50 Self-filling Fountain Pen.

SCENARIOS WANTED

Special Attention to

COMEDIES

KINEMACOLOR

1600 Broadway New York

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

DO YOU WANT TO MAKE MOVING PICTURES?

We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.

Educational films made, Advertising films taken to order. Local films our Specialty

SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

MARY ALDEN

LEADS WITH RAMO FILMS

"THE BETTER WAY" March 12, 1913

SONG POEMS WANTED—Send us words or music. Big money made in successful Songs. Illus. Book Free. HAYWORTH MUSIC PUB. CO., 676-G, Washington, D. C.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—

WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address

EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

Have You Failed To Sell?

If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!

Address The Scenario Department

THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y. *Write for Catalog.* Established 1882.

THE NEWMAN MFG. CO.

715-721 Sycamore St., Cincinnati, O.

WE MANUFACTURE
MOVING PICTURE REPAIR PARTS

Stereopticons, Arc Lamps, Rheostats and Accessories. Wholesale and Retail. (Catalogue.) A Trade List of 563 Exchanges and Supply Houses, $1.15. Over 15,000 Moving Picture Theatres in State Form at 20 cents per hundred. Booklet with 500 scattered names for 25c. List showing number in each State.

L. HETZ, 302 E. 23 ST., NEW YORK

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.

I Know My Exchange Proposition Will Overcome Your Trouble.

I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.

Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.

Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.

I Equip Your Theatre Completely.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.

Write for Catalogue No. 2.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.

TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

SCENARIOS TYPED BEST FORM $1.00
I cater to any SPECIAL TYPING.
C. H. PFEIFER, Ridgewood, N. J.

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY

No. 1, The Drive, Fulham, London S. W., England

RELIANCE.

RELIANCE.

GREAT PLAYS BY FAMOUS AUTHORS

ONE OF THE SECRETS OF

RELIANCE SUCCESS

SAT. MAR. 8th

"JUST JANE"

By HAL REID

GERTRUDE ROBINSON in "JUST JANE"

WEDNESDAY, MAR. 12th

"The Reprobate"

By GEORGE HENNESSY

SATURDAY, MAR. 15th

"A Regained Reputation"

By GEORGE HENNESSY

2 REEL)

WEDNESDAY, MARCH 19th

(2 REEL)

"THE JUDGE'S VINDICATION"

By MARION BROOKS

One, Three and Six Sheet Posters

The Mutual Program

RELIANCE.

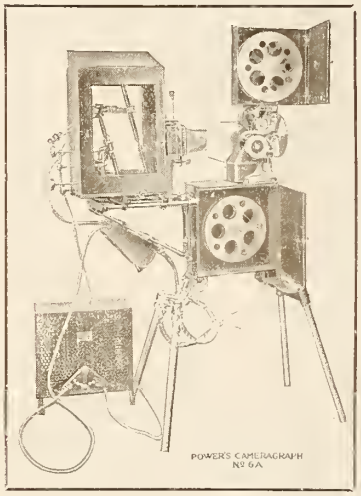
RELIANCE.

THE OPERATOR'S STANDBY

POWER'S CAMERAGRAPH No. 6A

MEANS

PERFECT PROJECTION
EASE OF OPERATION



Pictures projected absolutely without flicker.
ASK ANY OPERATOR.

Operation so easy that it almost runs itself, THOUGH IT DOES A MAN'S WORK.
ASK ANY OPERATOR.

A 6A in the booth means satisfaction to both Operator and Audience. ***ASK ANY OPERATOR.***

WE DO OVER 65% OF THE ENTIRE MOVING PICTURE MACHINE BUSINESS. ***MERIT TELLS.***

Our new Spring Catalogue D gives full details.

MANUFACTURED BY

Nicholas Power Company

90 Gold Street :: New York

THE LEADING MAKERS OF MOVING PICTURE MACHINES

MAR 27 1913

MOVING PICTURE NEWS

VOLUME VII
No. 11

MARCH 15
1913

APR 29 1913
LOS ANGELES PUBLIC LIBRARY
PERIODICAL DEPT.

PRICE
TEN
CENTS

Scene from
"SHADOW OF EVIL"
Itala Feature Film

MAJESTIC

SUNDAY, MARCH 16th

The Popular Comedienne DOROTHY LEWIS

"Frau Van Vinkle's Crullers"

A UNIQUE COMEDY DRAMA—STAGED BY H. S. MACK WITH MARJORIE ELLISON, PAUL SCARDON AND A SPECIAL CAST

"LITTLE PAULINE FINDS THE GOLD RING"

TUESDAY, MARCH 18th

"THE CITY FELLOW"

A SOUL STIRRING DRAMA OF LIFE IN THE KENTUCKY MOUNTAINS

Written and Staged by **EUSTACE HALE BALL**

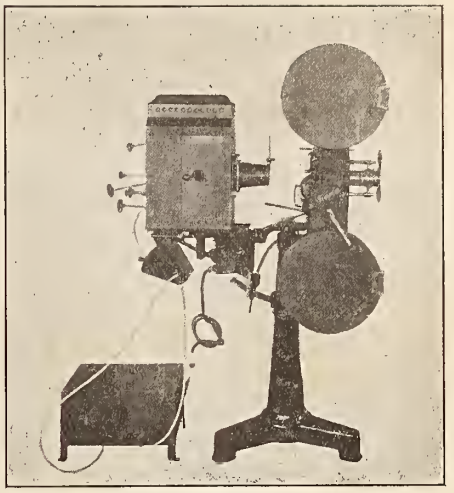
Coming—Mar. 23rd "THE WRONG MISS WRIGHT"

NEVER MISS A MAJESTIC **THE MUTUAL PROGRAM**

What Europe Thinks of *Simplex*

The Bioscope, England's leading motion picture trade paper, of Oct. 24th, 1912, in an account of the opening of the new Shaftesbury Ave. Picture Theatre, of London, says:

"The Picture itself is worthy of special mention; rarely have we seen clearer, steadier projection, or a picture so well defined. Two Simplex Projectors are installed, and we can say no more than that they give a picture which certainly could not be beaten. This is high testimony, and well deserved."



It is not always true that "A prophet is not known in his own country," for the Simplex is popular throughout the United States and Canada and is admitted by those who have used it to be

The Peerless Projector

CATALOGUE B FULLY DESCRIBES IT.

MADE AND GUARANTEED BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

FILM SUPPLY CO. OF AMERICA

FILM SUPPLY CO. OF AMERICA

By Design of Heaven

(TWO REELS—HAND COLORED)

"A Thing of Beauty and a Joy Forever"

STATE RIGHT BASIS

HERALDS LOBBY DISPLAY POSTERS, 1, 3 and 6 Sheets

GAUMONT CO.

Flushing, New York City

Gaumont

Gaumont

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10. WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving full description of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

MIATT PROCURES PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

PILOT FILMS

"ONE-REEL FEATURE" EVERY THURSDAY

TO THE TRADE:—

A good film always finds a market. Pilot films are selling everywhere, simply because of their good quality.

Your best guarantee of our quality is that PILOT is not *backed by any program* but is *sold strictly on its merits.*

Many Exchanges have already made a place for it on their buying lists and so will you when you know how good it is.

GEO. A. MAGIE, Secretary.

RELEASE OF MARCH 20th

'Till Death Us Do Part

(Two-Reels)
Powerful Domestic Drama

RELEASE OF MARCH 27th

When Lincoln Was President

(One-Reel Feature)
Historical Drama

PHOTOGRAPHS for lobby display of all our players can be obtained from us or from the Kraus Manufacturing Co., 14 East 17th Street, New York City, at uniform price of Six for $1.00.

PILOT FILMS CORPORATION
120 SCHOOL STREET
YONKERS, N. Y.

(Scene from "Calamity Anne's Beauty")

"CUPID NEVER AGES"
(Release Mon., March 24.) Featuring Jack Kerrigan, Jessalyn Van Trump, Louise Lester and George Periolot. A splendid picture, illustrating a quaint old story in which love is the whole thought. You will like it.

"LONESOME JOE"
(Release Thurs., Mar. 27.) A tale of the seashore and the days gone by. An interesting, pleasing story, backed by remarkably fine photography and choice California settings.

"CALAMITY ANNE'S BEAUTY"
(Release Sat., Mar. 29.) Another delightful yarn of that eccentric old woman, Calamity. She longs for beauty and Dr. Stickum promises. What happened to Calamity and Dr. Stickum and his professional beauty is a charming story with a roar of laughter every ten feet. Don't fail to book it if your audience likes to laugh. (One and three sheets with this subject.)

"DEMAND AMERICANS"
ORDER NOW—Your exchange will supply you with beautiful lithographs of those popular American players—Jack Kerrigan, Pauline Bush and Jack Richardson for lobby display. No better drawing card.

AMERICAN FILM MFG. CO.
6227 Evanston Ave., Chicago, Ill.

Where Can We Book HIAWATHA?

IS THE QUESTION OF THE HOUR—
SOME OF THE BEST STATES ARE STILL UNSOLD.

WRITE OR WIRE FOR PRICES

THE INDIAN PASSION PLAY

HIAWATHA

IN FOUR PARTS

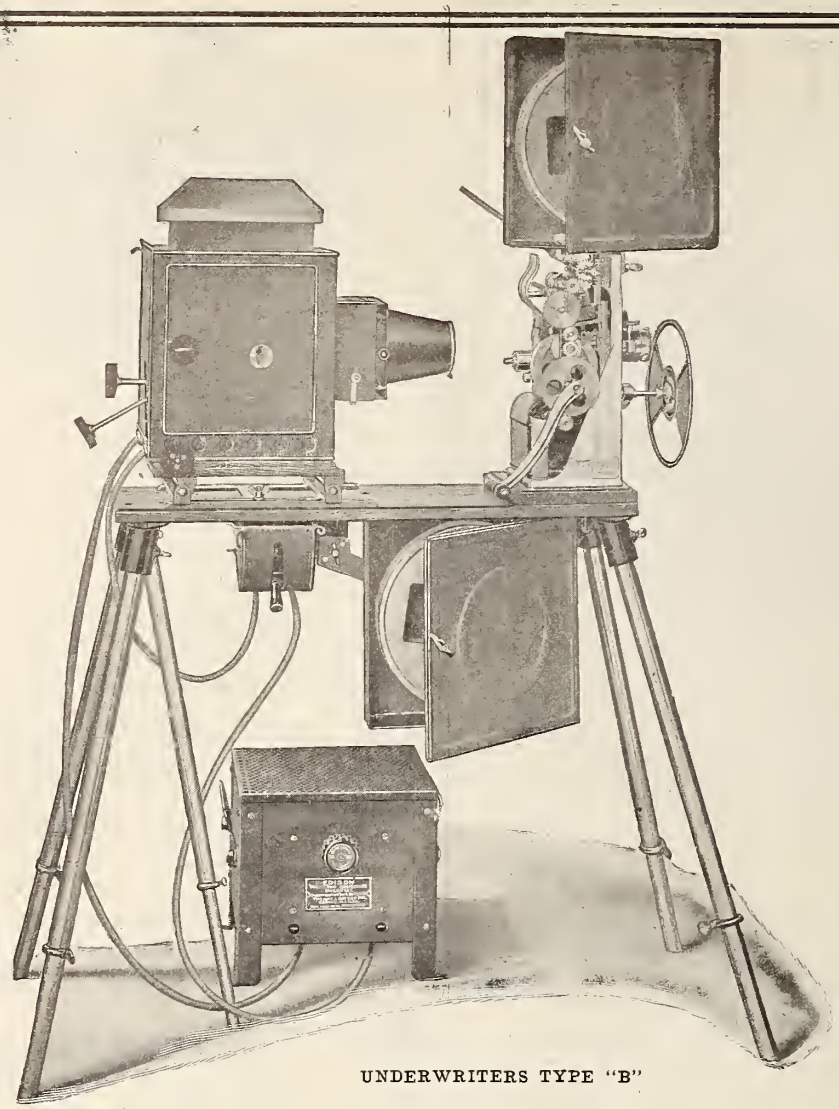
"SCORES DISTINCT SUCCESS"
—N. Y. Sun

STATE RIGHTS SELLING

1, 3 and 6 Sheets, Birch Bark Frames, Photos, Reading Music

'Phone Bryant 2663

F. E. MOORE
1212 TIMES BLDG. NEW YORK



UNDERWRITERS TYPE "B"

THE EDISON KINETOSCOPE

The best tonic on earth for a sick moving picture show is the Edison Kinetoscope. It restores the circulation of nickels and dimes—tones up the whole show.

That is because the Edison Kinetoscope projects the kind of pictures that people want to see—pictures that are clear and crisp and as steady as a rock—and because the Edison Kinetoscope runs the longest time at the least cost for repairs. Don't give up if your attendance is dropping off. Install the Edison Kinetoscope and walk on easy street. Send today for Catalog 500 and a copy of the Edison Kinetogram.

EDISON RELEASES FOR THE LAST HALF OF MARCH, 1913

Release Date	Release Number	Title	Release Length	Classification
Mar. 17	7273	Kathleen Mavourneen	1000	Drama
" 18	7274	The Portrait, a drama of Bohemian Paris, by Richard Ridgely.	1000	Drama
" 19	7275	Mother's Lazy Boy, by Mark Swan	1000	Comedy
" 21	7276	The Dean's Daughters, by Bannister Merwin	1000	Drama
" 22	7277	The Risen Soul of Jim Grant, by Bannister Merwin	1000	Drama
" 24	7278	The Long and Short of It, by Charles M. Seay	400	Comedy
	7279	Tea and Toast, from "The Postmaster," a novel by Joseph C. Lincoln. Copyright 1912 by D. Appleton & Co.	600	Comedy
			1000	
Mar. 25	7280	Bread on the Waters, by Bannister Merwin	1000	Drama
" 26	7281	The Unprofitable Boarder, by Herbert Prior	1000	Comedy
" 28	7282	A Way to the Underworld, being the ninth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World"	1000	Drama
" 29	7283	Between Orton Junction and Fallonville, by Charles M. Seay	1000	Drama
" 31	7284	The Elder Brother, by Anne and Bannister Merwin	1000	Drama

THOMAS A. EDISON, Inc.

Advertising Department, Orange, N. J., U. S. A.

THE ARMSTRONG LITHOGRAPH CO. WILL MAKE POSTERS FOR ALL FILMS EXCEPT. NO. 7278.

©U.S.266005

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **March 15, 1913** **Number 11**

THE CENSORING OF FILM

ONE of the most difficult problems confronting the industry to-day is that of the film censor. In the issue of March 1st I took up the question of the State censorship, in which I said: "State censorship, unless every State adopted the same legislation, would be very chaotic. In the course of a mail or two I received a letter from a particular friend of mine who is very interested in the question of censoring. I extract the following from his letter:

> Brother Saunders, I am inclined to think you do do not fully understand the Ohio position and I will again state that it is absolutely impossible for Ohio or any other state to endorse the National Censor Board. It has no legal standing and if you want it endorsed in New York, why don't you have a law passed in the State of New York endorsing it?
>
> Their work has been good We all appreciate it. But why advise or advocate a censor board that has no legal standing, and even in New York, after condemning a picture, they take it right down and run it. There is only one way out of this situation and the only feasible plan Ohio offers. If the national government can legally establish a censor board, it would be a grand thing, and I certainly would favor it, but when you are advised by the ablest attorneys in the United States that an interstate commerce commission cannot intervene, neither can the national government, what would you expect us to do in Ohio, simply sit still and let the constitutional amendment which has been voted on, become a law and the censoring of all of the pictures in the state come under the local police power, which would have absolute control? Stop and think what this would mean! The idea of Hamilton, Ohio, censoring pictures, and when they come to Cincinnati, be censored again and then sent to Middletown and there they have to be censored and so on, which would mean probably one hundred or more censor boards in Ohio, and everybody would not be as accommodating as the New York Censor Board. They would demand pay and it would become a political asset and the business would be strangled to death.
>
> I am amazed at the attitude of those who oppose a state censor board in the State of Ohio, and the National Censor Congress, as the Ohio bill provides for.
>
> My ideas have always been for us to consent to the best plan proposed. As there has been none proposed or suggested to relieve the situation, the Ohio Censor Board should be endorsed by every state in the Union and New York should get busy and pass the same kind of a law that Ohio will pass, and there should be a national censor congress created and legally censor all pictures for all states. It would be a grand thing for manufacturers and all of us if they could proceed without any censoring whatsoever. But it is impossible, as some manufacturers are the same as some exhibitors: in business strictly for the almighty dollar.
>
> Without a censor bill or board those that care nothing whatsoever about the business, would demand suggestive and immoral pictures and you know if there was a demand for this kind of pictures on the market, they would be produced, hence the necessity of a censor board.

The above is so much to the point that I felt it best to give it all due prominence. By so doing the atmosphere will be very largely cleared, and those who do not understand the problem will be aided. Personally, as I have said in previous editorials, I am fully in favor of the exhibitors in every State following along the lines of Ohio, for which I think we have to thank the President of the National League, M. A. Neff. If I am mistaken in this, my correspondent must give me the full information as to the responsibility for this admirable measure of Ohio. This State is peculiarly situated at this time, and I think it would be well for all other States to wait until Ohio has perfected their Censor Board.

The principal thing needed is for every State league to secure the co-operation with the Censor Congress as proposed by the Ohio bill and their State Legislature to introduce such a bill, and then the interstate question will be settled, and if a National Censor Congress can be gotten together the whole problem will be solved. Who will be the first in New York to take the bull by the horns and get the bill introduced in Albany?

Two or three States can form a National Congress to

co-operate with all the States and legally censor all the pictures, without cost to anyone. All each State has to do is to endorse the Censor Congress, which is a guarantee that all pictures shown in any State will be absolutely free from anything offensive, and by endorsing the Censor Congress each State will assist in raising the standard of pictures and for all time settle the ownership question.

Alfred H. Saunders.

NATIONAL EXHIBITORS' LEAGUE OF AMERICA

President Neff has called the following conventions: Tennessee will meet in convention at the Tulane Hotel, Nashville, Tenn., on Saturday morning, March 22, 1913; National Vice-President W. H. Wasserman, of Nashville, will have full charge of arrangements for the convention. We ask every exhibitor in Tennessee to communicate with Mr. Wasserman; full information will be given. Big preparations are being made for the convention.

Exhibitors of the State of Alabama will meet in Birmingham at the Hillman Hotel at 10 a.m. Monday, March 24, 1913; Alex Wall, of Birmingham, Ala., will have full charge of arrangements for the Alabama convention. Birmingham exhibitors are enthusiastic and have already made application and sent in a fee for a charter. Matters of importance in Alabama that vitally interest every exhibitor in the state, will be taken up at the convention. It is confidently expected that every exhibitor in the State of Alabama that can possibly be at Birmingham on the 24th will be there.

Louisiana will meet in New Orleans at the Grunewald Hotel at 10 a.m. Thursday morning, March 26, 1913. W. H. Gueringer, Alamo Theatre, New Orleans, will have full charge of arrangements. We ask Louisiana exhibitors to please communicate with him. When Louisiana was organized at Shreveport last year, there were only just enough present to perfect an organization; now that New Orleans is ready to come into the organization and the whole state realizes the benefits to be derived, hence the calling of the convention and the co-operation of the exhibitors in the state with the national officers.

On March 28th the exhibitors of the State of Mississippi will meet in Gulfport; all arrangements will be made by the national vice-president, Fred Abbley, New Dixie Theatre, Gulfport, for holding the convention. For full particulars Mississippi exhibitors will please address Mr. Abbley. Strong sentiment for organization prevails throughout the Southern States.

THE VENGEANCE OF HEAVEN
Reliance release March 19th.

President Neff will organize Tennessee, Alabama, Louisiana and Mississippi, and will personally attend all of these conventions. If he has time left, after organizing these four states, he expects to run over into Texas to consult with Texas exhibitors. If not, he will ask some of the officers of Texas to arrange to meet him in New New Orleans.

* * * *

West Virginia will also hold a big convention on the 15th and 16th of April. Mr. Neff expects to be present at the West Virginia convention; L. R. Thomas, Moundsville, W. Va., state secretary, is chairman of the committee on arrangements. All the exhibitors of the State of West Virginia should communicate with Secretary Thomas.

* * * *

President Neff was in Columbus three days of this week in consultation with the state officials in regard to some bills before the legislature and the new building code. Ohio is active and alert to everything pertaining to the interest of the motion picture exhibitors. Mr. Neff left Cincinnati for New York Saturday evening and will return Thursday or Friday.

* * * *

We especially desire to call the attention of all exhibitors throughout the states that April 8th is Exhibitors' Day, and suggest that all state officers advise their members. Those who desire to make Exhibitors' Day specially attractive should make arrangements at the earliest possible date to feature their entertainments on that date, and we believe that they will find it will be very satisfactory financially.

ANSWER TO MANY LETTERS RECEIVED BY M. A. NEFF

In regard to advertisements appearing in pictures, five letters have been received in the past two days in regard to a picture entitled "The Family Jar" released by Pathe, January 18, 1913 Mr. A. Engle, manager, Empire Theatre at Fort Dodge, Ia., is the last gentleman to protest against the advertisement that seems to appear in this picture. He states that "the picture is nothing more nor less than an advertisement for a nut company.

My attention for the past year has been called to the various advertisements that appear in pictures. Now I wish to be frank and just in regard to the pictures containing advertisements. First, I do not believe a censor board should pass pictures containing advertisements of the kind mentioned. Second, I do not believe the manufacturers purposely place these advertisements in their pictures but really believe it to be neglect on the part of the camera man. It would seem, however, that a manufacturer would have someone to closely scrutinize all of their films and when an advertisement appears, would cut it out; this would immediately eliminate all effort on the part of advertisers to discontinue trying to appear before the camera man when he is taking the picture, and every camera man should have explicit instructions to see that advertisements were not taken. It is not fair to the exchanges who have to pay so much per foot for advertising films. It is not fair to the exhibitors, the displaying of advertisements in film for the financial benefit of others. It is more unjust to the public, to force them to sit and look at an advertisement which they do not care to see. I would advise every exhibitor, where an advertisement appears in a film, to refuse to run the film and also to refust to pay rent on such films. It is not fair and just to try to force the exhibitors to run advertising films free.

Several exhibitors I know have gone to the trouble of cutting out advertisements and not run the advertisement at all.

As I am in favor of a censor board, I believe all stalling in pictures and advertisements should be looked upon as undesirable, and whoever censors the pictures should see to it that a square deal is given to everybody.

M. A. NEFF.

Joe Farnham, who has charge of the ball program for the coming big event of the Screen Club, reports a big interest being taken and that space in the program is going fast. Ten thousand copies will be issued and they will be a work of art both in typography and binding.

M. A. NEFF IN NEW YORK TO LOOK AFTER M. P. E. LEAGUE INTERESTS

Mr. Samuels Goes to London as Representative for Coming Exposition

Mr. Neff has been in New York City for the last three days working up matters pertinent to the League, and everything is in a very harmonious condition. Prospects for future progress are exceedingly bright, and Mr. Neff is elated at the progress so abundantly noticeable. While in New York Mr. Neff met Mr. Holliman.

Mr. Trigger and the majority of the members were present at a meeting in which they took up the matter of having an American representative of the Motion Picture Exhibitors League at the Exhibitors' Conference in London at the Olympia, whch takes place on March 22d-29th. Mr. Samuels was unanimously elected as the representative, and to take charge of the European interests of the International Exposition to be held at the Grand Central Palace, New York, on July 7th-12th.

Mr. Samuels will leave New York on the Philadelphia on Saturday, March 15th, arriving at Southampton on the 22d, in time to get to London for the opening of the conference on that day. The management of the London conference have kindly reserved space for the American representative, and will take entire charge of him while there.

On account of the large amount of correspondence the exposition has received from the European manufacturers, it was decided that this will be the quickest and most expeditious way of closing contracts with the manufacturers for space at the coming exposition.

In the event of nothing else of importance occurring, Mr. Samuels anticipates returning from Southampton on the last day of the conference, March 29th, but if in the interests of the exposition it should require a longer stay, he will stay over for a week, returning on the first Sunday in April.

During Mr. Samuels' absence the affairs of the exposition will be taken care of by Mr. Frank Tischner, the chairman of the committee, who will be ably assisted by Mr. Samuel Trigger and Mr. Ray, late of the New York Clipper, who will take Mr. Samuels' desk during his absence.

HIS MAJESTY, GEORGE V, AND CINEMATOGRAPHY

Advices from London are to hand with the information that motion pictures of the Paul J. Rainey hunt were, by royal command, given at Buckingham Palace before Their Majesties, the King and Queen of England, Great Britain, Ireland, Scotland, Wales, and a few other places, including part of South Africa, where the Paul J. Rainey African Hunt Pictures were taken. By special invitation there were also present other kings and queens of the neighboring countries of poor old henpecked England. What a splendid testimonial for Cinematography is this. Moving pictures that are rare, faithful without faking, tender, true and tempting, as nature is her very self, and while this royal party were regaling themselves on this feast of feasts for the eyes, there were others living in London who were kicking themselves round the nearest corner (figuratively) because they had lacked the wisdom the Wise Men of the East are supposed to have from time immemorial.

Immediately upon the receipt of the cable message that the above had taken place, I called up my good friend Jack Hemment, the Man of the Hour, who photographed these scenes and asked him for his version of the story. He said: "Last July I went to Europe representing the Jungle Film Company, who own the Paul J. Rainey Hunt Pictures. I tarried in London, Paris, Berlin, and other important Continental places, for some time trying to show the wiseacres of dear old England what a good thing the wonderful Hunt Pictures were and how easy they could be had. Quite cheap, considering their class, but all was of no value. Thes wiseacres threw up their hands in holy horror at the price asked, and thought of asking a Guy's Hospital expert to pass on my sanity.

"After a couple of months Carl Laemmle and myself met one day in Charing Cross Road, both of us on our way back to the United States after a holiday and business trip combined. Laemmle persuaded me to stay in London for a few weeks and look for a customer for the pictures. I went to work and hunted up a friend of his in the business, quite near the British Museum, told him my story, and he in turn introduced me to the one man in all England, if there was one, who had plenty of gold and knew a good thing when he saw it. This man had a business not far from St. Martin's Lane. Another wise man with whom I had a strong letter held forth in Soho Square (and his name was not Bishop, although it began with a "B."). I never saw this gentleman. He made three appointments with me and never kept one. On my third visit to Mr. B.'s barracks I left my letter, which stated my business, and I also left word that if he wanted to see the films with a view to purchase I could be found at my hotel. I never heard from Mr. B.

"The third big man who would likely take an interest in films was in Paris at this time. Fortunately he returned, and I took particular pains to have him see the six reels under proper conditions, but not a sign of anything did I see on his unexpressionless face which would indicate he would buy. "Very nice, old chap," said he, "but I must tell you I am afraid you will never get the enormous amount you ask for them," "Well," said I, "what do you really think they are worth? "Now, my boy," said he, "I want to be perfectly frank with you, and I hope you won't be offended when I tell you that I don't think they would prove half as good a drawing card as the B——t pictures, and I did not pay auywhere near as much as you want, so I hope you won't feel hurt or down in the dumps when I tell you that I shall think a long, long time before I pay you a thousand quids for them." I told him he was very kind and considerate. I told the other wise men the same thing after I had cabled to Mr. Laemmle this one solitary offer, receiving in reply that I was not to bother with any more parties and call off any deal short of our original figure. The films were neither quails nor jackasses, and their maintenances would not cost as much as the aforesaid.

"Before leaving England I thought I would not let these wise gentlemen disillusionize themselves so far as my observations were concerned, so I gathered them together one by one, and after I had placed the best Holbern before them and we were lingering over our cigars and Turkish demi-tasse, I said: 'Gentlemen, we have been accused of having close corporations and trusts in America, but I am firmly of the opinion you have us skinned to a frazzle. Now, when we come back and put these very same pictures on, do not say you did not have a chance to get them. Then you wonder how we do. Well, just ask Tommy Grant and he will tell you that a certain pro-photographer who was here and in B. E. A. and recently paid a visit to New York told Mr. Hemment that he would not be allowed to show the Paul J. Rainey Hunt Pictures in England, which only goes to prove that all wise men do not come from the East, as events have proved that the Paul J. Rainey Pictures are the biggest drawing card ever put on the screen either here or abroad, and the News has nothing but the highest praise for J C. Hemment, who is shortly to make another trip to hunt other wild game in Africa. And this time he will do it in natural colors.' "

MOTION PICTURE PATENTS COMPANY

A change has been made in the personnel of the officers of the Motion Picture Patents Company. William Pelzer resigned as secretary of the Patents Company, and George Scull was elected to fill the vacancy and is now vice-president and secretary. Mr. Pelzer retains his office as secretary of the General Film Company.

C. H. Wilson, of the Edison Company, is elected director of the Patents Company to fill the vacancy left by Mr. Pelzer's withdrawal. This leaves the officers of the Patents Company as follows: Henry N. Marvin, of Biograph, president; George Scull, of Edison, vice-president and secretary, and J. J. Kennedy, of Biograph, treasurer.

JUST GOSSIP

By The Mahoney

"My mouth shall speak truth."—Prov. viii, 7.

Mahoney is a strict adherent of the above proverb, and nothing shall get by, without recording, always presuming it is the truth.

Mahoney Frank Smiley, he of the genial smile and Chesterfieldian manner, is now a fixture with the "Ryno," and is giving an excellent account of himself. Frank's experience has been varied and interesting. For four years Uncle Sam claimed him as commissioned officer in the navy, during which period he visited many countries. His time of service expiring, he was discharged with honorable mention, and being gifted with an excellent voice, the stage soon discovered him. Tiring of the itinerant existence of theatrical life, he entered the motion picture field, and soon established himself as a favorite. Frank has been seen to great advantage in many notable films, in leading parts, both comedy and dramatic, during the past year.

Mahoney Charley Graham, the Antinous of the Studios, who fears nothing, and will take any sort of chance, from offering himself as a battering ram for an automobile to falling from a sixteen-story building, has fully recovered from his recent mishap while doing "dangerous stunt" duty in a recent Imp film, and is back at the "works" again.

Mahoney Harry Edwards, whose pedigree extends back to King Fergus of Erin, is a pioneer Mahoney.

Harry's wonderful personality lends an atmosphere of optimism to all surroundings where his presence is in evidence. Nothing "phases" him. When the studios fail of emolument, Harry can hie himself to the Colonial, the Alhambra, Hammerstein's, or the Fifth Avenue, don the mask of Monus, hearken for his entrance music, step forth, and produce one long, continuous howl of laughter, for fifteen to forty minutes.

Harry is equally diverting in sidewalk conversation.

Mahoney "Jack" Mahoney (a connection of THE Mahoney, but several times removed) is still on the visiting list of the various studios.

Jack's accomplishments are diverse and multiform. He can write scenarios, direct productions, or lend valuable aid in their development, by acting in them.

So Jack claims.

Mahoney Herbert Brennan (Brenon for euphony, like Du Fay for Duffy and O'Bréon for O'Brien) is rapidly adding fame to his already firmly established record as a director of the first rank, by his recent excellent efforts with the Universal.

Herb's reputation for unselfishness is proverbial. He is ever ready to recognize talent and ability, and would even welcome Mahoney Griffiths, of the Biograph, should Mahoney "Julius" so elect.

Mahoney Frank Karrington, is an excellent example of the efficacy of dramatic training for work in motion pictures. Frank's experience as a disciple of Thespis, extends back to—well, we don't dare trifle with dates, as age and mellowness are rarely appreciated except in whiskey, wines and Camembert cheese.

Frank has been a fixture with Majestic and Reliance forces for some time past, and his appearance on the screen in their various splendid releases always occasions a buzz of favorable comment.

Mahoney Horace Vinton, is again in evidence along the line after twelve weeks of distressing "road fag." He says some one is a joke, and that he is at a loss to know who. Is sufficiently modest, however, to admit that he may be the "giek" and not know it. Horace has sacrificed his moustache at the shrine of Thespis, and when interrogated remarked: "The Glenroy is expected back from England, and fearing his wrath should he recognize me, I've disguised myself."

Mahoney King Baggot—No! We nearly committed ourselves, for he is "King," and we fear "lese majesty" should we dare transgress.

Forgotten Lore

The recent unfortunate defection, on the part of that prince of good fellows, Charles P. Elliott, who did more to advance salaries of vaudeville performers than anyone in the business, recalls a circumstance in the early Cinematography life of one of the wealthiest and most important factors in the industry.

In the spring of 1896, Charley, immaculately clad, was standing in front of Hopkins' Theatre in State Street, Chicago, while throngs were struggling to reach the box-office. A sturdily built man approached him and remarked:

"I have a novelty, Mr. Elliott, and would like to show it in your theatre."

"What's the nature of it?" asked Charley.

"It's a moving picture machine," replied the man.

"Bring it along and we'll look it over," answered Charley, ever on the alert for novelties.

Grateful for the opportunity, the man hurried back to his little atelier in Peck Court with a light heart.

Between the afternoon and night performances the necessary connections were made, and that night W. N. Selig (the man above referred to), now the head of the world-famous Selig Company, projected upon an improvised screen one of the first motion pictures shown in Chicago.

Philosophy Up to the Minute

Notoriety is akin to celebrity.
If you can't be celebrated, be notorious.
Don't be a "nit."

—With apologies to Jack Rose of the American.

'TILL DEATH US DO PART
(Pilot)

This is a very powerful two-reel domestic drama.

Had it not been for a small legacy left to his young wife they would not have been able to furnish a home, and although after hard study under an old country lawyer Jack Mason was admitted to the bar he would not have had an office had it not been for this same legacy, with which he bought office fixtures. It is also true that had not the young woman slaved and schemed to make both ends meet he would not have been able to continue the practice of law, and finally attain the social and political prominence that he did; because if the retainer fees he received during his early practice of law had to be depended upon there would not

have been any story to write. His success was due not solely, but nearly so, to the self-sacrifice and hard work of his wife. Many a time Jack was discouraged and ready to throw up the sponge, but his wife always met him with a kind word and a ready smile, and it was through her personality and good cheer that he kept on persevering. His first attorney fee was $20, and it was a very happy couple that looked at this fee in the kitchen of their little home. In order, however, to keep up such a dignified profession as that of practicing law it was necessary for Jack to dress decently, so with the intention of getting Jack a nice new suit of clothes he and his wife go to a dry goods store; the suit is chosen and the storekeeper is wrapping it up when Jack says he will pay for it later. The process of wrapping up the suit is immediately stopped, and the storekeeper points to a very prominent sign on the wall which reads "NO CREDIT." The suit is put back into its proper place, and Jack leaves with a very sad face as he has no money with which to pay for the clothes at this time. They go home and Jack is again dejected. His wife immediately hits upon a way in which she can obtain the suit for Jack, and stealing to her room unobserved by her husband, she takes one of her gowns and rushes off to the store where she gives her gown to get Jack the clothes that he needs. Later on Jack has obtained a certain popularity, and while he is attending political meetings and social functions his wife can be seen at home washing socks and mending clothes, and doing everything in a woman's power to make both ends meet, and to push the man she loves further up the ladder.

Several years pass and Jack is offered the appointment to Congress, but objection is made to his wife, who on account of her years of struggle and hard work has grown old and plain, and is not considered fit to be the wife of a Congressman. The political ring call at Jack's house and offer him the nomination if he will get rid of his wife by divorce or otherwise. Before making any answer Jack tells them the story of how his wife made him what he is; of his rise from a poor country boy to his present position in life, all on account of his wife's devotion and privations to push him upward. The men realizing the high sense of honor of Jack leave, and for a few moments Jack is left with his thoughts. In the meantime his wife has discovered a letter written to Jack in which the political ring offers him the nomination if he can rid himself of his wife, and with all her love for Jack she decides she must not be in his path to keep him from going a step higher on the ladder of life, and is about to leave when Jack discovers her and finds that she has read the letter. Taking her in his arms he points to the words on the marriage certificate, "'Till death us do part."

This picture will be released on March 20th.

THE STRONGER
(American-Eclair Two-Reel Feature for March 12th

It was with a great deal of pleasure, not unmingled with pride in the product of the American motion picture studio, that the writer reviewed the above-named production. Of the American Eclair feature productions "The Stronger" must be classed among the better ones, and may even lay claims to being the best. There is a true, convincing ring to this film that has been absent in some previous productions. Here you have the atmosphere of the North woods, al the fresh charm and simplicity that marks life far removed from the haunts of civilization, all the unsullied passion of the free, lithesome heart. The work of Miss Barbara Tennant in this, as in many other of the pictures in which she has appeared, is, it seems, almost without flaw, and in fact the work in concert of the trio of talented players, Miss Tennant, Mr. J. W. Johnston and Mr. F. Truesdell, is delightfully realistic.

The story hinges around Babbie and the unfortunate passion of her foster brothers for her, which causes bitter enmity between the two men. Babbie became the care of the two young prospectors when she was but a tiny tot. Her father, found dead at the bottom of a mine shaft near his cabin, left written on a slate beside him: "Take care of little Babbie, and God will reward you." And so through the years they cared for Babbie with the help of an Indian girl who made her home with them, until she had grown into a budding woman. Then it was that they vie with one another for her love.

One day a dying miner staggered up to the door, just as Jack, the younger of the two men, was leaving the cabin after a quarrel with Fred. The dying man, after giving Jack a map showing the location of a rich gold vein, expired in his arms. Enthused with the idea of finding a new strike, Jack rushes off to the place denoted on the map, followed by Fred, who has been apprised of the happening by the Indian girl, Reed-of-the-Wind. Following this incident comes the double staking of the claim, a dog-team race for the recorder's office to file a

location notice, and then in consequence a duel, which, however, is retarded on its commencement by the bursting into flames of the cabin where Babbie is asleep. By this turn of fate the tragedy of the duel is averted, but in the conflagration, which, by the way, is tremendously realistic, Jack in an effort to save Fred, who has been hemmed in by the flames, becomes temporarily blind, and Fred is severely crippled. There is a fall of the two men into the deep, empty space beneath the cabin, amid tumbling beams and burning timbers, a thrilling rescue, and after all, a thread of sadness in the bestowal of the love of Babbie on Fred, while Jack wanders out into the cold world alone.

THE PORTRAIT

(Edison Release for March 18th)

One of the tendencies of the latter day motion picture product is to give to the auditor at least a grain of food for thought. Stimulation of thought, though not the primary aim of the motion picture theatre, is growing each day to be a more important consideration in the preparation of the motion picture; consequently even the crudest attempt at the filming of the picture play seems to carry with it some attempt to exemplify the better traits of

MARC MacDERMOTT
As the artist in "The Portrait."

human nature, and to magnify the importance of moral responsibility.

One of the most impressive of the film stories recently brought to our notice is one from the Edison studios, for release March 18th, and entitled "The Portrait." It is a drama of Bohemian Paris, and was written by Richard Ridgeley.

This play is exceptionally strong in plot, and in the great moral lesson which it carries with it. The story of the play centers around a young artist, Paul Le Grand, who in the very midst of a splendid career gives himself

up to dissipation and debauchery. Youth and health, friends and happiness are his when he reaches the height of his ambition and wins the "Grand Prize" for his painting.

The fine line between success and failure is too often the vantage point of the devil, and so it was that Paul Le Grand, the center of a worshipful, admiring circle of artists and critics, came near to toppling from the heights to which he had attained.

With his beautiful new studio overlooking Paris, and his man servant to look after his comfort, it seemed as though he had everything that his heart could desire. Nevertheless one thing was still lacking—the woman that he loved was not there.

The young artist loved a beautiful young girl named

Jeanette. Jeanette had the intuitive qualities which every woman has, more or less, and she feared in her heart for the consequences of success which even then were so surely making their appearance, and with rare good sense the young woman replies to his pleading that she become his wife, that it is best that they should wait until his days of dissipation are over.

When she has gone, Paul, sitting in his studio gazing reflectively at a portrait of himself, falls asleep and dreams. His dreams carry him through the dissipations, dancing and women, gambling and wine. Each time that he re-

turns to his studio added lines appear on the face in the portrait. At last the change has become so shockingly great that unwilling any longer to be forced to gaze in the mirror of his debaucheries he cuts the portrait into shreds. The closing scene shows Jeanette returning, having forgotten her gloves. She arouses him, and the result of the horrible dream is that he promises to reform.

The part of Paul the Artist has been played and splendidly interpreted by Marc MacDermott, one of the most talented actors appearing in motion pictures today. Mr. MacDermott is given plenty of opportunities to display his remarkable talent as a pantomimist, while the various changes in the portrait demonstrate the wonderful possibilities of motion picture photography.

Henry Vernot, head of the publicity department of the Eclair Film Company, has issued a statement emphatically denying a rumor that some of the scenes from the Eclair Company's wonderful production, Crimson Cross, were either taken abroad, or from old films. In a letter to the Universal Film Manufacturing Company Mr. Vernot says:

"The writer was to-day visited by an exhibitor who runs the Mutual program in about fifteen theatres. This gentleman said that a rumor is being circulated about the 'Crimson Cross,' to the effect that while the scenes of the Puritan time had been really taken in America, with the assistance of the American Eclair's stock company, the other scenes, representing the life of Christ, have been taken in Europe and even, as some people are supposed to say, bought from another firm and taken out from an old film.

"This is, of course, absurd, and everybody who knows our stock company easily recognizes all of our leading artists in the one as well as the other part of this picture.

"But this way of competition—wherever it might come from—must be fought against and we rely upon you to publish in the trade papers, as well as in your own, a note stating the falseness and absurdness of this rumor."

President S. S. Hutchinson has decided that the breaking of ground for the new Mission street studio at Santa Barbara, California, shall be made quite an event. Some prominent citizen will be requested to turn the first spade of earth which shall mark the commencement of work on the company's permanent studio in that city. It is also possible that there will be some other features added and the people in general will be invited to participate.

The first racing matinee of the Santa Barbara Driving Club over the newly opened Gellespie speedway was held last week. The ponies in the two quarter-mile dashes brought the crowd to its toes. Carl Morrison, one of the riding Cappo, won in 22 seconds. Lee Jones ran Cecil second; while A. F. Burrel on Galvin de Lis was third. The special race between five of the "Flying A" cowboys was a hummer. Fred Ihlenstein on Kid won in 29 seconds. Chick Morrison started the bunch and then joined in the race, dashing into second place with Cota. The race was a beauty.

LAURA LYMAN
Of Majestic Film Co.

Opie Read, the novelist, who recently played the part of Jasper Starbuck in a dramatization of his famous play, made by the American Film Manufacturing Company, is the recipient of an enormous increase to his usually heavy mail as a result of his work in that picture. Mr. Read, who is now touring the country on his Chautauqua lecture circuit frequently finds evidence of enterprising theatre proprietors who arrange to show "The Starbucks" while Mr. Read is lecturing in the city. "Thus," says Mr. Read, "I frequently occupy the only two halls in town at one and the same time."

GROUP TAKEN AT THE LUBIN STUDIO, PHILADELPHIA
Tom Jefferson, Tom McNaughton, Elgie Bowen, Miss Monroe, Christie MacDonald, Siegmund Luhin, Alice Lloyd and daughter.

MR. GASTON MELIES AND HIS COMPANY OF MAORI PLAYERS
These people are the aboriginal natives of New Zealand and took all the parts in the Melies' New Zealand Pictures. Standing at Mr. Melies' right is Maata Horomona, who played the leading part in the two-reel special feature, "Loved by a Maori Chieftess," release of March 14.

For Those Who Worry O'er Plots and Plays

The Chicago Circle

THE above is a snapshot of the four charter members of the Chicago Group of Pictureplaywrights. The members are Clarence Frambers, Frank Kramer, Marc Edmund Jones and Maibelle H. Justice. Miss Justice is also a successful writer of fiction. These picture playwrights meet at stated periods, visit moving picture theatres and discuss questions of interest concerning their work. They propose to form a permanent organization and invite applications for membership. Applications should be sent to 4400 Lake avenue, Chicago. Such organizations are sure to promote fraternalism and beneficial instruction. Success to the Chicago group and may the writers of other cities take like action. President A. Van Buren Powell, of Brooklyn, reports every writer in the above group an active worker in the Order of Optimists.

Favors Our Estimate

A Chicago reader says: "I like your estimate of the 'ex-detective' 'high-class criminal' 'saw-mill author' stories that are to come. With all of those who are trying to write, it seems funny that there cannot be a bigger supply of the cleaner stuff. I suppose the new ones can't deliver, and yet the 'schools' and ads are attracting nearly everyone. I was over at Essanay Monday and they counted in 150 on that day, and that for a concern that announced some time ago that it was not buying. Sometimes I think that a serious effort ought to be made to nail for once and for all the idea that anyone can write picture plays. If the deluge continues it will be next to impossible for anyone to get even a start for the firms will refuse to read, save from regular contributors."

The above argument was written by a man who sells a whole lot of scripts during a year's time. There is truth in his argument, too. We deplore the tendency of a few manufacturers to exploit the names of a lot of "dead-ones" as authors of picture plays, while deserving writers who refuse to cast plots in environment of train-wreckers "high-class" criminals, etc., etc., are thrown $20 or $25 for a good clean script. Happily, the better class manufacturers are not doing it. The misleading advertisements of the "schools" have certainly resulted in a flood of impossible stuff, and editors have become heartily tired of reading it. The school "graduate" is invariably self-convicting and there is no market for his work. Everyone cannot write scripts despite the circular letter of the Denver, Colo., schoolmistress who asserts that "every child can write them."

Enter the Poser

And now a new pest has inflicted itself on the long-suffering editors. These pests were sure to appear sooner or later and claim everything for themselves and nothing for the other fellow. But let an editor tell the story: "We have about a dozen guys wearing chinchilla overcoats, flat-roofed hats and silver-headed canes hanging around anxious to swap their dramatic knowledge for a weekly stipend. They are the worst bunch ever uncovered, and are becoming numerous. One of them went to the head of the concern and told him he was a scenario writer, that he had sold $600 worth of stuff the past two months. He caned himself into the sanctum, saw a sample-scenario of the old script 'Mother Love' on my desk and announced he was the author of the story. I timidly told him I had always supposed Mr. Giles H. Warren wrote it, and he said, 'Tut, tut.' The first day out he stated that he had written four of the stories that I always had a well-grounded idea that I had ground out, and then it happened. It is rumored that several of these posers are in an argument as to which one wrote the Bible."

The moral of the above is that the men and women who are selling do not rush into editorial departments making claims, or into print stating that they made "$1,500 the first year they ever tried it, and then only worked half the time." The poser in any walk of life is invariably the counterfeit.

"Moving Picture Rights"

We have noticed some comment on the question whether the magazines are holding out "moving picture rights" when they purchase a story. Most of them are. The Frank A. Munsey Company publishes a string of magazines. As an example, we will read you the waiver printed on the backs of their checks, one of which we received yesterday for a story.

> By endorsement of this check the payee acknowledges in full for the following: One story entitled: ———, which the payee has sold to the drawer with warranty of authorship and ownership, and with authority to copyright, and all other rights whatsoever therein. Any alteration of the above clause makes this check void.

When you sign a Munsey check you waive all rights to your story, and this includes moving picture rights. If you are not satisfied do not sign the check.

Back to Gotham

Horace Vinton, editor and script writer has resigned from the "A Call of the Heart Company," and hastened back to Gotham to negotiate with several first-class picture concerns wishing his services as director.

Nothing In It

A reader sends us an advertisement which urges all "ladies and gentlemen of refinement to take advantage of mail instructions for moving picture positions." One cannot teach moving picture acting by mail any more than moving picture play writing can be taught by correspondence.

Janitors and Plumbers

"If you know of any janitors or plumbers, hod-carriers or bricklayers, out of employment send them along, they will instantly be hired at fancy salaries as scenario writers."

"Just a little sarcasm from a successful and prolific writer of picture plays. It seems a fact that anyone with a line of hot-air and a high hat can breeze into a New York clearing bureau, and get a position as a "staff writer.' And then, too, all the ex-detective and melodramatists in the country are being exploited and, while their names are being tacked to scripts, someone drawing a small salary furnishes the brains to write the script. Some of the best writers in the contract line are resenting such conditions and something may drop at any time. It is even asserted that staff writers for a concern we have in mind are compelled to punch a time clock every morning. The bosses must be laboring under the delusion that they are conducting a boiler factory. There is another class of manufacturers who have a better system.

We Cannot Find 'Em

We are having more than our share of those personal letters containing the sentence: "Stamps enclosed for reply." And we fail to find the stamp. We are pleased to answer all letters providing a stamped self-addressed envelope is enclosed. Observe the rule, please.

Spread the Glad Tidings

Aladdin rubbed the lamp and saw all kinds of things. The script writers employed by a combine are compelled to see all kinds of things by punching the clock. Here is the official lament:

" Spread the news over hills and dales
And to hear our message flock.
We have to write 'bum' scripts all day
And at evening punch the clock."

Remember the Maine

We remember the Maine and several other states when we state that none of "the scenario companies" (a new one) will consider scripts "based on poems taken from a book of copyrighted poems."

Tennyson, Whittier, Longfellow, Scott, and many of our best poets, both ancient and modern, are dead. James Whitcomb Reilly is about the only one left and he has use for his poems. You "poets" might write to Alfred Austin, but his stuff does not always come under the class of poetry. All jokes aside, leave copyrighted stuff alone. We know one contract writer who is going to get into serious trouble sooner or later for swiping copyrighted stuff and rewriting the basic idea. One magazine editor has the goods in cold storage right now, and is patiently awaiting release day.

Golden State Observations

From California—the Golden State—habitat of the bandy-legged Indian, of the three-reels, comes a letter. The writer thereof lives in Los Angeles and his letter follows:

> I usually find myself a bit too busy to give much time to letters. It has always seemed to me that literary workers who gave too much time to letters on the work, and the like, were perhaps not doing much at the business. It's easier to talk shop than to turn out salable material. I wish to make a comment, however, suggested to me by your article on Mr. H. G. Plimpton, of the Edison Company. I haven't the pleasure of knowing Mr. Plimpton, but if what you say is anywhere near correct, I think you should push such articles to the limit. Such men are badly needed in this art. They are all too few. Before I took up picture play work I was a magazine writer—and am now, for that matter—and the contrast between the treatment accorded writers by picture play editors and magazine editors is striking. Not only that, but one who knows a business letter when he sees one, and one written by a man of education and literary ability, some of the correspondence of the arbiters of our fate in the film world is simply "fierce." What is such a writer to think when he receives one of these illiterate communications, and know the writer is the one who is to pass on the merits of his manuscripts? He sees at a glance that the writer is his inferior in all things literary. When will the motion picture industry wake up to the fact that the scenario is the very backbone of the art? A few companies have awakened, I am happy to say, and the rest are apt to wake with a shock when the sales begin to dwindle. I am rather new in this game, as I intimated, but deeply interested. I am doing very well financially with scripts, and personally I deal with a man who accords me every courtesy and shows business ability and education. I have dealt with the other class, to my sorrow. For the general uplift of the art, can't you suggest some way to make the average manufacturer see that he must have capable and well-paid men in the scenario departments.

The average manufacturer occasionally has capable men illy-paid and incapable writers handsomely paid. You cannot make a silk purse out of a sow's ear, is an aphorism peculiarly appropriate to the average manufacturer. It is the manufacturer, above the average, who surrounds himself with well-paid talent and refuses to release pictures exploiting the accomplishments of "high-class criminals." We are happy to inform our Los Angeles friend, that the majority of the script departments are above the average to-day. We paid a tribute to Mr. Plimpton's methods recently, and can also pay compliments to the methods in vogue at the Lubin, Vitagraph, Essanay, Thanhouser, Eclair, Majestic, Reliance, Selig and many other studios. Script editors will go further for contributors than most of the magazine editors, despite the statement of the Los Angeles writer. Recently we conceived what we thought an original idea. We presented it to three magazines. Just one editor replied, although return postage was included in the letters. We know that the script editors would have been more prompt in acknowledging. If Los Angeles is new at the game, as admitted, isn't he roaming rather far afield in "seeing at a glance that this or that editor is his inferior in all things literary." Maybe a rejected script prejudiced him. The incapable script editor is now a rarity; bad judgment in the editorial department can frequently be traced to the "enterprising" manufacturer; the far-sighted manufacturers are awake to the editorial departments and, consequently, better scripts are the result. The majority of the script editors are broad-minded men and women, heart and soul with their work, laboring for better things and incidentally for better scripts. There are, of course, exceptions to every rule, but the exceptions are becoming mighty few in Filmdom. Los Angeles illogically states: "I am dealing with a man who accords me every courtesy and shows business ability and education." Los Angeles will find nearly all possessing like qualifications. As to the other kind, why let 'em alone. As to the letters, blame that on the stenographers. And in passing, the personal letters of literary stars are frequently deceiving. A diagram was necessary to read Horace Greeley's script; we tried to read a letter written by Booth Tarkington the other day, and it was hard work; Thackeray's script was bad, and so it goes. The script editor is a combination of proofreader, make-up man, managing editor, special writer and headliner. He is also a stage manager and walking encyclopedia and as patient as Job. He cannot suit every one although he tries very, very hard.

Pertinent Pointers

Be logical.

Do not force a situation.

Please do not try to be funny.

Revising is difficult work. There is not enough of it done.

It is a very easy matter to overwrite.

Be content with writing a picture play script. Do not undertake to stage it.

When writing comedy try and make the editor see and not guess the humor.

It is said that Jeffrey Farnol has refused to ever sell another serial before it is written. He likes to revise, boil down, tear up and start the revision all over again. He is a successful writer.

Read every publication that pertains to moving pictures and study the stories of the releases.

Avoid too many consecutive scenes and do not worry about casting too many scenes. Let the yarn develop a punch.

The Writer's Prayer

And let us conclude with Van Dyke's plea: "Help me to deal very honestly with words and with people, because they are both alive. Show me that, as a river, so in writing, clearness is the best quality and a little more that is pure is worth more than much that is mixed."

WM. LORD WRIGHT.

GAUMONT FEATURE FILMS

The Prince Feature Film Company, of Philadelphia, will henceforth handle the Gaumont state right feature films in part of Eastern Pennsylvania, Southern Jersey, Maryland, District of Columbia and Virginia. American Feature Film Company, of St. Louis, has purchased the Gaumont features, "The White Glove Band," and "The Race for the Millions." The M. & F. Feature Film Co., of Chicago, is making preparations for heavy bookings on the Gaumont hand-colored, two-reel feature, "By Design of Heaven." The Imperial Feature Film Company, of Pittsburgh, will cease buying Gaumont feature films for the time being. Their last Gaumont purchase is "The Race for the Millions." The Gaumont sales department is making arrangements for the handling of its feature output in Western Pennsylvania and West Virginia. The Buckeye Film Company, of Ohio, has had success with its animal feature, "In the Claws of the Leopard."

A MASTERPIECE NOT TO BE RELEASED

A peculiar instance came before picture reviewers during the past week, which is perhaps without parallel in the history of the moving picture in America. A masterpiece from across the seas, from the Itala studios at Torino, Italy, which startled the critics and elicited an abundance of warm admiration for the great character actor, Zaconi, is, we understand, not to be released.

Harry Raver, manager of the American branch of Itala, in his wisdom of action and willingness to abide somewhat by the opinions of others, submitted the picture to the Board of Censors and to representatives of the press, for advice as to the judicial handling of this truly remarkable film. There was a diversity of opinion on the part of those present at the said exhibition, which resulted, evidently, in the overruling of the minority by those of the opinion that the film, though one of the greatest film masterpieces ever brought to this country, in the marvelous quality of its pantomime, was not of a type to be exhibited in the generality of theatres.

The story of this film is a well-written drama, produced in three reels. It is based on the horrors of that dread disease, tuberculosis. The central figure is a retired army surgeon, who contracts the disease through the bite of a tuberculosis infected monkey. In the horror of finding himself hopelessly in the clutches of the malady, and because of his over-anxiety on behalf of his fiancee and sister, he takes strychnine. Every symptom of the disease is shown in the film, and also the terrible spasmodic suffering of death by strychnine.

In the mind of the writer, it is a question whether, even taking into consideration the artistic values of the film, its exhibition in theatres where children and people with nerves at various tensions are frequent visitors, would have been wisdom. On the other hand, two great lessons might have been well taught

COLOR CINEMATOGRAPHY

There seems to be in the air quite a number of devices to produce color Cinematography in the natural colors as outlined by nature. It has been our province to see on the screen several attempts to solve this problem. Kinemacolor, as is well known, requires special films, special sensitizing, and special machinery to obtain its effects. A method of producing colors by the Hochstetter process is very pleasing. The American Colorgraph Co. are producing theirs on a double-coated film, and the results are excellent.

A Russian process which we have recently seen brings very vividly to the eye of the observer beauties of the highest class in color projection. Another process which we will publish in its entirety in the near future is superior to any yet exhibited. It is on a special sensitized film taken with an ordinary camera projected, as also are the last two preceding ones, on an ordinary machine, and any operator that can show ordinary black and white can also show this. These are produced without any tinting or toning after development and certainly show a great revolution in the art

FRAU VAN VINKLE'S CRULLERS
Majestic release March 16th.

HIAWATHA

The picture of Hiawatha and his two friends—Kwasind, the very strong man, and Chibiabos, the sweet singer,—is one of the many unusual scenes in F. E. Moore's all-Indian production of the drama based on Longfellow's poem. Jesse Cornplanter, Hiawatha, is one of the handsomest men ever shown in moving pictures, and can boast almost royal descent, his great-great-grandfather having been the high chief of the Senecas when Washington was president, and was Washington's friend. Young Cornplanter is a mute poet, the expression of his eyes revealing the unspoken yearnings of his nature. While on tour with the Indian players, he has always attracted a great deal of attention and admiration, in fact he is always a real matinee idol. Last summer at York Harbor

HIAWATHA AND HIS TWO FRIENDS, KWASIND AND CHIBIABOS

he and old Nokomis had hosts of visitors before and after the performances.

The Indian whose sinister face is seen as the disturbing mischief-maker, Pau-Puk-Keewis, is a wonderful actor, and in his time he has played many parts. At times he has done the funeral oration over Minnehaha and his rich voice and expressive gestures made the scene very real even though his language was not understood. And that reminds the writer of the Indians' adaptability. No matter what may happen there is always someone who can step into a vacated place and fill it as though he or she had played it for weeks. It is this quality that keeps them from becoming "stagey." Even when playing before the camera they are natural. When asked about this Mr. Moore said, "At times the very frank admiration of the whites seems to be upsetting the poise of the players; when I see signs of this I change the cast and in a few days the offender is a good Indian again. Old Nokomis is the Mrs. Gilbert of the Indians. Under all conditions she gives a good performance, although she resents innovations and does not like rehearsals. She has played her part since 1906, missing very few performances, and she is always in character." Minnehaha, despite her bright smile, does not like to come too close to the white people, and pays little attention to the many compliments she receives.

WHERE IS GEORGE S. BOULARD?

Information is wanted as to the whereabouts of George S. Boulard, who left his home in New York City to join a Motion Picture Company. He is requested to communicate with his aunt who states that on account of sickness of Constance his presence is desired at home.

NOTICE

Stolen from the Special Event Film Mfrs. Company, of 248 West Thirty-fifth street, New York City, one motion picture camera, No. 3, made by the Special Event Film Mfrs., one Carl Zeiss Gena lens, 3/5 50 mm, No. 142,294, number of lens, 137,760, and two magazines. This company will pay a liberal reward for the return of same, and will greatly appreciate any information regarding it.

A FEW WORDS ABOUT FILM MERITS

Thanhouser

"The Idol of the Hour," for release March 14, is a very prettily staged drama in which Marguerite Snow has an opportunity for some of her best work. The part of the shepherd girl is a versatile and difficult role to carry out, and in this film has been interpreted in a very splendid manner by Miss Snow. The film contains plenty of variety and color in scenic effects, and the story is one of intense pathos.

"Babies Prohibited," for March 16, also from the Thanhouser studio, is somewhat far-fetched in one or two particulars. Some of its comedy is good, and plays around the subject of the prohibition of children in the modern New York flat.

Broncho

"The Pride of the South," a three-reel, for release March 19, is a well-staged story of colonial days. This film has a touch of originality to it, which is becoming rare in stories of this order. The above-named story, however, has a good original plot, centering around a love story, which has been most effectively carried out in the picture.

Keystone

"The Man Next Door" and "Love and Pain" on the same reel, for March 17, do not appeal to the writer. The comedy is much too forced, and the farcical nature in which the Keystone comedies are carried out savor too strongly of an imitation of the poorer class of European farce-comedies.

"The Two Widows" and "Fickle Father" have no greater merits than the above.

Kay-Bee

"A Frontier Wife," for March 21, is a drama of considerable merit—a lesson for the wayward woman in the feminine lead, and a splendid example of a manly and forgiving character in the masculine lead.

American

"When a Woman Won't," for March 17, is a comedy-drama, simple and unpretentious in plot, but well staged and acted. The story is, however, chopped off rather abruptly at the finale.

"The Lesson" is a very prettily staged little drama, which reflects much credit on the "Flying A" director for the clever and satisfactory manner in which he has staged a simple story.

Champion

"The Honeymoon Lodger" is very pleasing in production, in fact, the work of the producer plays the largest part in making this story entertaining and possible. It contains some good dramatic situations which have been made a great deal of by the performers.

"Bison 101"

"Indian Blood," stretched over two reels of film, although pleasing in the most part, shows blemishes both in production and photography that is not up to the usual standard of "Bison 101." In this film the dead Indian of a previous scene is frequently resurrected in the following scenes. Slight oversights of this character are liable to overshadow the better qualities of a film.

Eclair

"When He Wants a Dog He Wants a Dog" is a unique little comedy which has been very cleverly worked out, evidently with pasteboard designs and figures. The peculiar manner of its progression, and the whimsical play of the different designs which eventually resolve themselves into the figures of two men, a woman, a baby and a dog, will no doubt prove most entertaining and laughter-provoking.

"Lizards," on the same reel, is a most instructive treatise on the life and haunts of the lizard.

Nestor

"Forcing the Issue" is very good comedy indeed. The action of the piece is convincing, and it is a laugh all through.

"The Mining Expert's Ordeal," as a drama of considerable merit, passes muster. The story is full of action, and has many tense moment which thrill.

Rex

"Was She to Blame?" is another commendable drama, in which the question asked in the title is answered most convincingly in the negative in the development of the story. The husband spends his forces in drinking. The wife driven to desperation walks away and seeks employment to gain a livelihood; a false newspaper report tells of the death of the husband in a mine explosion; the wife marries again; the first husband turns up, but the man of morals wins against the degenerate. The solution is most satisfactory, and can leave no doubt of its righteousness with a clear-minded individual.

Imp

"The Satchel Game" is one of the cleverest comedy-dramas of recent exhibition. The plot is well worked out, the story quite probable, showing how a rube can be roped in by sharks and shorn of his entire bank account in less time almost than it takes to tell it, and is exceedingly funny.

"Billy Wins"—slapstick and improbable. Why not select good stories in which the fun originates in situations and characterizations and not in foolish burlesques or farce-comedy?

Powers

"The Rivals," produced by H. C. Mathews, a past master in the handling of children in stage work, is a rare treat. Played almost entirely by children, the natural charm and childish spontaneity of the action, and the clever manner in which these children have handled the situations of both comedy and childish drama, is most remarkable and delightful. Mattie and Early, the talented little Powers child actors, are in the lead.

"Ice Harvesting on the Hudson," on the same reel, is instructive and interesting.

Kalem

"Parcel Post Johnnie" is indeed original in theme, and one will take the comedy on its merits of situation and action, although there is no question about "Johnnnie" being overweight for parcel post.

Selig

"A Husband Won by Election" is one of the best on the market. It is a comedy-drama full of thrills It has a splendidly worked-out plot, and is altogether most meritorious.

Pathé Fréres

"The Grandpa" showing the wonderful and beautiful fountains in the grounds of the castle, and "The Valley of Lauterbrunnen, Switzerland" are two beautiful bits of outdoor beauty well worth seeing.

Lubin

"Until We Three Meet Again," in three reels, in one of the finest three-reelers of the season. The story is excellent, dignified in its treatment, and full to the brim with human interest and moral example.

Kalem

"Absent-minded Abe" is just a short little skit, but good. The comic situations provided by the writer of the scenario have been taken advantage of to the full, and the complications arising therefrom are truly funny.

"The Open Switch" from Kalem is tense in dramatic situation, and even though the theme may be a hackneyed one, it has been filmed in such a manner as to hold the interest of the audience.

Selig

"Diverging Paths" though good in part is not specially convincing. The story is good, but its interpretation is not without its blemishes.

Biograph

"A Girl's Strategem" savors too strongly of the melodramatic without requiring to be so. There are some most satisfactory touches to this film nevertheless, which carry with them a simplicity and natural charm that is pleasant to see.

JUST A SHABBY DOLL

By VIRGINIA WEST

(Adapted from Thanhouser Release)

"OH, my papa's playin' with a dolly!" laughed the the little nightgowned figure at the library door. The father looked up and smiled, but the far-away look in his eyes did not entirely fade. He held out one hand to the child.

"Where did you get the dolly?" she asked as she climbed upon her father's knee.

He did not speak at once and the child took the doll into her hands. "What a funny dolly!" she said. "She hasn't but one eye and her hair's most gone. And what a dirty dress, papa. Couldn't she have a clean dress? Where did you find her? She doesn't look like my dollies nor the ones in the stores. Do tell me where you got her."

The man allowed the child to babble on for a time. Then he said, "Would you like me to tell you the story of the dolly?"

"Oh, yes, please, papa."

"It's quite a long story."

"All right. I won't go to sleep," said the little girl snuggling closer into her father's arms. "Now begin."

"Well, let me see, where shall I begin?" reflected the man, half to himself.

"At the very beginning," exclaimed the little girl quickly.

"All right. Once upon a time there was a little boy who lived with his papa and mamma in a very poor house, for they didn't have much money. The little boy went to school and the little boy's mamma took care of the house and cooked and made the clothes, and his papa worked on houses and things like that.

"One day the boy's papa came home sick. He had been working on a house that was built in a place that was unhealthful and it made him sick. He went to bed and stayed a long, long time and then, one day, the little boy's mamma told him that his papa had gone away to Heaven and would not come back any more.

"The little boy cried, but he knew that crying wouldn't get them any food and clothing, so he told his mamma that he was going to work. His mamma didn't want him to go and she took him into her arms and cried, but she knew she would have to let him go."

"What was the little boy's name?" asked the little girl suddenly.

"Oh, let me see. I think we'll call him Tommy."

"And what was his mamma's name?" was the second question.

"His mamma's name was—I think it was Mrs. Brown."

The child settled down again, content.

"Well, Tommy went out to look for work, and that evening when he came home he told his mamma, Mrs. Brown, that he was going to be a newsboy. And he was very proud of the fact, too.

"It was not very long after that that Tommy's mamma was taken sick and went away to be with his papa and he was left all alone.

"He felt, Oh, so sad and lonely, he just didn't know what to do at first. But a lady who had lived near his mamma told him she would let him sleep in a tiny little room she had if he could pay a little for it. So he paid fifty cents a week and slept in the lady's room and had a warm supper when he went home in the evening and a dish of porridge in the morning. The lady was kind to him and Tommy often thought of her when he grew up.

"One day, the newsboy was running along with an armful of papers, when he suddenly spied a little girl standing on the corner and crying. She was only a little girl, three years younger than Tommy. She had on a lovely, fine dress and hat. I don't think Tommy ever forgot them, for they were so dainty and sweet. He went up to the little girl and said, "What's the matter, little girl, can I help you?' and the little girl looked up into Tommy's face and—what do you think? She smiled at him and took hold of his hand and said, 'Nice boy, you will take me home. I've lost my way, but I'm not afraid any more.'

"Tommy went along, holding the little girl's hand and feeling all tingly over his whole body. He took the little girl to the number she told him and when they got there they saw a nurse-girl standing on the steps looking just terribly scared. When she saw the little girl she took her by the hand and tried to hurry her into the house. But the little girl pulled away and ran back to Tommy, and before he knew what had happened, she had put her little arms around his neck and kissed him. Then as she ran up the steps of her home she called, 'Come see me, nice boy.' That night Tommy did not wash his face before he went to bed.

"After that Tommy went past the little girl's house every time he could get a chance. Sometimes he didn't see her, but lots and lots of times he did. Whenever she saw him she came out on the steps to speak to him. Many times she asked him to come in but the boy was too shy to go in such a fine house."

The child on the father's knee sat up again.

"What was the little girl's name?" she asked.

"We'll call her Golden-locks, for that's what the little boy called her."

"And what was her mamma's name?"

"She didn't have any mamma."

"And didn't she have any papa either, like the little boy?"

"Yes, she had a papa, but he wasn't home when the newsboy went around so he didn't see him."

"And what was his name?" urged the child.

"His name was Mr. Martin."

"All right. Now, tell me some more," demanded the child.

The father continued: "Christmas came in a few months after the meeting of the boy and girl, and Tommy wondered what he could give her for a present. He looked in all the store windows and tried to find something he thought she would like and that he could afford. At last he saw something he thought was just what he wanted. What do you think it was?"

The little girl looked up with wide, expectant eyes.

"It was this very dolly. Oh, but she was grand then—at least the boy thought so. He went into the store and asked the price. It was twenty cents. It had been thirty but it was so near Christmas that the price had been lowered. The boy didn't know what to do, for that was a lot of money, but finally he said to himself that he must have the doll and he would go without any lunch for a week if necessary.

"When Christmas morning came, Tommy took the dolly to Golden-lock's house. She was at the window looking for him and ran out to meet him. And don't you know, her papa was with her and he let the little girl take him in to see her tree. And she gave him some candy and things. And Oh, didn't she hug that dolly! She said she would keep it forever and ever."

The father sat silent for a time, until the little girl stirred impatiently.

"Well," he continued, "time went on and the boy and the girl grew older. The girl was sent to school and the boy began to realize that she would know things that he didn't, so he began studying by himself, with a little help now and then from the kind lady who rented him a room.

"The little newsboy saved his money just as his mother had told him he should do. When he was thirteen years old he had enough to start a news-stand with magazines and things. And whenever he could find time he would read the magazines and he learned a lot of things. Indeed he did. And the little girl came often to see him now, for she was much bigger and could go out alone.

"When the boy was twenty he knew quite a lot of things and he had saved more money, so he bought out a man's store and he had just the nicest little store in the world, with papers and magazines and pencils and ink and marbles and tops and just lots of nice things. He even had a boy to help him sometimes, and then he could talk to the little girl who wasn't little any more.

"One day when everything was just lovely out of doors Tommy asked Golden-locks if she would go into the

park with him. She said yes and so they went. They sat on a little bench under a big tree and Tommy said, 'Golden-locks, do you love me?' and she said, 'Why, of course. I've always loved you.'

"Then he said, 'Will you marry me when we are a little older?' and she said, 'Why, of course. I always expected to.' And then the boy said, 'Well, I must see your father, for he might not like you to be going with a fellow like me who is only a little storekeeper.'

"So Tommy saw the girl's father, and I am sorry to tell you that the father told him he could not let him marry his daughter.

"Golden-locks cried and told Tommy she would marry him, anyhow, but Tommy said she must wait until he had more money. So he sold his store and went out into the big West.

"It is growing late and the sandman is coming soon, and so I won't tell you all the things that happened to poor Tommy. He was sick and lonely and he lost some of his money and all sorts of things happened. But in about five years he had made a small fortune in a gold mine.

"Then he came back East as fast as he could to find the girl he knew was waiting for him.

"But what do you think happened? When Tommy came to the house where Golden-locks lived there was a great big sign which said the house was for sale. And there wasn't anybody around at all. Then the poor boy just sat down on the steps and—well, anyway, he blew his nose very hard.

"He went to the office of the man whose name was on the sign and asked some questions. He learned that Golden-locks' papa had lost his money soon after Tommy had gone away and two years later he had died. The man did not know where Golden-locks was.

"Well, Tommy had a lot of money and so he had to do something with it. He met some nice young men and they began to invite him around to see them and their sisters and friends. Tommy didn't feel a bit like going to any of the places he was invited, but he always hoped he would see his little golden-haired sweetheart, so he went.

Somebody invited Tommy to a house-party.

"What's a house-party?" asked the very sleepy little girl.

"Oh, a house-party is a party where all the people stay for several days, or maybe for longer."

"And do they eat ice-cream and cake every day?"

"Yes, or something just as nice."

"I'd like to go to a house-party."

"Well, maybe some time. I must finish my story.

"Tommy was in the parlor one day with the other people who were at the party, when a little girl ran into the room and cried, 'Look, mother, what a funny doll my governess has.'

"Then the door opened and Tommy heard someone say, 'I beg your pardon, but the child has something I love very much.' When he heard the voice he turned and there stood Golden-locks before him. They forgot everybody and put their arms right tight around each other.

"Everybody was glad and wanted to know all about it, so they had to tell the whole story."

"And did they get married then?" was the sleepy question.

"Yes indeed they did and lived happy ever after."

The child's head drooped for a moment toward the father's shoulder, then she sat up with a jerk.

"If they loved the dolly so much, where did you get it?" she demanded.

"Why, my love, didn't you guess? I am the little boy."

"And—and—my mamma is the little girl?"

"Yes, indeed. Are you glad?"

"Oh, yes, yes! Come quick and let's tell her you told me."

As the child fell asleep the parents heard her murmur to the ragged doll she held in her arms: "They love you, dolly, and I love you, too. I'll keep you forever and ever."

BY DESIGN OF HEAVEN

(Gaumont Hand-colored)

Reviewed by M. I. MacDonald

How often we are obliged to appeal to the quaint Dutch backgrounds for the picturesqueness of our settings. There is a strange fascination about the Dutch landscape with its old windmill, its fringe of soft-edged trees, and its rosy, white-capped, white-aproned maids, and wide-trousered youths with their wooden shoon. The sombre quaintness of Dutch interiors, too, has a charm, and coupling unique combinations of color and the richness or simplicity of fabric with the picturesque lines of the Dutch figure set against this quiet solidity of background, there is every opportunity for making a beautiful picture.

One of the most charming results of painstaking effort that could be imagined, has been secured in the Gaumont hand-colored release to be soon forthcoming, entitled "By Design of Heaven." The scene of the story is laid among the lace makers of Holland, and the pretty little drama, from the character of its climax, or near-climax, might almost be termed "The Miracle." The development of the story, and the impersonation of the different characters is most delightful. There is the charm of the simple life, the impetuous touches of youthful passion, and the struggle against odds, to obtain the heart's desire; there are the softer touches of experienced age, and there is a toothsome ripple of comedy as well as the passing tear. The picture as exhibited to the press, we may say, is little short of perfect. To view it is to fancy oneself transported for a brief space to quaint old Holland.

As the story turns, Yolande, the pretty little lace maker, is in love with a straight and steadfast youth of the town. Her father, a good-natured soul, gives his sanction to a betrothal of the two young people. The father of the young man, on the contrary, agrees to consent to their union on one condition only, that as he is giving to his son the sum of 5,000 florins, Yolande's father do the same by her.

It is with much sorrow that this message is received by both Yolande and her father, because of the inability of the fond parent to comply with the conditions upon which is daughter's happiness depends. Just at this time, however, an opportunity comes into the life of the maiden, by which she may, with the aid of heaven, secure the dowry which her father is unable to give her. The Queen of Holland has offered a prize of 5,000 florins, to be paid from her own private purse, for the most beautiful and original design of lace made by one of the lace workers of Holland. Yolande determines to try her utmost to win the prize, and labors faithfully to secure a design which is original and at the same time beautiful. Disheartened and dissatisfied with the results of her labors, she decides to appeal to the patron saint for help, and at the first opportunity wends her way to the church and prays for the accomplishment of her desire.

That night a miracle takes place, by dint of which Yolande is aided in her mission. Awakening in the night she sees outlined on the center panel of her bedroom window a most beautiful design of lace, such as she has never seen before. Arising from her bed with all speed, lest the vision vanish ere she has time to reproduce it, she quickly and deftly copies it off.

Speaking not a word to anyone of the wondrous miracle, she works night and day until the beautiful lace bit is finished. And so great is her delight when the announcement that she has won the prize reaches her ears, that she swoons. Yolande had worked very hard, but each stitch was weaving the web of her happiness, and the pretty little drama ends with a wealth of joy that does the heart good to look upon.

Here is a picture that the heart, and the eye, and the soul drink in, as a refreshing draught, because it is beautiful, and pure, and good.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

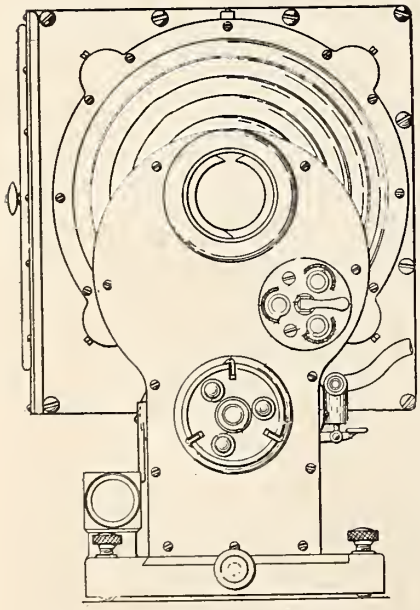
An interesting and important decision has been rendered by Judge Ray, of the United States District Court, Southern District of New York, in the case of the Waltham Watch Company vs. Keene, in which the watch company alleged infringement of certain Letters Patent owned by it by reason of the violation of a certain so-called license agreement or restriction as to the resale of watch movements and which sought to fix the price at which such movements should be sold by dealers.

Referring to the fact that the patent law gives a patentee the sole and exclusive right to vend the article covered by the patent, the learned judge remarks:

"It does **not** seem to me that the patent statutes goes beyond this, as to vending, and confers on the patentee, when he exercises the right to vend and does vend, that is, sell, the right to attach to the article in the hands of subsequent purchasers a limitation that it must be sold for a price fixed by the patentee or his assignee.

"I am unable to draw any distinction between the extent of the rights which the copyright law gives to the owner of a copyright and the extent of the rights which the patent law gives to the owner of a patent **so far as sales are concerned.** Each is given the sole and exclusive right to vend."

Thus following the trend of recent decisions of the Supreme Court of the United States, that where a patented article is sold and the patentee by such sale receives his full consideration or compensation or tribute for his invention, it was held in the present case that a subsequent sale at a price less than that fixed by the "contract of sale" accompanying the article is not an infringement of the Letters Patent thereon.



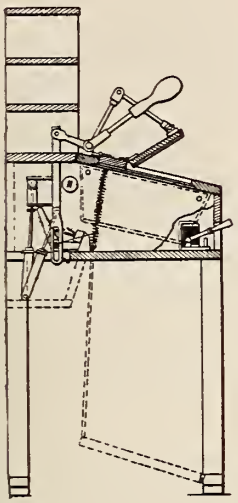
The development of the art of color photography has been long and tedious, although especially fascinating, and every contribution thereto is of interest. Hence we note the issue of Letters Patent No. 1,051,591 to William C. Huebner, of Buffalo, N. Y., for **a camera for** photographing colors directly from the object by one or several exposures for each color, either upon different portions of the same negative or upon separate negatives. The illustration represents a front elevation of the camera which, in its most complete form, comprises the following mechanisms: Shutters having an actuating mechanism which can be adjusted to regulate the duration of each exposure. An iris diaphragm having a controlling mechanism which can be adjusted to regulate the opening of the diaphragm for each exposure. A multi-color filter comprising a suitable number of individual color filters, usually three, mounted in such manner that by a rotary adjustment of the filter frame the individual color filters are brought in line with the optical axis and are held in that position during the exposure. A fractional screen having its area composed of minute transparent and opaque units, arranged in groups or sets corresponding as to the number of units with the number of colors and distributed around a common center in such a manner that by a rotary adjustment the screen can be turned from one position corresponding with the position of one group or set of units to another position corresponding with the position of another set of units, thus exposing in each position of the screen only those portions of the sensitized surface which lie opposite transparent units and protecting the remaining portions of the sensitized surface which are covered by opaque screen units. A holder for the sensitized plate or surface which may be movable toward and from the screen in order to prevent the sensitized surface from being scratched or marred by the rotation of the screen. Automatic mechanism for moving the different movable parts of the camera to the position for exposure in the proper order or sequence and holding them in the adjusted position during the exposure. The patent is assigned to the Huebner-Bleistein Patents Company, of Buffalo, N. Y.

In spite of the amount of "wind" contributed by inventors and their attorneys, the entire Patent Office force of 939 persons, collectively and individually, constantly clamor for more air and breathing space, but apparently without avail insofar as airigate Congress is concerned. The available space in the present antiquated quarters is totally inadequate—"quarters" in fact being an appropriate designation in that the area is only about one-fourth of that requisite for the proper transaction of business—the examining corps particularly being "quartered" like herrings in sardine boxes.

Ralph E. Rorabeck, of Lavina, Montana, is the recipient of Patent No. 1,051,518, which relates to Film-Drying Racks, and the object thereof is the provision of a rack in which a plurality of films of different sizes may be supported at the same time. The device consists of a frame comprising a lower bar, an upper bar, and end bars, spaced parallel bars mounted in said frame between the said end bars, clamping means secured on the said lower bars between said parallel bars the said parallel bars being formed with longitudinal grooves therein, clamping members slidably mounted in said grooves, said clamping members comprising two sections hingedly connected together, means for securing one end of the film between said sections, and means for holding said clamps in adjusted position.

Supreme Court of the United States has recently decided that the common law **copyright** of the owner of an unprinted and unpublished play is not lost by performing it publicly on the stage and that even the public performance in England of an unprinted and unpublished play by English actors will not deprive the owners of their common law right in the United States to protection against the unauthorized performance of a copyrighted adaptation substantially identical with the original play. although in England, by statute, the first public performance of a

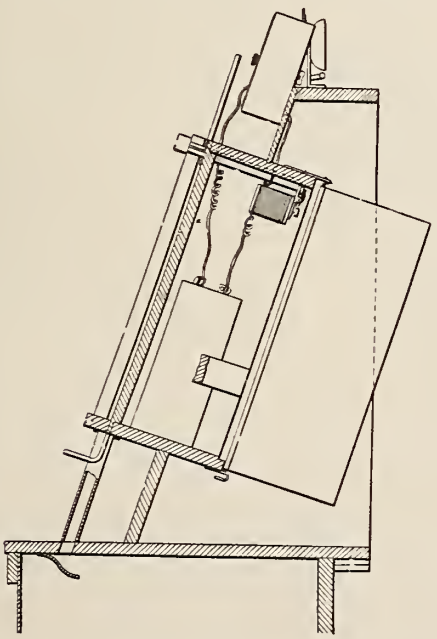
play is deemed equivalent to a publication—destroying all common law rights thereto. (Am. Law Review, Vol. 47, No. 1.)



Another patent of interest relating to photographic printing is that issued to Nelson De Clark, of Jersey City, N. J., No. 1,051,700, the object of which is to provide a stand-machine in which the sensitized paper is exposed to the light of electric lamps for certain periods, the time of exposure being automatically regulated and certain signal lights being provided to indicate the length of time which the print has been exposed when the printing lights are shut off. The inventor claims the combination with a box mounted on legs and having troughs at each side, of a top with openings, a lid for one of the openings, means for closing the lid, an electric circuit, a switch in the circuit, a treadle adapted to close the lid and the switch, a movable box with lights, a scale, an indicator adapted to be moved around the scale and carry a contact point in the circuit, a movable finger adapted to engage the contact and also in the circuit, an electromagnet adapted to release the finger when the treadle is operated, an electromagnet energized when the finger makes contact, clockwork operating the finger, a pulley operated by the armature of the last electromagnet to return in the finger to its starting point, means for cutting out the lights when the contact is made, a numbering stamp automatically operated when the lid is closed, and a roller for inking stamp when the lid opens.

"The patent owner, like the owner of any other property. cannot be compelled to part with his own except on inducements to his liking."

Victor Talking Machine Co. v. The Fair, 123 Fed. 424.



In these days wherein "efficiency" is the great desideratum, and the saving of time and exertion count for much in every art, substantially automatic printing from negatives ought to be a subject of general interest. Hence we note Patent No 1,051,691, to Otto C. Courtright and Albert D. Mika, of Fort Madison, Iowa, which has reference to improvements in photo-printing machines, the object being to provide a machine which shall be entirely automatic in all operations except the placing of the negative in position and the placing of the paper thereon, the invention providing for the accurate timing of the printing, the automatic removal of the exposed paper and means for notifying the operator when a predetermined number of prints have been made. The novelty consists in a photo-printing machine, of normally closed means adapted to be opened to expose sensitized material, a presser board, a latch member carried by the presser board, oprating mechanism for the normally closed means having a member in the path of the latch member responsive to the movement of the latter to the latched position for opening the normally closed means, another latch member for holding the first named latch member in the latched position, electromagnetic means for releasing the latch, and a time mechanism for causing the energization of the electromagnetic means at the expiration of a predetermined time limit.

"Law's Delay." Cain's Guilt of Murder has just been established by the New York Court of Appeals, in People vs. Cain, 99 Northwestern Reporter 566.

We shall be pleased to answer pertinent questions pro pounded by readers of the Moving Picture News.

Geo. Wm. Miath

(Full copies of any of the above forwarded for ten cents each. Order by number.)

I. A. T. S. E. LOCAL 35 MEMBERS TO HOLD BALL MARCH 23d

The International Alliance of Theatrical Stage Employees, Local 35, of Greater New York, which consists of theatrical electricians, calcium and moving picture operators, will hold its second annual ball on Sunday evening, March 23d, at the New Amsterdam Opera House. The committee of arrangements has announced the attendance of a number of stars from the differene attractions now gracing the boards of tis city, and from all accounts it will be one of the largest attended balls ever given. Miss Mary Pickford, of "The Good Little Devil" company, is a star both of the drama and moving picture world, will lead the grand march, and from present indications the sale of tickets will tax the capacity of the hall.

THE NEW FILM ACTOR
Great Northern release March 21st.

MAKING POSTERS THAT PULL BUSINESS

By John B. Clymer, Manager Sales and Advertising, Gaumont Company

"You won't have to send the subject for screen examination. We've seen the 'paper.' A subject that inspires such posters speaks for itself—in four colors plus brain gray." This was a letter written by a feature film company. It signifies the importance of posters.

There are many forests and oceans of ink used every year in the making of lithographs for motion pictures, which lithographs are not worthy of the presses. They mean nothing. or if they do mean anything, this meaning is so skilfully obscured that their message might well have been the enigma of the Sphinx in point of insolubility.

From a journalist's viewpoint, a poster is similar in duty to a newspaper headline. The whole story or its main point should be there. It should be comprehensive. Of course, there is a possibility that lithographs are meant to be enigmatical and designed to arouse the innocent bystander to such a degree of curiosity that he simply cannot resist walking to the cashier's office and going inside to find out what it really all means. It is the writer's thought that if subjects are good enough to show to millions of people, that these subjects should be so rich as to suggest at least one good poster and that it should really mean something.

The use of text at the bottom of the poster much helps in explaining the import of the attitudes of the characters. Indeed, the use of this text with well conceived and well executed art effects can impart the gist of the whole story and convey it so strikingly and significantly that the spectator becomes more or less interested in seeing the film.

The use of detail is as important in making poster sketches as in the production of dramatic scenes and David Belasco effects can be obtained without hard straining. To illustrate: there was the subject "When Her Love Grew Cold." To one side of the poster is a garden of rank vegetation. A sign "Widow's Weeds," indicates the condition of the woman who stands reading a note. In the right foreground is a Cupid standing on a cake of ice. Cupid is warmly bundled up with furs, mittens, etc., and looks as though an oil stove would not come amiss.

It may be asserted that motion picture audiences are of crude intelligence and that they cannot recognize good posters from bad and that to their eyes a soap advertisement has as much value as a Murillo. The writer, however, is not so prone to take this negative view of the intellectuality of the masses of American people. He believes that though they can not always appreciate the technique of the poster and are not able to tell themselves or others just how or why it is magnetic to their nickels or dimes, yet they can feel that it has "appealed" to them.

There is probably no better way of getting your conceived fluid thought on the brush of the artist than by sitting at his side, looking him between the eyes and talking the subject to him. This is the method of Mr. H. Z. Levine of the Solax Company. The writer, however, largely depends upon presenting to the artist two or more pictures. One is the photograph of nimble words which graphically, specifically draw the curves and angles of his mental image. The others are still pictures of the subject which give the artist ideas as to the real expressions of real faces, not hackneyed, hand-made creations of feature fancy in its dotage.

To illustrate the progress of poster principles and ideals, it is now conceived by George J. Cooke, President of the Metro Lithograph Company, to create a Service Department, which Service Department would co-operate with the poster designer in suggesting ideas for the poster accentuating the essence, the spirit and the life of the subject. Such a department would be of value.

It is in the feature film business particularly that posters pull business. It is hazardous to ship prints across a continent, and it is much more desirable to market the prints on the selling strength of the lithographs. Lithographs, therefore, have a three-fold mission. They should help to sell the prints to the state rights buyer; help to rent the subject to the exhibitor, help the exhibitor to fill his house. It is certain that a good feature can be damned by its paper and that a mediocre feature can be saved by its paper. Therefore, when a good feature is provided with excellent paper, somebody will have to buy an additional cash register.

There is a disparity in opinion as to the comparative advantages or disadvantages of having a few or many figures. The writer in this tends to be governed by his subject, leaning, more or less, to his bias for a few figures. His theory is that one, two or three figures will be of the size to give force—that the presence of many figures will blur the impression on the spectators' eyes.

In the matter of features, the writer believes the three sheet is most important, there being more of these used than of sixes. Consequently he uses his strongest scene, if consistent with the requirements of cubic surface, on the three sheet. Six sheets are the best adapted for ensemble scenes and one sheet for symbolizations.

It was said of a Bible character of ill-fame, that it would have been better had he hung a millstone about his neck and had jumped into watery depths. It is hoped that designers of motion picture posters will find the load of meaningless stereotyped men, women and things on the lithographer's stone to gradually grow less of a weight around his perfectly good neck.

A new moving picture theatre will open for business at Falls Creek, Pa., Saturday, March the 15th, under the management of J. W. Stone. The new theatre will have a seating capacity of 275 and will use vaudeville, illustrated songs and Feature Films.

Kathleen Kerrigan, sister of Jack Kerrigan, leading man of the American Film Manufacturing Company, who is playing in "Everywoman," relates an interesting encounter in a department store in Galveston, Texas, where Miss Kerrigan is playing. She observed an open-faced locket suspended about the neck of a pretty young woman buying merchandise.

"Whose picture is that?" Miss Kerrigan ventured.

"That's my sweetheart," replied the young woman without hesitation.

"Indeed," replied Miss Kerrigan. "I also am in love with him."

For an instant hostilities impended. The young woman straightened up. And then Miss Kerrigan added sweetly, "For he's my brother, you know." The result was a visit at the young woman's home and the topic of conversation you can easily imagine.

BATTLE OF BULL RUN (3 Reels)
101 Bison released March 18th.

Manufacturers' Synopses of Films

GAUMONT

THE LURE OF THE LORELEI (March 25).—Delilah, an adventuress of the time of Louis XVI, is a much-sought woman. To one of her receptions comes Raoul Champlain, a cavalry officer, who is soothed by the sensuous song of the siren. He has no objection to making a little love to her. She reciprocates. He shows her a letter from his mother which inhibits his remaining with her. It reads "Everything is in readiness for your wedding. Your betrothed and I are equally impatient to see you." "Thou shalt have no other goddesses before Me," says Delilah.

Her charm is so potent that when the officer does go to his home to be married, he is gloomy and distraught, and at the moment of the tying of the connubial knot, he flouts the bride-elect and refuses to go on with the ceremony. The unfortunate girl pines under the woe of a woman who has loved not wisely but too well. Her health fails.

The bewitched officer returns to Paris and enters his charmer's house. Then comes the harsh note in the Lorelei's song. He finds her returning the caresses of another man. There is a duel in which Champlain is wounded. Meanwhile in the country, his mother has in vain attempted to stem the tide of the life of his fiancee that ebbed under the sorrow.

Champlain, his wound nearly healed, seeks to atone for his cruelty. He writes to his mother: "Madly did I act and now I suffer for it. I want to do all I can to repair the evil I have wrought. I am returning to ask forgiveness." He follows the letter before he could have had time to receive an answer. All is silent and still on the maternal threshold. There is none to greet him. As he stands by the window looking out upon the snow under the sullen wintry sky, he hears solemn funeral bells tolling in the tower. A few moments later, passes a black shrouded bier. By its side his mother walks weeping. The dead face ont he bier was that of his fiancee whose heart he had crushed.

Months pass and the mother is living with her son in Paris. The hours grow late and he has not come home. She finds a letter from Delilah, with whom Champlain had become reconciled. It reads: "Well do I see that you love me not. To refuse to buy me the jewel for which I so much long is heartless, particularly as you control the regiment's finances. Bring it to-morrow.

The mother realizes that this is the last step in her son's degradation. She goes to the apartments of Delilah, whom she finds in the center of many admirers. In her black-gowned figure, with its black veil, the mother is a forbidding figure amid the scenes of revelry. At her beckoning, Delilah follows her into a room where they may be alone. There the mother begs and implores that Delilah give up her son, that Delilah no longer hypnotize him into deeds unworthy of him and of his name. The adventuress laughs and tells the mother to be gone. A dagger flashes in the outraged parent's hand.

The body of the adventuress is found a few moments later. The mother appears before the startled company. She says, "She killed the manliness in my son. She killed his fiancee She has killed my ambitions and my hopes. It is an eye for an eye, a tooth for a tooth. I am her executioner."

HYPNOTIZING HANNAH (March 27).—Tiny Tim Buctoo had been to the circus and what he has seen so possesses his young mind that when he goes home and to bed he dreams his young head off. In one of the side shows he had seen a hypnotist go through his mesmeric magic, and Tiny Tim, therefore, on the next day decides that next to being a white wing, an organ grinder or the driver of a hearse, he would rather be a hypnotist.

Even hypnotists require practice, and Tiny Tim waves his fingers in front of the cat and the goldfish, but strangely reticent, they refuse to become "hypt." Tim is in despair till he remembers that there is a cook to experiment upon. His hypnotizing also may come to a practical turn and he may be able to hypnotize her out of a plum tart or some "subway jam," he thinks. The cook is a large person with enough complexion to last her a lifetime. Tiny Tim is successful in hypnotizing her, and decides that cooks sometimes have more intelligence that goldfish. He persuades Julia that she is respectively and consecutively a Spanish omelet, a mustard sardine, a mashed potato and a spaghetti.

It is a blithesome afternoon, yea verily, yes, indeed, and all ends happily. No one gets married, no one dies and no one gets a fortune from a rich aunt.

EDISON

MOTHER'S LAZY BOY (March 19).—This is the story of Ben, mama's spoiled child, who grows up to be a lazy boy and poses as a great student to get out of doing hard work that might fall to his share.

His hard-working father often tries to correct his lazy habit, but mother will not allow her darling boy to be abused and invariably shields him until he becomes the personification of laziness.

One day a pretty girl and her widowed mother moved into the neighborhood. Ben becomes smitten with the girl and waits on her and her mother hand and foot. He helps them clean house, wash dishes, carry in coal, in fact he works like a horse, but at home he refuses to raise a finger to help his mother and sister, who are hard workers.

Being anxious to ascertain where Ben spends his afternoons his father follows him to the widow's house and is astounded to see how useful the boy can make himself, as well as agreeable. The young lady's sweetheart calls on her and, thinking Ben a chore boy, tips him for a service. This is an affront to Ben who flies into a rage and gives a grand display of ungovernable temper. The widow and her daughter become thoroughly disgusted with him and forbid him the house.

Returning home his father refuses to be fooled any longer by the boy's pretended studying, lectures him severely and makes him realize his duty to his hard-working parents. Ben having learned his little lesson, turns over a new leaf to prove himself worthy of becoming a useful citizen.

THE DEAN'S DAUGHTER (March 21).—The Rt. Rev. William Wells, Dean of Crosswell, has two daughters. Bess, the younger, a spoiled child, has pretty much her own way in everything. Louise, the elder, is her father's right hand, mistress of the house and general manager. Bess wants to go to London to study art under a well-known master. Her talent as a painter, if she has any at all, is only passable.

Louise, who really has the gift, sometimes gives these two or three touches to Bessie's work that make them possible. One of these sketches that is really more the work of Louise than Bess decides the dean to consent to Bessie's wishes, and the same sketch influences Harry Vane, the London artist, to accept Bessie as a pupil.

This artist is successful and has many pupils. He has a gentle, caressing way of treating the girls and Bessie, who is very much taken with him from the start, being young and impressionable, mistakes his manner and thinks that he is in love with her. This not being the case, and Vane, seeing how matters stand, tells her that she has no talent and that she is wasting her time at his school. This is such a shock to Bessie that she breaks down and returns home in a hurry.

When Louise hears her sister's story she believes that Vane has been trifling with her affections and she deliberately sets to work to avenge her. She goes to London and is admitted as a pupil to the school, under another name, and leads Vane on to fall in love with her. Her efforts meet with success. He shows her his masterpiece, tells her his hopes and ambitions and proposes. This is the chance she has been waiting for. She tells him who she is, accuses him of wronging her sister, and cuts his masterpiece to shreds with the palette knife, leaving him dumb with horror for he really loves her.

Poor Louise is full of remorse and self-accusation when she returns home and finds that Bessie has quite recovered, in fact, has forgotten all about the artist. Louise has to admit to herself that she loves Vane, but now that she has treated him so badly, it is hopeless. However, Bess, for once in her life, thinks seriously of others rather than herself, and takes in the situation. She writes to Vane and asks him to come and see them, and, when he arrives, Louise and he are left alone to explain away all difficulties.

ESSANAY

FINNEGAN (March 19).—Patrick Finnegan, a worthless sort, tired of being bossed by his wife, goes to New York and gets a job on the police force. Deacon Sweet, from the same village, is accused of flirting by his wife. He also goes to New York. Finnegan pawns his civilian clothes to pay room rent. Deacon Sweet pawns his minister's garb, and buys Finnegan's old suit. A few days later, Deacon Sweet is arrested by Finnegan for flirting. Mrs. Finnegan arrives at the police station and creates a scene by mistaking Deacon Sweet for her husband. Mrs. Sweet, jealous, starts a fight with Mrs. Finnegan. Everybody fights. It ends happily, however, when the real Finnegan enters and embraces his wife. This is a corking good comedy of errors.

KINEMACOLOR

RAMBLES IN PARIS.—The film opens with views of the Jardin d'Acclimatation, where swans and other water fowl, antelopes and springboks are to be seen.

A visit to Lunar Park, the great fun-city, follows. Here some excellent views are obtained of the popular amusements, such as the "Witching Waves" and the "Air Blast."

A number of the great parks are next visited, including the Parc Monceau and the Parc St. Cloud. Here are beautiful flower-beds, wide gravel walks and ornamental trees. Another notable and truly continental feature is the large number of statues which are to be seen on every hand. The goldfish in the lake make a pretty picture.

The film concludes with views of the park at Versailles. These photographs were taken on "fountain day,"-when immense crowds congregate to watch the beautiful fountains playing in the park.

A MOTHER'S SPIRIT.—The joyous spirit of Christmas pervades the house where Mr. and Mrs. Ormsby have collected toys for their two little children. A week before Christmas the mother sickens and dies. The father, wrapped in his grief, forgets the children and wraps himself up in his sorrow. The night before Christmas the neglected children slip from bed and hang up their stockings as usual, sure that if papa has forgotten them Santa Claus has not.

During the night the spirit of the mother returns; she sees her babies asleep and noiselessly gets the toys from their hiding-place and fills the stockings, gliding about unseen. Upon the book her husband has left on the table she leaves a red rose, her favorite flower, with which in life he always kept her supplied. Her mission accomplished, she vanishes.

On Christmas morning the children rush for their stockings; the astonished father questions the servants, but they deny having filled the stockings. Then he sees the rose, and knows the spirit of his beloved wife has come back to teach him a lesson. He throws aside his selfish grief and makes the Christmas a happy one for his babies, knowing full well the joy of his conduct will cause the "Christmas Spirit."

The vision of the mother is most wonderfully shown. Through her gauzy draperies as she wends her silent way about the house at midnight, can be seen the objects in the room as she glides by. The illusion is perfect.

AMERICAN

CUPID NEVER AGES (March 24).—Ben Johnson, widower, an old and feeble man, had a pretty daughter, Mabel. The old family friend, Mrs. Ralston, had a son on whom she simply doted, hig, handsome John Ralston.

Mabel took her aged father to walk in the park and at the same time Mrs. Ralston went out for a stroll under the espionage of her big son. They met, and while the young couple spooned, the old could fall asleep with heads together.

A day came when the young pair were married, leaving aching hearts hehind them. And then, one day, old Ben Johnson buttoned up his coat and set forth for the widow's home. It took him five minutes to make her understand just how lonesome he was—then another marriage was performed and a great surprise awaited the honeymooning young couple.

LONESOME JOE (March 27).—An old sailor sat on the heach and basked in the sun. His young acquaintance, Bob Raleigh, came and sat beside him. The old man ruminated, fell into a retrospective mood, and told Bob the tragedy of his life.

As a young fisherman, a party of city folks came to visit him at his cahin one day. He fell in love with Mahel, but, of course, her parents refused to consider such a match. They took her away and two hearts grieved in silence. And then Mabel, growing thinner each day, took to her hed. In delirium she called for him. The parents, roused to the hope of saving her, sent for him. He came, in a daze, too late, and she died in his arms calling his name.

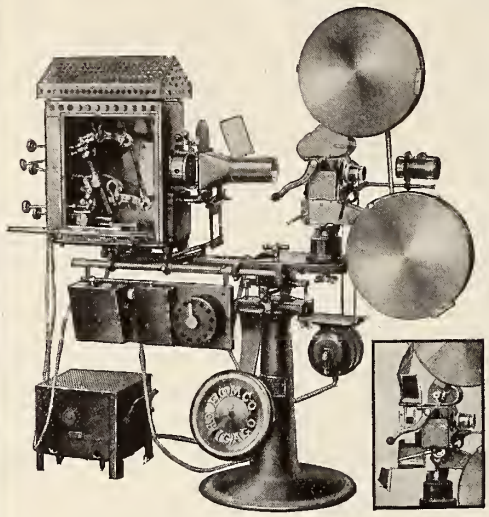
Back to the shore went the young man, going through life with the hope of meeting her again, hasking in the sun, dreaming of the day when he should he called to her side in the greater hereafter.

LUBIN

HEROES ONE AND ALL (March 29).—Jane Smiley has two sweethearts, Jim Dorsey, a husky young policeman, and Jack Barhour, a young fireman. Every day on the way to work she passes first Jim and then Jack. Both men think they stand first in her affections, but Jane is simply leading them on for amusement. She works at the main board in the central telephone office, and one day has a row with a stenographer in the factory office of Fred Jackson. Fred in exasperation takes the 'phone from his stenographer to call down central, but changes his mind when he hears what a sweet voice Jane has. The conversation results in an introduction to Jane, the manager of the 'phone company being an old friend. Much to the chagrin of Jim and Jack, Fred gets ahead famously with Jane and finally asks her to marry him. She hesitates, not being sure of her love. Fred works late one afternoon and lets his employees go home early. A crook has sized up the situation and takes that afternoon as his time to call on an errand of burglary. On the dark stairs he lights his lamp and the match is dropped into some waste. He enters and surprises Fred after locking the door. In the struggle that follows the telephone is knocked over and Jane, who is just leaving, seeing his call, goes back to the plugs and listens at his wire. She hears the struggle, and Fred's life threatened as he is tied and gagged. Then she knows that she loves him, and frantically she plugs the police station. The officer in charge sends out a few men, one of whom is Jim, to go to Fred's assistance. Meanwhile the stairway is ablaze and smoke curls in under the office door. Jane, listening at the other end, hears the burglar's frightened cry of "fire!" as he opens the door and is forced back hy the smoke and heat from the hurning stairway. Crazed with fear she plugs the fire house and Jack, with the engine, starts out for the factory. The hurglar loses his head and is starting for the other door when Fred gets his attention. He unties and ungags Fred and they try for the window. The police meanwhile have found it impossible to get into the building, the lower floor being a regular furnace, and seeing Fred at the window, they shout not to jump as it would mean sure death. The fire is getting into the room, so they dash for the next room and close the door after them. The firemen arrive and begin operations. The two men are forced from that room and have to jimmy the door of the room opposite. The office is now consumed with flames and the hurning 'phone gives its message to Jane, who is carried out fainting. The firemen get up to the office window, but are forced back. The men are now in the hall, but cannot make the rear stairway, that also being in flames, so they burst into the first door they come to which is a storage room with a heavily screened window. Upon this window the burglar commences work and finally cuts the screen through. Fred smashes the glass which is seen by Jim as he rounds the corner of the building. Word is sent to the firemen, but meanwhile he raises a ladder he finds there in order to go to Fred's assistance. Jane arrives and is held hack hy the fire lines. Jim and Jack get to the window and Fred commands them to take out the burglar first. The burglar is taken fainting down the ladder. Fred falls exhausted back into the flames and is rescued hy Jim and taken down by Jack. Upon his recovery, Fred sends the hurglar on the right path and finds that Jane has made up her mind in his favor. The night the engagement ring goes on her finger, Jim and Jack call, but seeing the situation from the window outside, decide to "beat it" and leave the lovers to their own happiness.

To Theatre Owners

DO YOU READ ADVERTISEMENTS—YOU KNOW—DON'T YOU. WE ADVERTISE ONLY TO IMPRESS YOU—THE BUYER—



HERE IS FOOD FOR THOUGHT

The Finest Theatres of America, England, Scotland, Australia and Cuba **use the Motiograph Machine.** Is it not a well known fact that these large Companies operating several theatres, in circuit, employ only such instruments (human and mechanical) as assure positive success. **THEY TAKE NO CHANCES**—THEY KNOW — BY EXPERIENCE.

AND **HERE ARE SOME FACTS.**

The Motiograph Machine is built in one factory—its own. It is built **only** of the best material money will buy. It is built under the direct supervision of the officers of the Company. **It is not** an assembled product of many factories.

The Motiograph Machine leads always in improvements. No expense is spared in keeping far ahead of the times.

The Motor Drive Motiograph is ten years ahead of all others.

MAKE YOUR OWN COMPARISON—Don't take our word for it. We will send you proof. Also our latest catalog.

IF YOUR DEALER "KNOCKS"—THERE'S A REASON —WRITE US DIRECT—WE WILL TELL YOU WHY.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Factory and Office

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

URBAN-ECLIPSE—GEORGE KLEINE

AN INNOCENT OFFENDER (March 19).—James, the faithful butler of Mr. Howard, is filing some valuable papers entrusted to his care, when he is suddenly called out of the room. Upon his return shortly afterwards, he discovers to his consternation that the papers have disappeared from the table and are nowhere to he found. Later Mr. Howard, when informed of the matter, accuses the butler, but agrees to employ a detective on the case. The latter immediately makes a thorough search of the house, but without results. About to give up in disgust, he suddenly discovers little George Howard's rocking-horse with its mouth filled with paper. He recalls that a short time ago while speaking with Mr. Howard he saw little George stuff papers into the mouth of the horse, and quickly the whole matter becomes clear to him. Seizing the toy, the detective carries it to his employer, and sure enough, inside they find the lost documents. To verify the clue, they leave the rocking-horse in the room and

then hiding behind the curtain and sending for the little boy, they secretly watch him as he repeats the trick. It is perfectly evident now who the real culprit is, and it is not long before the faithful James is restored to his old position of trust in the household.

CINES—GEORGE KLEINE

WHO'S CHAMPION NOW? (March 18).—Bloomer claims to be a great wrestler, and boasts to his friends in a cafe that he can throw any man in the world. At their suggestion, he so annoys a champion wrestler sitting at a nearby table, that to preserve his dignity, the huge fellow is forced to accept a challenge. Bloomer then goes into training and soon develops so much muscle, that his trainer proves no match for him and he is therefore compelled to exhaust his surplus energy in pulling down buildings and other such strenuous pastimes. When the day for the match arrives, little Bloomer, followed by the huge champion, enters the ring amidst the excitement and applause of the crowd. After toying with his opponent for a while, Bloomer finally gets down to business, and, to the great astonishment of all, assembled succeeds in rolling the heavyweight upon his back. Bloomer is now acclaimed as the undisputed champion.

On the same reel:

THEIR COUNTRY RELATIONS.—At the invitation of their Uncle Henry, Arthur Martin and his wife, fresh from the farm, arrive in town for a visit, and for the first time get a taste of city life. Realizations are often quite different from anticipations. At a reception given in their honor, they are shocked at the stories that are told, and the card games prove a frightful bore. The climax is reached when Arthur observes a young stranger paying too close attention to Mrs. Martin. They soon take their leave and hasten back to the farm.

RELIANCE

THE VENGEANCE OF HEAVEN (2 reels) (March 19).—Carl Dian, engaged to pretty Anne Halliday, deserts her almost on the eve of their wedding to run away with Grace, the village belle. This blow breaks the girl's heart and she dies, leaving her aged father vowing that before he, too, is taken, he will avenge his daughter's death.

He takes his revolver and follows Carl into the woods. He fires at the young man and the bullet whizzes by, just over Carl's head. It lodges in a tree hardly five feet away. The exertion is too much for the old man and he dies.

Some time later, Carl, as landlord of some poor cottages, is about to eject a tenant who is unable to pay. This man has an ailing wife, and, for her sake, pleads with Carl. Carl refuses—angry words follow—which are overheard by the servants and the tenant is ejected from Carl's house.

Carl, while walking through his woods, axe in hand, decides to cut down an old tree. But the bark is tough and does not yield to his axe. He places a stick of dynamite in the trunk and the explosion fires the bullet in the tree straight to Carl's heart—the target it was aimed at so long ago by the old man.

Carl's body is found and the poor tenant arrested on suspicion. But a lawyer from New York, working on the ground of the supposed crime, discovers what really happened. He arranges a demonstration, and, before judge and jury and townspeople, he enacts again the tragedy of the exploded tree with its hidden bullet, showing how the vengeance of Heaven was satisfied at last.

This, of course, clears the poor man, who is given a chance in life and his wife started on the road to recovery.

THE GRAFTERS (March 22).—John Hascom, contractor, shows worry and dejection over the condition of his business. A checking of the yearly reports, prepared by his attractive bookkeeper, shows an alarming condition of affairs and Hascom sees no prospect of his dearest wish being consummated.

Alva Bennet, the bookkeeper, occupies a closer place in her employer's mind than that of mere business aid. John has hoped that a good business year will place his finances in a position where he may change his office assistant to his life partner, but his books show such an alarming shortage that John is forced to curb his love declaration to Alva and wait for better times.

Miss Bennet is fully aware of the badly concealed love of her employer and suffers as keenly as he. She has hoped for his declaration and sees that only financial matters are keeping them apart. She tries to cheer him up to fresh efforts in his business, but the man seems to have lost his grip.

Alva shows him an advertisement in the daily paper for a large contract for street work and asks him why he does not bid. John tells her that only political friends of the administration will be considered. Alva, not convinced, persuades him to file a bid anyway and she succeeds in getting him to figure on the work and prepare his bid, which must be filed before three o'clock that day. She works feverishly to finish the typewritten work and get it down to the City Hall in time for the closing of the bids. John smiles at her enthusiasm and knows it is all in vain; he is outside the ring and his bid will never be considered. He leaves the office to attend to outside business and Alva rushes to complete her hastily prepared bid. She sends it by the office boy, who arrives at the City Hall with Alva's sealed document. The clock points to 2:30 o'clock and the boy is refused the filing of his bid. He is told by the clerk that all bids have been received and opened and the contract awarded.

The boy goes back and tells Alva that she is too late. The loyal girl sees the advertised time is not yet up and determines to fight for a fair chance. She rushes to the City Hall, capturing a reporter of a Progressive paper, and drags the surprised man to the clerk's desk, where she demands a chance to file her bid. Pointing to the clock, which points to three minutes to three, she shows the ad in the paper which hold the filing time open till three o'clock. She tells the political friends of the contractor that she will have a fair deal, and the reporter stands by ready to get a graft story for his paper. Alva is sneered at by the clerk and told that the bids have gone before the Board of Supervisors in the next room. She, dragging the reporter with her, braves the supervisors and demands the reading of her bid. They try to set her aside, but an elderly man, noted for his adherence to clean politics, listens to the girl and sees time is not up. He demands a square deal and reading of the girl's bid. The great discrepacy in the price of her bid and the others starts a crusade for cleaner government by an article of the reporter's in the paper, enabling men like John Hascom's type to share in the city's work. The large contract enables Alva's employer to tell her the long-cherished secret and at three minutes to three John Hascom and Alva Bennet spoke the words that made them man and wife.

MAJESTIC

FRAU VAN VINKLE'S CRULLERS (March 16).—Kathrina and her brother Jan bother their mother when she is in the midst of making her New Year's crullers. Each is given a penny and sent out. They buy cakes at the baker's. Kathrina gives hers to a beggar, who eats it ravenously. That night the children ask their mother for some crullers, but are told they are for New Year's. That night after going to bed the temptation to go downstairs and steal a cruller is too much for Kathrina. She goes to the dining-room. She sees a thief enter and hides. He is taking away all the family silver. She stops and recognizes the beggar. She is sorry for him when he tells her of his hungry family. But, finally, she persuades him not to steal the silver. She empties all the crullers into his hat—finally adding to them one that had been laid aside. This one had a little New Year's ring in it for herself, of which she knows nothing. Next day the crullers are missed and all say they know nothing of it except Kathrina. She is blamed and sent to solitary confinement. Her brother Jan steals off to the pond and goes skating. The ice breaks and he is saved by the beggar. The beggar recognizes him and takes the gold ring from his pocket and puts it in a piece of paper with a note to Kathrina. It says she can tell about the crullers as he is safe on his way. Kathrina tells her parents and they praise her for her bravery in saving the family silver.

THE CITY FELLER (March 18).—Henry Allen, a hustling New Yorker, goes to the timber region of Tennessee to make some big purchases of land for a rich syndicate. He goes to see old Ezekiel Burrows, the biggest landholder of the neighborhood, whose pretty daughter, Betsy, makes a conquest at sight. Betsy is beloved by a rough, handsome and unscrupulous mountain fellow named Clay Nash, who intends to gain the girl for a wife and the old man's timber lands for himself. The arrival of the stranger enrages Clay, who determines to show up the city fellow by frightening him and driving him back to the city in disgrace. Henry Allen puts up such a resistance, never lacking his sense of humor, that Clay is driven to desperation, and, with some of his mountaineer clansmen, he tries to murder the visitor. They are told that Allen is a deputy for Uncle Sam, searching for illicit stills, and it turns out that Allen actually discovers one in the back of Clay's place when he escapes from the gang's clutches. Betsy has learned of their trickery toward Allen and comes to the house of Clay to beg for his release. Allen hears her talking with Clay, as he slips away, and believes she is really in love with the mountaineer. Struggling against his own feelings he returns to the house of Betsy's father, with whom he has been stopping, signs the agreement to purchase the old man's holding, orders out his horse and is starting away on his long ride to the railway with her father to guide him. They are overtaken by Betsy, who tells that the gangsters are after them. Then Betsy admits her love for Allen, her father consents, and the three of them ride breakneck to the train in time to catch it and leave the country safe and sound. At the depot they find the sheriff and some of his men and a trap is laid for Clay and his fellow moonshiners. The men ride into the trap, are arrested and handcuffed, to be put in safe keeping, while Allen, Betsy and her father take the train for New York. There the deal is finished between the old Tennessean and the syndicate, whose members announce that their money can hire enough soldiers and deputies to clean up the bad country in the timber lands, while Henry Allen and Betsy Burrows are married with a handsome fortune to start them in life.

CAPTIVATING—and classy!

We draw the line at picture-stores—not that we think *less* of the man who runs one, but rather that we think *more* of **KINEMACOLOR.**

KINEMACOLOR captivates all classes—*and masses*, but we're very particular about *how* and *where* it is shown.

AMONG EXHIBITORS IT'S EXCLUSIVE!

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

EXCELSIOR

HER DREAMS OF YESTERDAY (March 17).—An old lady, surrounded by her pretty granddaughters, tells them of the yesterdays of her life when she, too, stood on the threshold of youth.

She lived down South—and her sweetheart was a young engineer, Bob Grey. His rival, Arthur Deacon, a rich planter, hated the favored suitor and tried in many ways to win the girl himself.

Finding this of no avail, he planned, with the help of his brutal overseer, to get rid of Bob.

As the young man was coming across the fields, all unconscious of any foul play, Deacon and the overseer jumped out and knocked him senseless. This was overseen by a little colored boy, who rushed to the girl's cottage and told her. Deacon had Bob carried to a sawmill and tied to a log which, within a second, would be drawn under the great sharp, whirring wheel.

But the girl and her father arrive in time to save Bob, who denounces Deacon and his accomplice and they are arrested.

Later Bob and his sweetheart are married. But within a few years the young father dies, leaving his widow to care for her fatherless little ones.

This brings grandmother's recollections to a close. "You see," she says, "my yesterdays were not all so happy," and the girls grouped around her offer her their sympathy and love.

SELIG

PAULINE CUSHMAN—THE FEDERAL SPY (March 24).—Despite the eviction of The Hague Peace Tribunal and the diplomatic talk of world disarmament, war was never in fuller sway than it is to-day. In many parts of the world battles are raging and war is daily collecting its grim and mighty toll. The public is fully awake to the situation and is eagerly absorbing everything that is written, spoken or picturized regarding the subject. The Selig Polyscope Company, recognizing the trend of popular thought, has answered it by producing one of the most elaborate two-reel historical dramas ever attempted. "Pauline Cushman—The Federal Spy," is the title of this latest Selig masterpiece. Pauline Cushman, the heroine, was a character unique in the Civil War history. She left her vocation as an actress to act as a federal spy, and her remarkable exploits on behalf of the government twice caused her arrest. Both times she escaped and carried messages of great importance to the federal generals. After the war Miss Cushman was rewarded by the official title of major. The picture faithfully follows Miss Cushman's thrilling experiences and abounds with exciting incidents, elaborate and realistic battle scenes and mammoth and effective interior settings. The scenes of the riot in the Louisville theatre is an achievement in the matter of handling huge stage pictures.

THANHOUSER

THE HEART OF A CHILD (March 18).—He was eight years old, and had been a cripple from birth. His mother, a wealthy widow, loved him fondly, and he had all the comforts and luxuries that money could buy. He was an affectionate little fellow, grateful for all the kindnesses bestowed upon him, but deep down in his heart he feared he was an incumbrance.

No one ever knew how he felt, but he brooded constantly in his childish way. One day while out motoring with his mother, the auto stopped and they both noticed a tiny youngster who ran rapidly by them. Mother and son exchanged laughing comments and then the woman said: "I wish my little boy could run like that," and sighed. Any grown person would have understood what she meant, but to the heart of the child her words conveyed a cruel meaning. He was convinced that she would gladly be rid of him for an active healthy youngster, one who would cause her no heartaches or annoyance.

The mother stopped to attend a reception, sending her son home alone in the machine. On the way he again saw the boy who had aroused his mother's admiration and, yielding to a hasty impulse, halted the car and induced the boy to go home with him. The other chap was a little bit of a fellow, and gleefully consented to change his station in life, when he understood that toys and candy would have an active part in it. The crippled boy brought the other child to his home, installed him in his nursery, leaving a note for his mother, explaining that he did what he did to make her happy. It was a pathetic little note, and it was not surprising that the mother wept bitterly when she read it.

When the youngster left his home he had some vague idea of supporting himself. He found, however, that it was an unfriendly world, and he was not fit to cope with it. Finally, all his illusions shattered, he was ingloriously brought home to be fondly embraced by his mother, who asked him reproachfully, "Did you think, dear, that anyone could take your place?" He is convinced now that no one can.

As for the other little boy he had a "bully afternoon," and returned to his tenement home, the proud owner of more toys than he ever dreamed existed on this earth.

WON AT THE RODEO (March 21).—The proprietor of a hotel in a little California town sent his motherless daughter to boarding school, being determined that she should have every advantage he could afford. He did not regret it, for when she returned she had no foolish notions, but settled down and aided him in his work. When he had difficulty in securing help, the girl insisted upon taking charge of the dining-room, and the old man confided to his chums she was the best head waitress he ever had.

The girl was fond of horseback riding and enjoyed dashes along the country roads. On one occasion, however, she nearly came to grief, for her nag ran away. A gallant cowboy came to her rescue, overtook the frightened animal, and prevented any harm coming to the young woman. Naturally a friendship sprang up between the two, for each saw much in the other to respect and admire.

In that section of the country there is annually held what is called a "Rodeo," a contest of horsemanship, with all sorts of Wild West features. The cowboy was a dashing rider, and on the day of the entertainment told the girl he was absolutely sure to win the prize.

Their conversation took place in the dining-room of the hotel, and, as he passed out, she noticed two incoming guests who seemed to take much furtive interest in the young man. She watched them narrowly, learned enough to arouse her suspicions, and, obeying a sudden impulse, followed them when they left the hotel. From a place in hiding she learned that they were gamblers, who had bet heavily against her cowboy, and to insure winning their wagers had planned to cripple his horse just before the race started. The girl determined to warn the young man, rode all alone to the arena, and was in time to foil the plotters. Her cowboy won the prize, but on the way he won something he valued far more, the hand and heart of the girl who had proven her quick wit in the hour of need.

VICTORIA

THAT BOY FROM MISSOURI (March 28).—Harvey Hamilton was not satisfied to remain in Missouri on the farm, but wanted to "see" New York. So his father sent him to visit his uncle, explaining in a letter which he sent that Harvey was meek and modest and very unsophisticated.

With his carpet-bag, containing his few belongings, Harvey started on his journey, reaching the house of his uncle when a party was in progress in honor of the visit of Dorothy Deane, a friend of his cousin May. Now, Percy, his cousin, liked Dorothy, but she was not a silly girl and just had a good time while visiting her friend.

Upon reaching the house, Harvey did not wait to be admitted, but pranced into the room where all the guests were assembled. His uncle was overcome to see him walk deliberately into the room and was rather cool when he greeted him. May and her brother Claude were also a little cool, but Dorothy was kind and very cordial in her greeting. This appealed to Harvey and he immediately classed her as his friend.

The Hamiltons planned to play tricks on Harvey. First they tried him at poker, but much to their surprise the boy from Missouri had played it before and Claude and his father were glad to make an excuse to get away when all the chips were piled up in front of Harvey. Next they planned to get him drunk, but Claude fell under the influence and Harvey had to bring him home. His folks were furious with Harvey for getting Claude in such a condition. Dorothy had many a laugh at Claude, and she admired Harvey more and more. At last Harvey got up his nerve and made love to her just as Claude was coming in the door. Claude reprimanded Harvey for stealing his girl, but Harvey promptly put him out of the door and took Dorothy along with him into the hall and to the minister's, where after the ceremony was over the Hamiltons found them—but too late. Claude was beaten and the aunt and uncle were overcome, for the boy from Missouri had "shown them all."

ECLAIR

A NIGHT OF ANGUISH (Two-reel) (March 26).—Lawrence Lindsay, a young man who thinks 'tis time to make his way in the world, decides to go into the petroleum-producing line and puts up his all, $500, as an option on some oil lands. Unfortunately a pretended chum, Latham, has promised to advance the balance before the day the option expires. Two circumstances combine to make this Latham his enemy; first, he is the successful rival for Estelle's love, and again, by chance, he has secured the two sections of oil land which Latham knew were O. K. and which he, Lawrence, unconsciously secured. Latham plots Lawrence's ruin, and, after the well is sunk and producing, hires some roughs to set fire to it, just previous to the day the option expires—refuses to advance the money thereon. Ruin stares him in the face, and, despondent, he writes his troubles to his mother and the poor mother reads between lines that Larry contemplates suicide. She hurriedly collects some securities, and by an appeal to the train despatcher, she being a stockholder, arranges to have the train pick her up that evening for Oklahoma, at a little way station not far from her residence. On the way a blow-out occurs. She dismisses the chauffeur, sends him home and walks to the station. The accident belated her and the conductor refuses to hold the express train. As it pulls out she arrives in time to see the train disappearing. She is consoled by the old station-master—that she can get a freigbt train at 5 in the morning, which will land her at her destination at 10 a. m. He invites her to go to his shack and lie down a while. She accepts. As he attempts to pick up her valise she refuses to part with it, and the old man suspect that there may be valuables therein. She lies down in one of the two beds in the room—the old man's wife in the other. He sees the arrangement and, once outside, his curiosity is aroused. He opens the window near the head of her bed from the outside and the cold air awakens her—at the same time, the old lady, who being a good soul, fears that her guest will catch cold, and offers to change beds, which they do—after Mrs. Lindsay has put her valise in a place of safety. The old man, still grumbling at his fate, and thoughts of how much the valise should contain, sits by the front door, and, full of his evil thought, dreams that he rose, entered the house, and after having gagged and bound the woman occupying the bed of the guest, he carries her out and places her on the track and hopes that she will be killed and so badly mutilated as to be unrecognizable. He can keep the valise, etc.; he sits by the track expecting a train; it thunders on, and, just as it is about to hit the body the shock awakens him; he finds himself in front of the hut; there, still dazed and in the doorway, sees the woman he still thinks he laid on the track; it dawns upon him that he has made a mistake and laid his wife on the track; he rushes frantically for the spot and the train dashes by; in his remorse and horror he accuses himself of being his wife's murderer, and is only calmed down by the cheery voice of his wife tapping him on the shoulder, "What's the matter, old man? you must have had a bad dream." "Oh! yes." He realizes it now, and, with a sob of relief, feels that he has had a night of anguish. In the meantime the freight pulls in. Mrs. Lindsay goes aboard after having given a substantial fee to her hosts, and resumes her journey to rescue her son. She arrives in town, hurries to a banker, raises the sum to bind the bargain, hurries to the office of the land company in time to cover the balance and foil Latham, who was awaiting the final moment to expire, and secures Lindsay's valuable holdings—and mayhap, with extra prosperity, Estelle's hand. But mother—her money foiled his amicable desires—and saves her brave Larry. Maybe when she missed the express she had her moment of anguish. The picture is put on with the usual Eclair careful attention.

NESTOR

THEIR COMBINATION SUIT (March 24).—In their third floor back, Eddie and Lee are wondering how they can raise the wind. They see an advertisement in the paper. "Wanted—A private secretary; also a gardener." The ad bears the name of the wealthy Mrs. Van Cortlandt. The boys count

their spare change—tbe accent is on the "spare." They go to a clothing store and purchase one suit. It is all they can afford. They toss for possession. The suit goes to Eddie. It is clear that Eddie will wield the pen and Lee the back-breaking lawn mower.

Tbey land the jobs and Eddie and "our daughter" Louise make eyes at each other over the tea-table while Lee and the maid strike up a little flirtation. Both boys make good progress witb their love affairs if not with their duties.

The time arrives wben Lee insists upon his share of the suit and gets it. He goes out and is seen by Louise talking to the maid. Louise thinks it is Eddie and is outraged at his duplicity.

The following morning Eddie turns up for his duties with tbe one good suit on again. He is surprised at the scornful look Louise flashes at him. He is miserable and decides to quit.

Lee and tbe maid decide to tell Louise the truth, and the difficulties being smoothed out, love resumes its normal course and all is joy and serenity.

POWERS

THE CALLING OF LOUIS MONA (March 28).—Louis Mona, is left to the care of the monks of the monastery of San Luis, wbo have brought him up with love and care. Arriving of age, Louis, who is devoted to his surroundings and who knows nothing of the great outside world and who bas no great desire to learn about it in person, desires to join the order, but there is a rule that cannot be overlooked. He must do as others have done, and travel for a year in the world in order to determine whether he really wants to become a monk. At the end of the twelve months he can be received into the walls of the monastery by applying at the gate at a given bour.

In the chapel Louis kneels to receive the blessing of the good old prior, and tbe monks present him with gifts of food, money and clotbes and bid him farewell. Louis, nervous of the venture, changes his garb and finds himself without the walls of his refuge, free to do his own will. He wanders on until he comes to a place where the roads cross. Which way to take? He decides the question by casting a leaf in the air and seeing which road it blows to. He is satisfied, but before proceeding, he sits and rests and eats frugally.

A handsome automobile comes to a stop nearby. There is trouble which has to be remedied. A beautiful young woman, wise in the ways of the world, gets out, and, seeing the good-looking boy, sits by him and talks to him. She learns his history and finally persuades him to accompany her. He, used to obeying, and wide-eyed at this beautiful creature, goes to the great city with her. She gives him an introduction to her brother, who gives him a position in his banking establishment.

The ways of tbe world appeal to Louis. He succumbs easily to the pleasures which surround him. He visits the girl often, and a great intimacy springs up between them. One day he finds her smoking. He begs her not to offend that way and gives her a little cross, which he hangs around her neck. She is much affected by his counsel and commences to forsake her former ways and to lead a life of usefulness. He goes steadily down and down despite her efforts and the callings of his better nature. Finally comes drink and gambling and ruin—a stage where he cannot borrow. He shuns society and his fellows, but the desire to see the girl is ever present.

One day he passes a hospital for contagious diseases and sees the girl going in, bent on charity. He sees ber do this several times. Then he learns that she has caught the dread disease. He manages to see her for the last time—she dies with the little cross clasped to her breast, and Louis goes away and fights his battle out. He duly returns to the old home of refuge and applies for entrance to the monastery. He is received within to lead a life of holiness and to forget the world and his one big sorrow.

CRYSTAL

THE DRUMMER'S NOTE BOOK (March 30).—Chester is visiting his sweetheart, Pearl. While he was on his way to her house he picked up in the street a notebook, evidently dropped by some passerby. As he was putting on his overcoat preparatory to leaving, the book fell out of his pocket. He leaves and Pearl finds the book. She opens it and sees on one side of the pages certain entries detailing expenditures incurred in taking out some girl. Pearl becomes insanely jealous. Her friend Violet visits her and Pearl tells her of her discovery of Chester's perfidy. Violet advises Pearl to flirt with some fellow, and thus bring Chester to his senses. Pearl goes out to the street and flirts with a young fellow. She walks with him and they meet Chester. He tries to speak to her, but she ignores him and he cannot understand her. She takes her new-found beau home and becomes quite friendly with him. Violet again visits Pearl and finds the two together. She immediately starts a fight with Pearl, as the young man visiting her is none other than Violet's steady fellow. Sbe accuses Pearl of treachery and leaves in anger, taking tbe man with her by the ear. Chester then calls to demand an explanation of Pearl's queer actions. She shows him the note book, and he explains that he found it. They turn to the flyleaf and see the name of some salesman inscribed and all ends happily.

On tbe same reel:

IT'S A BEAR.—Joe is in love with Geraldine. Her father objects to him, claiming that Joe is not a brave man, and that tbe man who marries his daughter must be a hero. Joe leaves the house in disgust. He reads in a newspaper that a bear has escaped from the zoo. He hits upon a novel scbeme. He gets his friend John to go to a costumer with him and tbere he gets bim a bear's skin and head, which he makes bim wear. Joe next goes to Geraldine's father and tells him about tbe escape of the bear. Her father, who is always boasting of what a great hunter he is, agrees to take Joe with him, and they go out to hunt the bear. Jos has John stationed in the woods, and when the father appears Jobn chases him up a tree. Joe stays in the background enjoying tbe fun. Meanwhile "Si" Hopkins, a farmer, has also heard of the escape of the bear and also goes hunting him. He spies John and opens fire on the supposed bear. John is just about to meet his death when Joe explains tbat the bear is buman, and saves his skin. Joe tells Jobn to lie down as if dead, and tben goes for father. He brings him back and shows him how he killed the bear. John moves a leg and father again runs away. At last they go home and father agrees to Joe's marrying his daughter providing he doesn't tell of his cowardice.

IMP

TO RENO AND BACK (March 27).—Just returned from their honeymoon, Jane and King are preparing for a box party at the opera. King, unable to restrain himself at the sight of Jane beautifully dressed for the occasion, takes her in his arms and completely disarranges her carefully-prepared coiffure. He is sent downstairs to wait "a minute" while Jane and her maid prepare to remedy the damage done.

King fretfully smokes himself near to death finding out that a woman's "minute" is an hour, and angrily leaves for the opera, giving Jane her ticket and telling her to follow.

She, incensed, sends her maid in her place, and the ludicrous appearance of the maid at the fashionable box party humiliates King to such an extent that later a quarrel ensues and he leaves home to live in a hotel.

Jane, equally high-spirited, sends him a note that she is leaving for Reno to get a divorce.

By a quick move King makes the same train. He has secured the upper bertb over her, but is driven to the smoker by Jane, who refuses to let him come near her. He follows her to tbe hotel in Reno, but cannot effect a reconciliation.

However, a drunken janitor—a smoky furnace—a fire-escape to which the only egress is through King's room—a cynical hotel clerk and the feminine instinct to rush to the man she loves when in danger enable King and Jane to come together after a trying experience and being boycotted by the hotel clerks of Reno.

SOLAX

IN THE WRONG FLAT (March 19).—While Violet is away from home her husband, the Rev. John Smith, gets tired of boarding and takes up housekeeping. It so happens that Rev. Smith rents rooms in the same house in which dwell a Mr. Jack Smith and his wife, Nora, and this causes much trouble. Violet Smith comes home from the country, goes into the wrong flat, and no one being home, makes herself comfortable. Later she hears someone moving in the next room, thinks it is her husband and kisses the wrong man. Jack Smith and his friend, Harry Rogers, who is visiting him, upon finding out that there is a strange woman present, plan to get rid of her, and while doing so, in walks Nora, Jack's wife. This starts a whole lot of excitement, in which Jack Smith tries to keep his wife from going into the room where Rev. Smith's wife, Violet, is, and Harry tries to stop laughing. This is rather a compromising situation for both. After mucb trouble and many funny incidents, Violet's husband, the Rev. John Smith, hears the noise, goes down to see what tbe trouble is, finds his wife in the other man's flat, and after more trouble and excitement, come explanations which end by the Rev. Smith taking Violet in his arms.

THE WAY OF THE TRANSGRESSOR (March 21).—Margaret Summers is married to Philip Summers, a mean-spirited adventurer, who skates dangerously on the edge of the law. He illtreats her and makes her thoroughly miserable. Finally he gets into trouble with the police, and, returning home, packs up some things in a bag, takes Margaret's earrings from her, strikes her and deserts her.

Forced to do something to earn her living, she obtains a position in the office of Gerald Pribyl as a stenograpber. Pribyl becomes interested in her and eventually seems about to propose marriage to her. She learns of the death of Summers, and then, when Pribyl does propose marriage she feels free to accept him. They are married.

One evening Pribyl is forced to leave town on a business trip, and bids his wife and child farewell. A strange man has been seen hanging about the house. When Pribyl has gone a burglar makes his way into tbe library, where the safe is kept behind a screen, and proceeds to open it. Margaret hears a ring at the bell and goes to the door. Summers walks in and calmly makes himself at home. Margaret is horrified at the situation.

Summers makes his statement brief. He wants money, and a lot of it. If he doesn't get it he proposes to wait until Pribyl returns and explain tbe situation to him. Margaret is desperate. Summers proceeds to establish himself to wait, and starts for a table on wbich are a decanter and glasses. The burglar believes he is discovered, and, in a panic, springs from his concealment and shoots Summers dead. Margaret is horrified, but suddenly sees that her problem is solved. She picks up the burglar's weapon when he has fled, and on the arrival of her husband allows him to tbink that Summers was a burglar and that she shot him. Tbe police are notified and remove the body.

REX

"THE GREAT GANTON MYSTERY (Two-reel) (March 27).—Harry Ganton is a bacteriologist, whose exhaustive reaches have brought him considerable fame. Most of his work is carried on in the laboratory of his magnificent home and about the grounds, where he is at present engaged in vivisectional experiments with guinea pigs.

An advertisement for a French maid is placed in the newspapers by Mrs. Ganton. A comely young woman applies for the position and is engaged forthwith. As soon as her eyes fall upon Ganton and his upon her there is instant recognition. The wild, youthful days of Ganton while a student in Paris, are focused upon his vision. The maid, too, is plainly affected, and all the bitterness and anger of her nature seem to possess her.

The maid goes about her work, keeping her own counsel. All the while, however, she is burning within for revenge. An idea comes with the reading of an article on scientific experimentation, which she chances to observe. So, when preparing an orange for Ganton in the morning, she designingly inserts some of the poisonous germs with which he has innoculated one of the guinea pigs and which she has cleverly drawn from the little animal.

Ganton dies suddenly, and the whole affair becomes a perplexing mystery. The case is diagnosed as one of ptomaine poisoning, when Professor Felix Westerly, a well-known scientist and expert on bacteriology, is called in.

Westerly, being of an intuitive turn of mind, begins work instantly. Finding some of the orange peels, he examines them closely. Then going to the maid's room, he discovers the clipping from the scientific paper. Quickly scribbling a note on the back of an envelope, asking the maid to call at his home that evening, he leaves.

The maid finds the note shortly afterward, and, after some hesitancy, decides to go to the Westerly home. Hardly has she become seated,

WRAY PHYSIOC

DIRECTING

March 12—"The Better Way."
March 19—"The Dividing Line."
March 26—"The Grip of Jealousy."

EXHIBITORS

Let your Pianist or Orchestra Leader see your copy of the Moving Picture News. The Picture Music articles will interest them and help you.

when Westerly works her into an hypnotic spell and draws the whole story of her early life from her—the meeting in Paris with Ganton, when she was a nurse, their intimate relations, the birth of her child, her desertion by Ganton, and finally the death of the baby.

It is all too clearly revealed to Westerly. He dismisses the maid, and, after turning the facts over and over in his mind, pens a report in which he states he is unable to find any positive proof of foul play, at the same time expressing the opinion that the case will ever remain a mystery.

GREAT NORTHERN

THE NEW FILM ACTOR (March 21).—Fred is anxious to become a film actor, and, aft[er] screwing up his courage, he makes applic[ation] to one of the producers of the Great Northern Film Company. After being told to return on the following day, Fred decides to perfect himself for his chosen art and demonstrates to his sweetheart that he possesses all the necessary requirements to become famous on the screen. When he returns to the studio he is assigned to a small part, but he manages to make such a muddle of everything he undertakes that he is ordered to leave the plant. The producer is in high rage because Fred has spoiled the filming of three pictures, but this does not worry the would-be actor. He finds his way into several dressing rooms, and, donning a soldier's uniform, fights a duel with a marble bust. Finally, being unable to get rid of the ambitious young man, the producer agrees to engage him providing he lives up to the requirements of the company. These "requirements" include a fall from a balloon, drinking a pint of prussic acid and allowing himself to be run over by a railroad train. An hour later the ambitious young amateur, almost unrecognizable, wanders into the studio. He has fulfilled the "requirements" and is promptly engaged by the astonished and delighted producer.

On the same reel the Great Northern Company presents a scenic subject entitled "The Port of Copenhagen," another of the delightful views of which it has been making a speciality of late.

PILOT

TILL DEATH US DO PART (March 20).—Jack Mason, a representative in Congress, has achieved great political fame, and the nomination of a senatorship is offered him by a political ring. This ring, however, takes exception to Jack Mason's wife, whom they consider unfit to be the wife of so prominent a man in political and social affairs. They suggest that he divorce his wife, and in return promise that the nomination shall be his. His wife reads this letter, and although she is devoted to her husband she determines that she will not stand between him and his political and social ambitions. She makes up her mind to pass out of his life. At this moment the political committee are ushered into Jack Mason's library. They have come for an answer. Before giving this, however, Jack Mason tells the committee about his early struggling days, when he first passed his examination to be admitted to the Bar; how his wife, then a pretty country girl, sacrificed her little inheritance in order to furnish him with an office; how she toiled and slaved in order that he might be fitly clothed in order to mingle with people in the higher sphere; how her every thought had been for his future. Night and day she had sacrificed the better part of her life in order that he should be pushed forward on the path to success. How she had grown old, plain, and that he had expanded and progressed. It was a story of self-sacrifice, humiliation and abnegation on the part of a woman whose life was wrapped up in that of the man she loved. The committee recognized the man's nobility of character in standing by the woman who had made him the man that he was. They saw their error, and shamefacedly took their leave. The wife is about to leave her husband's roof, when he discovers that she is cognizant of the whole affair. Taking her in his arms he shows her their old marriage certificate, and as he enfolds her to his heart, he points to the words, "Till death us do part."

RYNO

MEMORIES OF LONG AGO.—Jesse Williams, an old clam digger, finds in the sand while digging clams, an old ring. He takes it back with him to his lonely cabin, sits by the fire and, holding the ring in his hand, falls asleep.

His youth comes back to him as he sees himself waiting outside Mary Randall's cabin to take her to church. Mary and her father come out; the young people exchange tender glances; the girl goes with her father and the boy follows.

After church he meets the girl at the same time with a rival; the girl shows preference for him and playfully steals her mother's ring before going out for a row with Jesse. Unfortunately Mary loses the ring overboard; Jesse comforts her and promises to see if he can find the ring later at low tide. In the meantime Mary's father has found that some miscreant is robbing his eel and lobster pots at night, and goes with the rival to the seashore to discover the rascal. They see in the dim distance the robbers; Jesse comes ashore after a fruitless search for the ring and is promptly accused by the fisherman of robbing the pots. This he strenuously denies, but is warned never to come near the house again.

He meets his girl clandestinely and they go for a walk over the rocks. She falls over a cliff, he rushes down only to find her unconscious and perhaps dead. He tells her father and rival who carry Mary home. They find that she is dead. Jesse is warned away and is not even allowed to mourn over the grave. He returns to the fatal rocks and is bowed in grief.

The lonely old man slowly awakes from his dream of the past, takes the little ring to his breast as the picture fades.

SEAWAIF (Mar. 24).—Before going to the fishing grounds, Granddaddy builds baby Grace a boat. They sail away, leaving her in charge of her mother. The little girl asks her mother if she can go to the shore and sail her new toy. "Yes, but be careful, dear," so off the child goes with her boat in her arms and her chum, Whiskers, the dog, reluctantly pulling on his lead. She gets her toy in the water, the boat becomes unmoored and drifts away. Missing her baby by mealtime, the mother looks out of the window out on the bay and discovers, to her horror, that the boat is almost out of sight, and the baby standing up, waving her little arms for help. The mother frantically runs out to seek assistance; she dispatches a boy to the distant life-saving station, and in the meantime, with the assistance of the priest and neighbors, builds a signal fire on a high rock, with the hope of summoning her husband and father.

The fishermen see the distant fire and row back to shore; the frantic mother tells of the accident, so they tumble back into their boats and row off to seek the child. In the meantime the boy has given the alarm to the lifesavers, who launch their boat in record time and row with mighty strokes to the rescue. They save the child and dog and transfer them to the fishermen. The baby is taken home. On returning to consciousness she asks plaintively, "Where is my doggie?" The dog is returned to her arms and happiness reigns.

"101" BISON

THE LIGHT IN THE WINDOW (Two-reel war drama).—Mr. and Mrs. Haley are old-fashioned Southerners, who believe in whipping their slaves when they disobey, and, indeed, for any small pretext. It is part of the day's work. Their little son Richard does not believe in the constant chastisement. It palls upon his sensitive nature. He is particularly hurt when his pal, old Mose, is beaten for real or fancied ill deeds. A crisis arrives when Mose is terribly whipped by his mother and also by his father, and is turned over to an overseer who brutally punishes the darkey. Just previously to this Richard had been ordered by his father to whip the slave himself, and was punished for not doing so. The unjustness of the punishment and the brutality of the whole proceedings determine Richard to run away from home, and he does this, telling Mose that he is going North, where he will not have to beat slaves.

His mother's grief is terrible and it increases her enmity toward the North to an insane degree. She constantly looks for the coming of her beloved boy and each night she lights the lamp and places it in the window, and ever watches and waits, her nervous hands winding and unwinding, her face twitching with mingled rage and hope.

Fort Sumter is fired upon and the most terrible war of history is on. Haley enlists in the Confederate army and is assigned to the duties of a spy. He works northward. Richard joins the Union army and is appointed to a lieutenancy. He is sent South.

One day when he has obtained some valuable information by spying from the vantage point of a tree, Haley crosses the road in time to hide from some fast-approaching cavalrymen. One of the mounted men notes the new tracks, and Lieutenant Haley, resorting to a clever ruse, succeeds in capturing Haley and marches him to camp. Haley recognizes his son Richard, the likeness being accentuated by a scar on his forehead, the same scar caused by the scythe and his own carelessness and which was charged up against poor Mose.

Haley's papers are taken, and rather than have his son responsible for his death (who is ignorant of his father's identity) he suddenly knocks a man down and mounting a horse endeavors to make good his escape. He does not get far, for a bullet stops his career and mercifully ends his troubles for all time. Richard, going over the papers found on Haley's person, recognizes the address on an envelope. An officer hands him a letter which is from his mother to Haley, and which tells him to look out for their dear son; to tell him the light is in the window for him every night and——! Richard is informed that the escaped man is dead, he staggers to his father's body and grief takes hold of him.

That night while sitting over the camp fire in an agony of grief, Richard determines to go to his mother. He obtains a furlough and succeeded in getting near to his old home, when he sees a party of Confederates go to the house. He watches, not daring to show himself. One of the Confederates gives Mrs. Haley the message that tells her of the death of her husband and one passion remains with her—the desire to see the Northerners exterminated.

The Confederates all leave the house and Richard stealthily crawls toward his home, his heart filled with a desire to comfort this poor woman—his mother. Mrs. Haley sees the Unionist creeping nearer. Her face lights with a fierce triumph. She gets her gun. Old Mose tries to stop her, but too late, for she shoots and Richard falls. Old Mose runs out and discovers the dead man to be his young master, but does not disclose his identity to the mother.

Mrs. Haley waits till dusk. She lights the lamp and places it in the window and sits and waits—waits for the son who will never answer the Beacon's call this side of Paradise.

PICTURE MUSIC

ERNST LUZ

A very much argued point in picture playing is that of suggestive playing. Suggestive playing when it is done for the purpose of exciting interest, not to burlesque the picture, is very effective, such suggestion being created by the music not the title of the composition. The more important of the picture requirements, wherein suggestive music is effective, will be found in your characteristic playing or in the use of music characteristic of the different nations' folk songs.

This does not mean that it is appropriate to play a few bars or even a strain of a Chinese characteristic number, when a Chinese cook in a Western mining camp scene accidently appears on the screen. That is burlesque playing pure and simple. If such a cast character were to sing or play an instrument, in all likelihood it would be of a characteristic nature, and at such action a Chinese number would be appropriate. In pictures where American or European characters are cast in Arabian or Egyptian stories with like settings, it would destroy the picture value to follow such characters with an American rag or syncopated number, and would not assist in giving the picture a color. In many of these pictures you will find scenes of modern hotels or others suggestive of the European or American, giving you an opportunity for relief numbers. Were there no relief opportunities in such pictures, it is not probable, were the music properly played, not improvised, that it would become monotonous, for releases of such pictures are not frequent, and when released are novelties and should be treated as such.

In multiple reels this could be overdone.

In a film such as the "Resurrection," which is at all times suggestive of the Russian, all action supposedly ensuing in Russia, it would be foolish to hope that an audience could be interested by a continual playing of the Russian style mazurka or their 2/4 numbers of minor theme and lively tempo. At this point your standard compositions of the old masters and recognized composers are invaluable. Such compositions are known, acceptable and appreciated in all countries, and are always appropriate for the portrayal of the serious moods in all pictures.

By following the light action with characteristic numbers and the more serious moments with standard compositions, you will find your music entertaining as well as creating a necessary color for the picture.

Allow the moods and action of the characters on the screen to suggest the temperamental value of your music, the scene settings and their locale the style or character.

Picture players using a repertoire will find the above rule easily followed, while those depending mostly on improvisation will find it difficult and troublesome.

There is an erroneous idea imbedded within the minds of many competent, yet heartless pianists' that if they catch the proper dramatic and melodramatic situations in the picture the other action matters little. They will prelude, play anything that strikes their fancy, but music, although never missing a dramatic opportunity. While a dramatic number is essential and excites an immediate interest, it is of little value unless you can retain that interest by the use of suitable numbers to follow. To illustrate I will take "Under the Make Up," a Vitagraph release of March 1st. With the exception of a dance the first half of the reel is introductory action, and can be followed by light, melodious numbers.

From the time that the dancer takes the doll from her hand-bag in the private dining-room until the end of the reel requires high tension music. At this point a pathetic number in major key will add to the light agitato which should immediately follow when her acting partner and husband is informed that she has left him, going into a minor waltz theme played slow and plaintively (Oriental style very good for this effect) until wife on stage with husband, then into a heavy agitato, slow tempo, until wife is carried into dressing-room and revived. Take up a pathetic number in major key, brighten the number at reconciliation, or go into slow waltz movement for ending. Note that your light agitato, plaintive and heavy agitato are in minor, consequently creating high tension, the relaxation comes with your pathetic number in major key for the reconciliation. This is a beatiful picture; while it is an old story, it is worked out with an entirely new setting, very realistic and offers excellent musical opportunities.

You will find it very beneficial in remembering that you can better retain dramatic and high tension interest with minor numbers, at the same time giving your major number a more satisfying effect for ending a picture or relieving a heavy dramatic situation. While dramatic and melodramatic, music is used in the staged production at dramatic situations only it must be remembered that the dialogue continues and retains interest, while in the picture the music must replace that dialogue.

PICTURE THEMATICS OF MUSICAL PUBLICATIONS

Two Dramatic Series.

Carl Fischer, 48-50 Cooper Square, New York City, has lately upblished two series of dramatic numbers for piano, arranged by Theo. M. Tobani, the most practical arranger of the present times. The print is very large, which simplifies the reading. Most of the numbers are easily memorized; are arranged so as to make light and heavy effects possible in same number. Each number has a word or two of explanation. The partial contents of Series No. 1 follows, viz.: 1. Semi-Pathetic. 3. Hurry. Lengthy. Light. 4. Religioso. 5. Processional. Coronation. 6. Dram. Agitato. Lengthy. 8. Dram. Agitato. Heavy. 9. 6/8 Allegretto. Hurried effect. 10. Semi-Plaintive. 11. Hurry. Light opening. Ends heavy. 13. Postillion. Coach number. 15. Melody. Sentimental. Worked out as L. H. and R. H. Theme with tremolo. 16. Important Army Signals. 17. Pathetic. 18. Coronation or Grand March. 19. Agitato. 20. Plaintive. 20½. Pathetic. 21. Funeral March, by Chopin. 23. Devotional. Prayer.

Series No. 2 contains in part the following: 27. Pathetic. Agitato effect. 28. Hunting Chorus. 29. Sentimental. 30. Mysterioso. Opens light. Ends heavy. 31. Bright number for happy ending. 33. Plaintive. Agitato effect. 34. Processional. 35. 3/4 Vivace Hurry. Heavy. 36. Swiss Characteristic. 37. Hurry. Light. Flight or escape. 38. Gypsy Characteristic. 39. Melody. Sentimental. 41. Hurry. Tumult. Heavy. 42. Pathetic. 43. Hurry. Short. 45. Hurry. Storm Long and heavy. 46. Plaintive. 47. Vision. 48. Vision. Plaintive. 49. Dirge.

Price of each series 67 cents. Both $1.30.

* * * * * * *

Smith & Browne, Inc., 124 W. 45th St., New York City, have added four instrumental numbers to their publications in the last month. Professional copies of these numbers together with copies of their song publications will be mailed to you free on receipt of your address and name of picture theatre in which you play. **L'andrietta,** waltz by Raymond Browne. Is a dainty little waltz, easy and of staccato style. **Shahin-Shah,** waltz by H. Smith. Oriental waltz. Legato Minor movement with a sustained major relief. **In a College Town,** march by R. Browne. A 6/8 march with a good swing and catchy. **Dance With Me,** hy R. Brown. A march in 2/4 time, that you will like. **Heap Big Chief,** by R. Brown. An Indian characteristic march or intermezzo in 2/4 time, that suggests hte American Indian style in music from beginning to end. Very good for Indian pictures.

None of the numbers are difficult to play, but should be bound with *passe partout* binding as suggested last week, the paper used for the professionals being very poor, and unless bound will be difficult to keep on the stand.

Mention Moving Picture News and theatre you play at in ordering music or professionals.

SIMPLE SIMON SUFFERS SORELY
Gaumont release March 20th.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Feb. 15—The Hand of Justice (2 reels)....
Mar. 1—Love Amongst the Lions (2-reel Dr.) .....
Mar. 8—Maritza (2-reel Dr.).....
Mar. 15—The Critic (2-reel Dr.).....
Mar. 22—Love Levels All (Com.) 2 reels)..
Mar. 29—The Human Target (Dr.) (2 reels)

AMERICAN

Mar. 10—Calamity Anne, Detective (Com.)..1000
Mar. 13—Brother Love (Dr.).....1000
Mar. 15—The Orphan's Mine.....1000
Mar. 17—When a Woman Won't.....1000
Mar. 20—The Lesson (Dr.).....1000
Mar. 22—An Eastern Flower (Dr.).....1000
Mar. 24—Cupid Never Ages (Dr.).....1000
Mar. 27—Lonesome Joe (Dr.).....1000
Mar. 29—Calamity Anne's Beauty (Com.)...1000
Mar. 31—The Renegade's Heart (Dr.).....1000
April 3—Matches (Dr.).....1000
April 5—The Mute Witness (Dr.).....1000

AMMEX

Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 20—The Coward (Dr.).....1000
Feb. 27—The Quality of Mercy (Dr.).....1000
Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON (UNIVERSAL)

Feb. 15—In the Red Man's Country (2-reel Dr.) .....
Feb. 18—The Song of the Telegraph (2 reels)
Feb. 25—The Coward's Atonement (2 reels).
Mar. 1—Red Girl's Sacrifice (2-reel Dr.)...
Mar. 4—His Brother (2 reel Mil. Dr.).....
Mar. 8—At Mad Mule Canyon (2 reels)....
Mar. 11—The Flaming Arrow (2-reel Dr.)..
Mar. 15—Indian Blood (2-reel Dr.).....
Mar. 18—The Battle of Bull Run (3-reel Mil. Dr.) .....
Mar. 25—The Light in the Window (2-reel Mil. Dr.) .....
Mar. 29—The Half-Breed Parson (2 reels)...

BRONCHO

Jan. 22—A Shadow of the Past (2-reel Dr.)..1975
Jan. 29—The Struggle (2 reel Dr.).....1820
Feb. 5—When Life Fades (2 reels).....2000
Feb. 12—The Wheels of Destiny (3 reels)....2970
Feb. 19—The Sharpshooter (2-reel Dr.).....
Feb. 26—Lure of the Violin.....
Mar. 5—The Barrier .....
Mar. 12—The Sergeant's Secret (2-reel Dr.).
Mar. 19—The Pride of the South (3-reel Dr.)

CHAMPION

Feb. 24—The Duke and the Actor (Com. Dr.)
Mar. 3—The Bum's Hallowe'en (Com.).....
Mar. 10—Fond Heart Saves the Day (Dr.)..
Mar. 17—The Honeymoon Lodging (Com. Dr.)
Mar. 24—An Interrupted Suicide.....
Mar. 24—A Trim and a Shave.....

COMET

Jan. 11—The Faithless Nurse (Dr.).....1000
Jan. 18—Teaching an Old Dog New Tricks (Com.) 1000
Jan. 18—The Bridegroom's Offense (Dr.)...1000
Jan. 20—A Very Busy Man (Com.).....1000
Jan. 25—A Child of Nature (Dr.).....1000
Jan. 27—The Contest (Com.).....1000
Feb. 1—Easy Money 1000
Feb. 3—A Striking Resemblance.....1000

CRYSTAL

Mar. 2—An Innocent Bridegroom (Com.)..
Mar. 9—Knights and Ladies.....
Mar. 9—Ma and the Boys.....
Mar. 16—Who Is the Goat? (Com.).....
Mar. 16—Calicowani (Com.) .....
Mar. 23—Lovers Three .....
Mar. 23—His Twin Brother.....
Mar. 30—It's a Bear.....
Mar. 30—The Drummer's Note Book.....

ECLAIR

Feb. 20—The Great Unknown (2 reels) (Dr.).2000
Feb. 23—A Dead Town (Scenic)..... 500
Feb. 23—Willy Wants to Cure His Father (Com.) 500
Feb. 27—The Man Who Dared (2-reel Dr.)..
Mar. 2—A Comedian for Love.....
Mar. 2—Life in Egypt.....
Mar. 5—The Crimson Cross (3 reels).....
Mar. 9—The Tester Tested.....
Mar. 9—Cocoa Cultivation .....
Mar. 12—The Stronger (2-reel Dr.).....
Mar. 16—When He Wants a Dog, He Wants a Dog (Com.) .....
Mar. 16—Lizards (Scientific) .....
Mar. 19—For Better or Worse (2-reel Dr.)..

Feet

Mar. 23—Business Must Not Interfere (Newlyweds No. 2) .....
Mar. 23—Dyticus (Scientific) .....
Mar. 26—A Night of Anguish (2 reels).....
Mar. 30—Marry in Haste (Com.).....

EXCELSIOR

Mar. 10—A Cadet's Honor.....
Mar. 17—Her Dream of Yesterday (Dr.)...1000
Mar. 24—Legend of the Everglade (Dr.).....1000

FRONTIER

Feb. 5—The Branded Six-shooter.....
Feb. 19—The Girl of the Range (Dr.).....
Feb. 26—The Stranger's Trail (Dr.).....
Mar. 6—A Race for Life (Dr.).....
Mar. 13—A Mexican Renegade (Dr.).....
Mar. 20—Branded by His Brother's Crime (Dr.) .....
Mar. 27—The Tenderfoot's Turn (Dr.).....

GAUMONT

Feb. 20—Love Thy Neighbor.....
Mar. 13—Sweet Familiar Faces.....
Mar. 15—Educational and Topical Release....
Mar. 18—The Sovereign Soul .....
Mar. 18—The Butterfly .....
Mar. 20—Simple Simon Suffers Sorely.....
Mar. 20—Vichy and Its Waters.....
Mar. 22—Educational and Topical Subject..
Mar. 25—The Lure of the Lorelei.....
Mar. 25—Sea Anemones .....
Mar. 27—The Amateur Sleuth.....
Mar. 27—Hypnotizing Hannah .....
Mar. 29—Educational and Topical Subject...

GEM

Mar. 4—Conscience (Dr.) .....
Mar. 11—Billy's Troubles .....
Mar. 11—Twin and Shoshone Falls.....
Mar. 18—Billy Wins (Com.).....
Mar. 25—Billy's Mistaken Overcoat (Com.)..

GREAT NORTHERN

Mar. 1—An Old Maid's Love (Com.).....
Mar. 8—Outwitted (Com. Dr.).....1000
Mar. 15—Fritz and Oscar Out of Luck (Com.)
Mar. 15—Environs of Silkeborg, Jutland, Denmark (Sc.) .....
Mar. 22—The New Film Actor (Com.).....
Mar. 22—The Port of Copenhagen (Sc.)....

IMP

Mar. 10—The Fringe of Sin (Dr.).....
Mar. 13—From Death, Life (Dr.).....
Mar. 15—Binks' Gouty Foot (Com.).....
Mar. 15—Leo's Vacation (Com.).....
Mar. 17—Kathleen Mavourneen (3-reel Dr.)..
Mar. 20—The Satchel Game (Dr.).....
Mar. 22—Saved by Parcel Post.....
Mar 22—Leo's Love Letter.....
Mar. 24—Damages in Full (Dr.).....
Mar. 27—To Reno and Back (Com.).....
Mar. 29—Innocent Dad (Com.) .....
Mar. 29—Nervous Leo (Com.).....

ITALA

Dec. 9—Keeping in Style (Com.)..... 800
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Feb. 21—The Counterfeiter (2 reels).....2200
Feb. 28—Tell-tale Hat Band.....
Mar. 7—Lost Despatch .....
Mar. 14—The Sins of the Father (2-reel Dr.)

KEYSTONE

Feb. 27—Doctored Affair—A Red-hot Romance .....
Mar. 3—A Deaf Burglar—The Sleuth's Last Stand .....
Mar. 6—A Rural Third Degree—The Sleuths at the Floral Parade .....
Mar. 10—A Strong Revenge .....
Mar. 13—Jenny's Pearls—The Chief's Predicament .....
Mar. 17—Love and Pain—The Man Next Door .....

LUX

By Prieur.

Feb. 21—The Leopard and the Burglars (Com.) 429
Feb. 21—When Uncle Made His Will (Com.) 544
Feb. 28—Pat as a Bird Fancier (Com.)..... 518
Feb. 28—Arabella and the Wizard (Com.)... 455
Mar. 7—Pat's Busy Day (Com.)..... 465
Mar. 7—When the Stormy Winds Do Blow (Com.) 516
Mar. 14—Indian Justice (Dr.)..... 605
Mar. 14—The Baker and the Sweep (Com.).. 288
Mar. 21Miss Simpton's Jewels (Dr.)..... 565
Mar. 21—Pat Wishes to Economize (Com.).. 400
Mar. 28—The Man-Eater (Dr.).....1000

MAJESTIC

Feet

Mar. 9—The Biter Bitten .....
Mar. 11—Chappie's Code (Dr.).....1000
Mar. 16—Frau VanVinkle's Crullers (Dr.)...1000
Mar. 18—The City Feller.....
Mar. 23—The Wrong Miss Wright.....
Mar. 25—The Prima Donna's Cat.....
Mar. 30—A Well-Meant Deception.....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR FILM COMPANY

Mar. 12—The Cause (Dr.).....
Mar. 14—With a Grain of Salt (Dr.).....
Mar. 17—The Village Choir (Com.).....
Mar. 19—Her Friend the Bad Man (Dr.)...
Mar. 21—Roses of Remembrance (Dr.).....
Mar. 24—Their Combination Suit (Com.).....
Mar. 24—Dad's Stenographer (Com.).....
Mar. 26—Forcing the Issue (Dr.).....
Mar. 28—The Mining Expert's Ordeal (Dr.)

PILOT

Mar. 6—How "The Spirit of '76" Was Painted (Dr.) .....
Mar. 13—Lincoln for the Defense (Dr.).....
Mar. 20—Till Death Us Do Part (2-reel Dr.).2000
Mar. 27—When Lincoln was President (1-reel Hist. Dr.) .....

POWERS' PICTURE PLAYS

Mar. 19—The Downfall of Uriah Snoop (Com.) .....
Mar. 21—Rivals .....
Mar. 21—Ice Harvesting on the Hudson.....
Mar. 26—Having Their Pictures Taken.....
Mar. 26—City of Bergen, Norway.....
Mar. 28—The Calling of Louis Mona (2 reels)

PUNCH

Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....
Mar. 6—Impetuous Jim (Com.)..... 500
Mar. 6—No Wedding Bells for Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

April 2—The Last Old Lady (Com.)..... 700
April 2—Rapid Transit in New York (Sc.). 300
April 9—White Roses (Dr.).....1000

RELIANCE

Mar. 12—The Reprobate (Dr.).....1000
Mar. 15—A Regained Reputation (Dr.).....1000
Mar. 19—The Judge's Vindication (2 reels).
Mar. 22—The Grafters .....
Mar. 26—His Day of Freedom.....
Mar. 29—The Halfwit .....

REX

Mar. 9—Troubled Waters (Dr.).....
Mar. 13—Thou Shalt Not Steal (2 reels).....
Mar. 16—The Empty Box (Dr.).....
Mar. 20—Was She to Blame (Dr.).....
Mar. 23—The Peacemaker (Dr.).....
Mar. 27—The Great Ganton Mystery (2 reels)
Mar. 30—Her New Chauffeur (Com. Dr.)....

RYNO

Mar. 17—Memories of Long Ago.....
Mar. 24—The Sea Waif.....
Mar. 31—Classmates .....

SOLAX

Mar. 7—The Kiss of Judas.....
Mar. 12—Officer Henderson .....
Mar. 14—The Plans of the House.....
Mar. 19—The Wrong Flat.....
Mar. 21—The Way of the Transgressor.....
Mar. 26—Burstup Homes' Murder Case.....
Mar. 28—The Climax .....
April 2Wanted: A Housekeeper.....

THANHOUSER COMPANY.

Mar. 16—Babies Prohibited .....
Mar. 18—The Heart of a Child.....
Mar. 21—Won at the Rodeo.....
Mar. 23—Her Gallant Knights.....
Mar. 25—Cymbeline (2 reels).....
Mar. 28—The Woman Who Did Not Care..
Mar. 30—The Wax Lady .....

VICTOR

Feb. 28—A Counterfeit Courtship (Com.)..
Mar. 7—The Prima Donna (Dr.).....
Mar. 14—Love and the Workman (Dr.).....
Mar. 21—The Younger Sister (Dr.).....
Mar. 28—That Boy from Missouri (Com.)...

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC.,

LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

IFS AND HOPES

Have you heard of a concern having the above name? If not, you will get acquainted with them through the Chat of this issue. The firm of "Ifs and Hopes" have been doing a grand business for many years in New York City with the moving picture operators, and they have reaped quite a harvest, in fact, they are still doing business with the New York operators, but not doing as well as formerly. You know this concern better by the name of Local No. 35. The Spotlight Workers' Union alias Ifs and Hopes, and you know they were getting money for five years for a few "Ifs" that they were handing out, along with very little "Hopes" on the side, to the operators who were members of the former auxiliary, and who were foolish enough to walk up to the treasurer of Local No. 35 every month and pay their good, hard-earned cash to him for a few more of those "Ifs." They (Local No. 35) took the coin and turned their heads to laugh at the poor unfortunate victims, whom they led to believe that they were going to get something that really never existed, and something else besides. To tell the truth there never was any such thing as equality, and all the victims did get was the cold shoulder and froze out. Before continuing with this part of the Chat, I am going to tell the readers what occurred last week. Another paper with a projection department which no doubt many picture operators read, had published a letter sent to that paper by a member of the new branch of Local No. 35 (alias "Ifs and Hopes"), giving the picture operators in New York an idea of many advantages they would have if they would join the new branch. You know that the member who sent this letter for publication is a paid official of that new branch, and his salary comes out of the money paid by the new victims for some more "Ifs" and little "Hopes." In the letter published, the writer states that the aim of Local No. 35 is to organize a body of cleancut men, who take their profession seriously. This is pretty fine salve for healthy people, though healthy people don't need any salve, but for the one that does need salve, it is not the right kind. This is what Local No. 35 tells you when they want to get you to join their new branch, and it is their bait for human fish. But you are not going to be caught like fish in a net unexpected, and you are not going to let Local No. 35 fool you the same as they have fooled the old branch. You know better than to be fooled that way because you know as well as the editor of this Chat knows that the president of the new branch is not one of the cleancut men who takes his profession seriously. Why, no, Dick De Costa, the strike-breaker and president of the new branch of Local No. 35, is by no means a cleancut man, and you have learned a good lot of his black career. The letter also stated about sending men on the road. Some picture operators are not acquainted with the constitution of Local No. 35, and that the branch must abide by that. For the benefit of those that don't know, I inform them that you can go on the road and work "If"? you belong to the I. A. T. S. E. for a period of two years. "If" you don't belong to the aforementioned for the period of two years, you must feel contented, and you cannot travel on the road, but you must keep on paying for two long years with the "Hopes" that when the time comes you may be lucky "If" you do get one of those jobs that you think you are entitled to. But you might and most surely you will be one of those unfortunate fellows that "If" they don't like your face just because some other main squeeze is ahead of you, wait a little longer because some other main squeeze is ahead of you, and surely you must keep on paying for a few more of those "Ifs" and then drop out because you can't get justice, and probably you stand a much better chance to get kicked out if you should put up an argument for justice, the same as the former branch.

Now we return to the first part of this Chat, and you will learn what is meant by "Ifs and Hopes." Five years ago Local No. 35 started to organize a branch, the same as they are doing at present, and the organization was known as the Auxiliary to Local No. 35 or Picture Machine Branch, of which the writer of this Chat was a member. The boys were promised many things, just as this newly organized branch is being promised. One of the promises was that just as soon as we would get strong enough, and "If" we could take care of that much to make a good showing with a large membership, the branch would get a direct charter. A year after the branch increased to two hundred, and at one of the meetings two international officers gave us a charter as an auxiliary to Local No. 35. Surely it was not an I. A. T. S. E. direct charter, or an auxiliary to the I. A. T. S. E., but an auxiliary to a local so as to cover the law of the international, which reads that an auxiliary shall not have more than fifteen members, and if more than that number, it must be chartered as a local. The president of Local No. 35 was chairman for the branch in accordance with the law, and for presiding at two meetings a month we had to pay him a salary of $2.50 a meeting for about a year and a half, and we paid the bill.

We gave presents to the chairman and the treasurer (who acted in the same capacity to Local No. 35) in the shape of a gold watch and chain, also a ring costing the auxiliary $75—and this was done to show appreciation to those officials for their would-be efforts and work they had done (nit).

We never in all the five years had heard a reading of the finances by the financial secretary, and waited year after year in "Hopes" (that's all we paid for) that the day will come when Local No. 35 will fulfil their promise and give the boys that which truly was and is theirs, and that is the direct charter for picture machines only, and when we woke up after all these years, we found out that we were dealing with the famous hocus-pocus concern of "Ifs and Hopes," who froze us out into the cold, and now they are trying the same thing over again with a new batch; but surely, I must say it is a failure, even though another fool is born every minute of the day.

Now, brother operators, the Moving Picture Machine Operators' Union of Greater New York, Inc., Local No. 1, is not organizing any branches or departments with promises, they are fully organized as a union with a charter and a body of cleancut men, 600 in membership, outclassing the new branch and Local No. 35 in number, and in treasury, as well as mechanics. If you want to join a union, you must join a good one with cleancut officials, or else don't join any. This is the advice from one who knows and his word is his bond before "God" and man. To make application in Local No. 1 of the M. P. M. O. U. of Greater New York, apply at the office, 133 Third avenue, near Fourteenth street, any day in the week, from 10a.m. to 2 p.m. The entrance fee into the union is $5.00, and will remain at this figure for a short time only, then the fee will be raised to $25.00. So join now before it's too late and save time and money.

RALPH J. KNASTER,
Business Representative.

Office 133 Third avenue. 'Phone 619 Stuyvesant.

SCENE FROM "OTHER PEOPLE'S CHILDREN"
Kinemacolor release.

IN THE WRONG FLAT
Solax release March 19th.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Feb. 24—A Chance Deception (Dr.).....
Feb. 27—Love in an Apartment Hotel (Dr.)..
Mar. 3—A Queer Elopement (Com.).....
Mar. 3—Look Not Upon the Wine (Com.)..
Mar. 6—The Wrong Bottle (Dr.).....
Mar. 8—Broken Ways (Dr.).....
Mar. 10—A Girl's Stratagem (Dr.).....
Mar. 13—The Spring of Life (Com.).....
Mar. 13—Tightwad's Predicament (Com.).....
Mar. 15—The Unwelcome Guest (Dr.).....
Mar. 17—The Power of the Camera (Com.) 453
Mar. 17—A Delivery Package (Com.)..... 545
Mar. 20—Near to Earth (Dr.)..... 999
Mar. 22—Fate (Dr.) 1038

CINES

George Kleine

Mar. 1—A Martyr to Duty (Dr.).....1010
Mar. 4—Nipped in the Bud (Com.)..... 600
Mar. 4—Wanted—A Husband (Com.)..... 400
Mar. 8—Scenes in Monsone, No. Africa (Sc.) 250
Mar. 8—The Ideal of Her Dreams (Com. Dr.) 750
Mar. 11—His Grandchild (Dr.).....1000
Mar. 15—The Girl and the Horseshoe (Com. Dr.) 700
Mar. 15—Winning Smiles (Com.)..... 300
Mar. 18—Their Country Relations (Com.).. 600
Mar. 18—Who's Champion Now? (Com.)..... 400
Mar. 22—Life in Somaliland (East Africa) (Edu.) 200
Mar. 22—A Motorcar Romance (Dr.)..... 800
Mar. 25—He Needed the Money (Com.)....1000
Mar. 29—Glimpses of Naples and Vicinity (Sc.) 450
Mar. 29—"Spirits of Youth" (Com.)..... 550
April 1—He Wouldn't Give Up (Com.).....1000
April 5—Modern Progress in Somaliland (East Africa) (Edu.) 500
April 5—Faint Heart Ne'er Won Fair Lady (Com.) 500

EDISON

Feb. 12—A Heroic Rescue (Com.)..... 500
Feb. 14—The Doctor's Photograph (Dr.).....1000
Feb. 15—The Old Monk's Tale (Dr.)..... 995
Feb. 17—Confidence (Com. Dr.).....1000
Feb. 18—His Enemy (Dr.).....1000
Feb. 19—The Welsh Rabbit (Com.).....1000
Feb. 21—The Will of the People (Dr.).....1000
Feb. 22—The Minister's Temptation (Dr.)...1000
Feb. 24—In a Japanese Tea Garden (Com.).1000
Feb. 25—The Ranch Owner's Love Making (Com. Dr.) 1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Des.)..... 325
Feb. 26—All on Account of a Transfer (Com.) 675
Feb. 28—A Will and a Way (Eighth story of "What Happened to Mary" (Dr.) 1000
Mar. 1—The Photograph and the Blotter (Dr.) 1000
Mar. 3—Curious Scenes in India (Sc.)..... 400
Mar. 3—Superstitious Joe (Com.)..... 600
Mar. 4—Ann (Dr.) 1000
Mar. 5—A Letter to Uncle Sam (Com.).....1000
Mar. 7—The Lost Deed (Dr.).....1000
Mar. 8—The Priest and the Man (Dr.).....1000
Mar. 10—Bees and Honey (Edu.)..... 350
Mar. 10—It Wasn't Poison After All (Com.). 650
Mar. 11—Jan Vedder's Daughter (Com. Dr.).1000
Mar. 11—A Modern Horse (Des.)..... 350
Mar. 12—Aunt Elsa's Visit (Com.)..... 650
Mar. 14—A Youthful Knight (Com. Dr.)..1000
Mar. 15—The Gauntlets of Washington (Dr.).1000
Mar. 17—Kathleen Mavourneen (Dr.).....1000
Mar. 18—The Portrait (Dr.).....1000
Mar. 19—Mother's Lazy Boy (Com.).....1000
Mar. 22—The Risen Soul of Jim Grant (Dr.).1000
Mar. 24—The Long and Short of It (Com.).. 400
Mar. 24—Tea and Toast (Com.)..... 600
Mar. 25—Bread on the Waters (Dr.).....1000
Mar. 26—The Unprofitable Boarder (Com.).1000
Mar. 28—A Way to the Underworld (Dr.)..1000
Mar. 29—Between Orton Junction and Fallonville (Dr.) 1000
Mar. 31—The Elder Brother (Dr.).....1000

ESSANAY FILM CO.

Feb. 22—Broncho Billy and the Sheriff's Kid.
Feb. 25—The Western Law that Failed (Dr.).1000
Feb. 26—The Gum Man (Com.).....1000
Feb. 27—Lady Audley's Jewels (Com.).....1000
Feb. 28—Swag of Destiny (Dr.).....1000
Mar. 1—The Influence of Broncho Billy (Dr.) 1000
Mar. 4—Billy McGrath on Broadway (Com.)
Mar. 5—The Discovery (Com.).....
Mar. 6—A Montana Mix-Up (Com.).....
Mar. 7—A Mistaken Accusation (Dr.).....
Mar. 7—The Hand of Fate (Dr.).....
Mar. 8—Broncho Billy and the Squatter's Daughter (Dr.) .....
Mar. 11—A Bottle of Musk (Dr.).....
Mar. 12—The Misjudging of Mr. Hubby (Com.) .....

Feet

Mar. 13—Old Gorman's Gal (W. Dr.).....
Mar. 14—An Old, Old Song (Dr.).....
Mar. 15—Broncho Billy and the Step-sisters..
Mar. 18—The Housekeeper of Circle C (W. Com.) .....
Mar. 19—Finnegan (Com.) .....
Mar. 20—The Tale of a Cook (Com.).....
Mar. 21—The Pathway of Years.....
Mar. 22—Broncho Billy's Sister.....
Mar. 25—The Sheriff's Honeymoon (Com.)..
Mar. 26—The Scratch (Com.).....
Mar. 27—The Trail of the Itching Palm (Com.) .....
Mar. 28—The Hero-Coward .....
Mar. 29—Broncho Billy's Gratefulness.....

KALEM CO.

Mar. 12—The International Spies (Dr.).....1000
Mar. 12—The Grim Toll of War (2 parts) (Dr.) 2000
Mar. 14—The Indian Maid's Warning (Dr.)...
Mar. 14—Jones' Jonah Day (Com.).....
Mar. 15—The Woe of Battle (Dr.) 1000
Mar. 17—The $20,000 Corot (Dr.).....1000
Mar. 19—Prisoners of War (Dr.).....1000
Mar. 21—The Answered Prayer (Dr.)..... 500
Mar. 22—The Honor System (Dr.).....1000
Mar. 22—The Battle of Bloody Ford (Dr.) Part I 1000
Mar. 22—The Battle of Bloody Ford (Dr.) Part II 1000

LUBIN

Feb. 21—Art and Honor.....
Feb. 22—The Unknown .....
Feb. 24—The Teacher at Rockville.....
Feb. 25—Importing Cattle from Mexico to the U. S. .....
Feb. 25—The Female Detective .....
Feb. 27—The Supreme Sacrifice.....
Feb. 28—Dr. Maxwell's Experiment.....
Mar. 1—Auntie's Affinity .....
Mar. 3—The First Prize .....
Mar. 4—On the Mountain Ranch.....
Mar. 6—Army Target Practice.....
Mar. 6—Will Willie Win.....
Mar. 7—His Children .....
Mar. 8—Pete Joins the Force.....
Mar. 10—The Soul of a Rose.....
Mar. 11—A Lucky Chance .....
Mar. 13—When John Brought Home His Wife
Mar. 14—Jane's Waterloo .....
Mar. 14—Sixes and Nines .....
Mar. 15—The Heart Brokers (2 reels).....
Mar. 15—An Adventure on the Mexican Border (Special) .....
Mar. 17—Greed for Gold .....
Mar. 18—Dolores' Decision .....
Mar. 20—Him the Burglar .....
Mar. 20—Mr. Jinks Buys a Dress.....
Mar. 21—Friend John .....
Mar. 21—Tamandra the Gypsy (Special 2 reels) .....
Mar. 22—Pete the Artist.....
Mar. 24—A Moonshiner's Wife .....
Mar. 25—The Fixer .....
Mar. 25—Such an Appetite .....
Mar. 27—Memories of His Youth.....
Mar. 28—The Gift of the Storm.....
Mar. 29—In the Land of the Cactus.....

G. MELIES

Feb. 6—A Gypsy's Warning (Dr.).....1000
Feb. 13—Unmasked by a Kanaka.....1000
Feb. 20—St. Joseph's Taper (Dr.).....1000
Feb. 27—Molly's Mistake (Dr.).....1000
Mar. 6—Misfortunes of Mr. & Mrs. Mott, on Their Trip to the South Sea Island of Tahiti, and the Tahitian "Upa Upa" Dance (Com.).1000
Mar. 13—The Gambler's Heart (Dr.).....1000
Mar. 20—Honor Thy Mother (Dr.).....1000
Mar. 27—Hinemoa .....
April 3—The Stolen Tribute to the King...
April 3—The River Wanganui (Sc.).....

PATHE FRERES

Feb. 28—The Children of Japan (Custom)..
Feb. 28—Building Pontoon Bridges (Mis.)...
Mar. 1—The Cheapest Way (Com.).....
Mar. 3—Pathe's Weekly No. 10.....
Mar. 4—The Butterfly of a Day—The Ephemera .....
Mar. 4—Cod Fishing from a Trawler (Sc.).
Mar. 4—Thentitmouse (Edu.) .....
Mar. 5—The Waterfalls of Idaho—See America First (Travel).....
Mar. 5—The Kairy Ainus.....
Mar. 6—An Equine Hero (W. Dr.).....
Mar. 7—The Granja (Sc.).....
Mar. 7—Hydrogen (Science and Nature)...
Mar. 8—Going Some (Com.).....
Mar. 8—The Retreat from Moscow (Dr.—Special) .....
Mar. 10—Pathe's Weekly No. 11.....
Mar. 11—French Artillery Manœuvres (Military) .....
Mar. 11—The Stickleback (Science).....
Mar. 11—The Chateau of Chambord (Travel)
Mar. 12—A Timely Bath (Com.) .....
Mar. 12—A Tour in the Alps (Travel).....

Feet

Mar. 13—The Love That Turned (W. Dr.)..
Mar. 14—Over the 'Phone (Com.).....
Mar. 14—The Luxembourg Gardens (Travel).
Mar. 15—Innocence (Dr.) .....
Mar. 17—Pathe's Weekly No. 12.....
Mar. 17—Notre Dame de Paris (Special Dr.).
Mar. 18—The Vengeance of the Kabyle (Dr.).
Mar. 19—The Escape (W. Dr.).....
Mar. 20—Deedee's Blind Master (Dr.).....
Mar. 21—Rastus Loses His Elephant (Com.).
Mar. 21—The Death Head Moth (Science)...
Mar. 22—When They Were Kids (Dr.).....
Mar. 24—Pathe's Weekly No. 13.....
Mar. 25—The Babes in the Woods.....
Mar. 26—The Gate She Left Open (Dr.).....
Mar. 26—The Moonshiners' Last Stand (Dr.)
Mar. 27—The Sheriff's Reward (W. Dr.)..
Mar. 27—The Chateau of Chambord (Travel)
Mar. 28—Crabs and Lobsters.....
Mar. 28—The Tobacco Culture in Cuba.....
Mar. 29—The Hardup Family's Bluff (Com.)

SELIG

Feb. 26—Yankee Doodle Dixie (Com.).....1000
Feb. 27—The Bank's Messenger (W. Dr.)....1000
Feb. 28—The Understudy (Dr.).....1000
Mar. 3—The Deputy's Sweetheart (W. Dr.).1000
Mar. 4—The Collector of Pearls (Com.)...1000
Mar. 5—The Story of Lavinia (Com. Dr.)..1000
Mar. 6—The Spanish Parrot-Girl 1000
Mar. 7—A Husband Won by Election (Dr.).1000
Mar. 10—Diverging Paths (Dr.).....1000
Mar. 11—The Ferrets (Dr.) 1000
Mar. 12—Juggling with Fate (W. Dr.).....1000
Mar. 13—The Great Wall of China (Edu.)....
Mar. 13—The Fugitive (Dr.).....
Mar. 14—The Sands of Time (Dr.).....1000
Mar. 17—Love Before Ten (Juvenile Dr.)..1000
Mar. 18—Peking, China (Edu.).....1000
Mar. 18—Turn Him Out (Com.).....
Mar. 19—The Sheriff of Yavapai County (W. Dr.) 1000
Mar. 20—The ex-Convict (Dr.).....1000
Mar. 21—The Dancer's Redemption.....1000
Mar. 24—The Old Clerk (Dr.).....1000
Mar. 25—The Scales of Justice (Dr.).....1000
Mar. 26—Shanghai, China (Edu.) .....
Mar. 26—The Life Timer (W. Dr.).....
Mar. 27—The Food-Chopper War (Com.)....1000
Mar. 28—Sally in Our Alley (Com. Dr.)....1000

URBAN ECLIPSE

George Kleine

Feb. 26—Animals in the London Zoo (Edu.).. 800
Feb. 26—His New Watch (Com.)..... 350
Mar. 3—Shylock (Special) Part I and Part II (Dr.) 2000
Mar. 5—Pottery Making in Dorset, England (Ind.) 800
Mar. 5—The Wages of Transgression (Dr.).. 700
Mar. 12—The Lost Wager (Com. Dr.)..... 800
Mar. 12—Picturesque Spalato (Austria) (Travel) 200
Mar. 19—An Innocent Offender (Dr.).....1000
Mar. 26—Fiords and Waterfalls of Norway (Sc.) 300
Mar. 26—The Crab and Lobster Industry (Indus.) 350
Mar. 26—He Saw the Point (Com.)..... 350
April 2—The Fruit of Suspicion (Dr.).....1000

VITAGRAPH

Feb. 24—Four Days (Com.)..... 800
Feb. 25—When the Desert Was Kind (West.).1000
Feb. 26—The Final Justice (Dr.).....1000
Feb. 27—Tim Crogan's Foundling (Com. Dr.).1000
Feb. 28—The Old Guard (Dr.).....
Feb. 28—Governor Wilson (Edu.).....
Mar. 1—Under the Make-Up (Dr.).....1000
Mar. 3—O'Hara's Godchild (Dr.).....1000
Mar. 4—Hubby Buys a Baby (Com.).....1000
Mar. 5—A Heart of the Forest (West.)....1000
Mar. 6—College Life (Com.).....1000
Mar. 7—The One Good Turn (Dr.).....1000
Mar. 8—He Waited .....
Mar. 8—Black Diamonds .....
Mar. 10—Red and White Roses (2 parts)....2000
Mar. 10—Put Yourself in Their Place (Com.)
Mar. 10—New York Fire Drill (Edu.).....
Mar. 11—The Way Out (Com.).....1000
Mar. 12—His Honor, the Mayor (Com.)....1000
Mar. 13—The Deceivers (Com. Dr.).....1000
Mar. 14—Sisters All (Dr.) 1000
Mar. 15—The Dog House Builders (Com.)..1000
Mar. 17—The Mouse and the Lion (Dr.).....1000
Mar. 18—A Birthday Gift (Dr.).....
Mar. 18—According to Advice (Com.).....
Mar. 19—The House in Suburbia (Com.)....1000
Mar. 20—The Wonderful Statue (Com.).....1000
Mar. 21—A Matter of Matrimony (Com.)....1000
Mar. 22—Belinda, the Slavey, or Plot and Counterplot (Com.) 1000
Mar. 24—Brother Bill (Dr.).....1000
Mar. 25—Dick, the Dead Shot (Com.).....1000
Mar. 26—Love Finds a Way (Com.).....
Mar. 26—In Old Quebec (Edu.) .....
Mar. 27—Getting a Practice (Com.).....1000
Mar. 28—The Blarney Stone (Com.).....
Mar. 28—Jean and Her Family (Com.).....
Mar. 29—Two Brothers (Dr.).....1000
Mar. 31—Bedelia Becomes a Lady (Com.)...1000

Ambrosio

A FEATURE REALLY WORTH FEATURING

"The Life of Dante"

IN THREE REELS. Ready for shipment now. Be wise and wire

"THE KNIGHTS of RHODES" IN THREE REELS

Wire to see if your territory is still open

OUR NEXT REGULAR RELEASES

MARCH 22d **"LOVE LEVELS ALL"** IN TWO REELS

A comedy drama of unusual excellence with an out of the ordinary plot

MARCH 29th **"The Human Target"** IN TWO REELS

Thrill after thrill. If you miss this you miss a winner. It's up to you. Get busy. Special Heralds, 1, 3 and 6 Sheet Posters

AMBROSIO AMERICAN CO., 15 E. 26th Street, New York, N. Y.

Mr. Hutchinson, of the American Film Manufacturing Company, with Mrs. Hutchinson and R. D. Armstrong is now en route for Honolulu, where they will make some scenics of life in the islands.

Harry Goldberg, manager of the New York office of the Sedeg Feature Film Company, in a few days will go to Detroit to take charge of the new Sedeg office there. The General Manager of the Sedeg Company, Mr. Arthur Abeles, is now in Detroit, he having recently opened this office. Mr. Abeles will next turn his attention to opening an office in Indianapolis. The Sedeg Company, of New York City, in addition to having Greater New York City and Northern New Jersey, will now book in New York State as far north as the City of Hudson.

Mr. A. J. Danziger, of the New York Film Company, is in Europe in the interests of his company. Mr. Danziger will visit Germany, Italy and other European points during his absence and expects to secure some big film productions.

AT LIBERTY **AT LIBERTY**

HORACE VINTON

AUTHOR AND PRODUCER—FOLLOWING RELEASES

"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

Address, 339 WEST 30th STREET, NEW YORK
Or This Office

EXHIBITORS

Let your Pianist or Orchestra Leader see your copy of the Moving Picture News. The Picture Music articles will interest him and help you.

"Agfa"

Celluloid Positive **Celluloid Negative**

NON-FLAM AND POSITIVE

(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

SCENARIOS WANTED

Special Attention to

COMEDIES

KINEMACOLOR
1600 Broadway New York

Will pay $20.00 for a lease rental contract for the

VANOSCOPE PROJECTION MACHINE

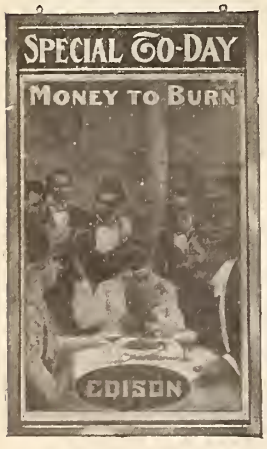
Must be a serial number under 100. Address Exhibitor "F," care of Motography, Monadnock Bldg., Chicago, Ills.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.

Established 1882.
The Newman Mfg. Co.
715-721 Sycamore Street
Cincinnati, O.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

WE MANUFACTURE
MOVING PICTURE REPAIR PARTS
Stereopticons, Arc Lamps, Rheostats and Accessories. Wholesale and Retail. (Catalogue.) A Trade List of 563 Exchanges and Supply Houses, $1.15. Over 15,000 Moving Picture Theatres in State Form at 20 cents per hundred. Booklet with 500 scattered names for 25c. List showing number in each State.
L. HETZ, 302 E. 23 ST., NEW YORK

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

Have You Failed To Sell?

If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!
Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.
TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

MARY ALDEN

LEADS WITH RAMO FILMS

"THE BETTER WAY" March 12, 1913

WANTED BUYERS FOR AMERICAN RIGHTS of English Natural History, Old English Country negatives, and English topicals week by week, also English negatives in natural color—two or three-color process. Virgin negative stock, also sensitized from latest exclusive formulæ for color process and experimentalists requiring such.

THE FRANK NEWMAN FILMS COMPANY
No. 1, The Drive, Fulham, London S. W., England

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

SCENARIOS TYPED BEST FORM $1.00
I cater to any SPECIAL TYPING.
C. H. PFEIFER, Ridgewood, N. J.

SONG POEMS WANTED
BIG MONEY IN SUCCESSFUL SONGS. Entirely NEW and UNEQUALLED PLAN. Send US your Poems or Melodies. YOU MAY BE ABLE TO WRITE A HIT. PAST EXPERIENCE UNNECESSARY. Publication GUARANTEED, if acceptable, by the WORLD'S LARGEST, RELIABLE SONG PUBLISHERS. We pay 50 per cent. HAYWORTH'S MUSICAL MAGAZINE and BEAUTIFULLY ILLUSTRATED BOOK, explaining our SQUARE DEAL PLAN, FREE. Send us your work for FREE advice. HAYWORTH MUSIC PUB. CO., 6768, WASHINGTON, D. C.

MUST SELL AT ONCE 100 REELS OF FILM, SLIDES, LENSES, MACHINE PARTS, CUT-OUTS, SWITCHES, ETC.
Also show case, roll top desk, best and latest model Simplex machine. Will sell separately or together. Make offer.
GREENE, 2 WEST 16TH, NEW YORK.

RELIANCE.

RELIANCE.

IN TWO EXTRAORDINARY REELS

"THE VENGEANCE of HEAVEN"

Wednesday By M. ST. LOUP WINTREBERT **March 19th**

ON THE SAME SPOT—FIVE YEARS LATER—THEY FIND HIM DEAD!!!

"VENGEANCE IS MINE, I WILL REPAY, SAITH THE LORD"

A TREMENDOUS SENSATION — LEGITIMATE AND ARTISTIC

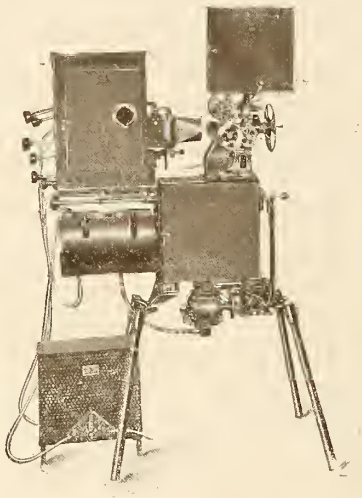
SPECIAL PAPER MUTUAL PROGRAM

RELIANCE.

RELIANCE.

WHY

POWER'S CAMERAGRAPH No. 6A?



BECAUSE

1. The perfection of its adjustment produces the greatest possible ease of operation—and practically noiseless.
2. All parts are made by THE MAKERS OF THE MACHINE—and bearing their name as guarantee.
3. The entire construction of the machine is supervised by the maker, MR. NICHOLAS POWER.
4. The stand is absolutely rigid, which accomplishes perfect projection.
5. The patented loop setter device resets the lower loop automatically, without stopping the machine—a distinctive feature which puts POWERS in a class by itself.
5. Our faith in it enables us to offer the strongest guarantee of any machine on the market.
7. Our intermittent movement is sixteen times stronger and is faster than that of any other machine. Star and cam movement no longer used.

These reasons show WHY POWER'S CAMERAGRAPH has had the public confidence for fifteen years, and WHY it does over 65 per cent of the entire moving picture machine business.

A letter to DEPT. D will give further details.

MANUFACTURED BY

Nicholas Power Company

90 Gold Street :: New York

THE LEADING MAKERS OF MOVING PICTURE MACHINES

MAR 27 1913

27 1913 DIVISION

MOVING PICTURE NEWS

VOLUME VII
No. 12

MARCH 22
1913

MARY ALDEN
Leading Lady "Ramo" Films

PRICE
TEN
CENTS

MAJESTIC

COMEDY — SUNDAY, MARCH 23rd — COMEDY

"THE WRONG MISS WRIGHT"

A BRIGHT ROLLICKING FARCE STAGED ON BOARD THE STEAMER COMANCHE

By LAWRENCE McGILL

"The Prima Donna's Cat"

STAGED BY H. S. MACK

THE PRIMA DONNA	MARION FEREL
THE "ANGEL"	JACK REGAN
THE DETECTIVE	PAUL SCARDON
THE COLONEL	WM. MANDERVILLE
THE MAID	MARJORIE ELLISON
THE BELL-HOP	BEN LODGE
THE CAT	ANGORA
PATRONESSES	GUESTS ETC.

RELEASED TUESDAY, MARCH 25TH

DRAMA — SUNDAY, MARCH 30th — DRAMA

"A WELL-MEANT DECEPTION"

AN INTENSE AND ABSORBING PORTRAYAL OF THE TREMENDOUS SACRIFICE OF A BEAUTIFUL YOUNG WIFE TO HELP AN UNFORTUNATE HUSBAND

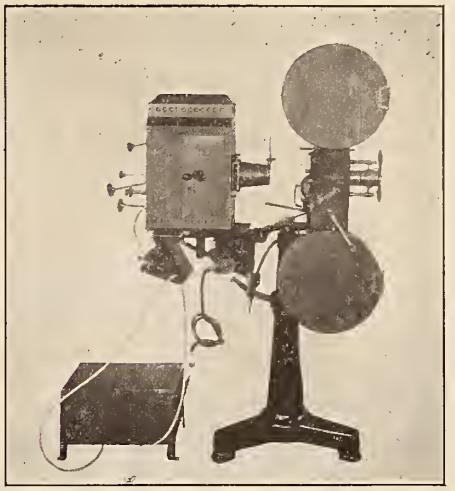
NEVER MISS A MAJESTIC — **THE MUTUAL PROGRAM**

QUALITY NOT QUANTITY

IS OUR MOTTO

We cater to the wise exhibitor who is looking for his money's worth.

When you buy the



Simplex

THE PEERLESS PROJECTOR

you know that your money is safely invested.

Every Simplex projector which leaves our factory has stood the test of four rigid inspections.

It is designed right and made right.

That is why we have unfilled orders for over 150 machines and can't make them fast enough to supply the demand.

You owe it to yourself to learn more about the Simplex.

Catalogue B tells lots about it.

MADE AND GUARANTEED BY

PRECISION MACHINE CO.

317 EAST 34th STREET **NEW YORK**

SOCIETA ANONIMA Ambrosio TORINO

Ambrosio

SOCIETA ANONIMA Ambrosio TORINO

A FEATURE REALLY WORTH FEATURING

"THE LIFE OF DANTE"

IN THREE REELS. Ready for shipment now. Be wise and wire

"THE KNIGHTS of RHODES" IN THREE REELS

OUR NEXT REGULAR RELEASES

MARCH 29th **"THE HUMAN TARGET"** IN TWO REELS

Thrill after thrill. If you miss this you miss a winner. It's up to you. Get busy.
Special Heralds, Lantern Slides, 1, 3 and 6 Sheet Posters

APRIL 5th **"FOR HER SAKE"** IN TWO REELS

A domestic drama of great power full of heart's interest

AMBROSIO AMERICAN CO., 15 E. 26th Street, New York, N. Y.

AUTHORITATIVE

THE PRO
AMUSEMENT

KLAW & ERLANGER

NO THEATRE TOO LARGE—NONE TOO SMALL—FOR
HAVE EVER BEEN PUT WITHIN EVERYBODY'S REA

KLAW & ERLANGER and AL. H. WOODS HAVE FORMED A CORPORATION FOR THE PURPOSE OF EXPLOITING BY THE MEANS OF

MOTION PICTURES

THE BIGGEST
DRAMATIC SUCCESSES
OF THE AGE!

Prominent Among These Are the Most Notable Productions Ever Made By

KLAW & ERLANGER **AL. H. WOODS**

And a Host of Other Celebrated English and American Producers, Playwrights, Novelists and Authors

THE PROTECTIVE AMUSEME

ANNOUNCEMENT

TECTIVE COMPANY

AL. H. WOODS

THE GREATEST MOVING PICTURE PLAYS THAT
CH—Prices That Both the Presenter and Patron Can Pay

104 EXTRAORDINARY FILM-PLAYS
WILL BE SUPPLIED EACH YEAR
2 BIG PRODUCTIONS
WILL BE RELEASED EACH WEEK
1st Delivery, MONDAY, SEPT. 2, 1913

EACH CITY OF 50,000 OR UNDER WILL BE LIMITED TO ONE FRANCHISE AND PARTIES WHO SECURE SUCH RIGHTS WILL BE FULLY PROTECTED.

All Applications For Franchises Will Be Considered in the Order of Their Receipt. Terms and All Other Particulars Will Be Made Known Upon Application

NT COMPANY, 1493 Broadway, N. Y.
PAT CASEY, General Manager

FILM SUPPLY CO. OF AMERICA

FILM SUPPLY CO. OF AMERICA

FEATURE FACTS

"It is good," is what we tell you regarding "The Impostor," our latest 3-reel state right feature. If you apply stronger terms of praise you will be saying what we personally think about it.

Every manufacturer in describing his product has worn his vocabulary of superlatives to a frazzle. We took all our "word enthusiasm," vitalized it into "act enthusiasm," then crammed it, every bit, into the film. Results? You bet! The shouting has been left for you exchange men and exhibitors to do. Can you shout—on a telegram or a letter head? He who shouts first for this film will be heard first. Take a deep breath—NOW!

GAUMONT CO.
Flushing, New York City

Gaumont

Gaumont

THE SCREEN CLUB BALL

will be held on SATURDAY EVENING, APRIL 19th, at Terrace Garden, 58th Street and Lexington Avenue. Tickets may be obtained from members of the Club. You will have until April 1st to get your advertising copy to J. W. FARNHAM, care Screen Club

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (20 *years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **March 22, 1913** **Number 12**

EX-CATHEDRA

THE FOLK ORDINANCE

EXHIBITORS throughout the city who have only room for 299 seats in their theatres will, no doubt, be very pleased with the result of this measure, which was thrown out by the Board of Aldermen on Tuesday, March 18th. Frank J. Dowling, the Tammany Alderman, understood parliamentary procedure better than Alderman Folk, and by such tactics defeated the ordinance, over which troubles have been pending for the last two or three years. The action of the Aldermen is a direct turn-down of the Mayor's commission, whose recommendations were embodied in the Folk bill. It certainly exemplifies the fact that "old birds are still sometimes caught with chaff."

Alderman Dowling asked the consideration of an amendment drawn by himself, to which Alderman Folk agreed, thus being the instrument of his own downfall, for, as is well known among parliamentarians what would take place after the motion is considered, the amendment was not carried, and when it was voted on the consequence followed that, it being defeated, the Folk ordinance was necessarily and consequently thrown out.

Alderman Folk tried to get the ordinance brought up again, but lost the motion, thus entirely defeating the measure around which so much venom has been expended. Of course it is just possible, from what I understand, that the ordinance may be brought up again at the next meeting of the Board of Aldermen, but it will have to go through the ordinary procedure as a new bill, and may take another three years to do any good, so that, as I say, the small exhibitors are safe for a little while.

WHERE ARE WE DRIFTING?

CAN anyone in the industry give me an idea of the situation as it stands at present and its solution? I have advocated many times within the past few months the open market and the survival of the fittest, but in this survival of the fittest it must be only such a class of films that will do justice to the exhibitor. I have been intensely interested by the request of some prominent exhibitors for me to see the films shown in this city and make out a program therefrom. The following is the result of what I would consider an ideal program from the films that I was able to see. I may state at the commencement that I was not able to see any film of Essanay, Urban Eclipse, Majestic or Lubin, nor was I able to see the feature films put out by the Great Northern at these theatres, and after carefully considering the position for one week the following is a program that I would recommend for a week's supply, assuming an open market could be created through which they can be obtained:

Ambrosio, Biograph, Cines, Eclair, Edison, Gaumont, Gaumont Weekly, Great Northern, Pathe Weekly, Pilot, Reliance, Rex, Ryno, Selig, Thanhouser. I saw many films which I thought were not up to the standard either with photography, or plot, or staging, among which was "101" Bison, which I consider extremely poor compared to what it used to be some six months or so ago. Imp and Nestor were about second or third rate. Powers Picture Plays were poor, and so were several new makes; in fact, the new makes ought not to have been allowed to be put on the screen, not only for the poorness of their product, but the lack of technical knowledge and inexperienced workmen. The directors in some of these films are also lacking a grasp of the situations presented to them. I may have more to say on this question when I criticize the technique of some of the films I have seen; therefore I commend the getting together of the exchange men to protect themselves in the manner of purchasing only that which is suitable to themselves, and I think if a good selection is made without any bias the trade will benefit very much thereby, and the open market will be helpful to the public primarily.

I do not know if P. A. Powers is the "Man of the Hour"; whether he will have the support of the rank and and file with him in the efforts he is making, but at any rate he is to be commended for the stand he now takes for the future good of the industry. The question of the open market is very much elated by the cry of the Universal, which seems to me to be the gasping efforts of a drowning man catching at a straw, or any small hope, of retaining a stand in the industry.

It needs men of honesty, men of caliber; not selfish, money-making sycophants. I well remember the time when a crisis appeared and one of the manufacturers of

films was in great jeopardy of being refused by the exchange men, and a proposition was put up to me that I delegate someone to take charge of the News while I stumped the country on behalf, ostensibly, of educational films, but incidentally of one brand which was in bad repute at the time. I have never been forgiven for refusing to act on this suggestion. If good quality of film only is purchased by the new organization, or co-operative movement among the exchange men, nothing but the best interests of all concerned will be accomplished.

Speaking about the conditions of to-day, we were informed that the whole was a move on Pat Powers' part to regain control of the shares he sold and for which he was paid $280,000, and which he offered to repurchase for double that, or $560,000 of Uncle Sam's good money. I have tried to give an unbiased opinion of both sides of the question, and now leave it for the exhibitors to decide what they will do with the quarreling factions in the industry.

SCHOOLS

DURING the past week there came into the office three people asking my approval of schools which they had already founded or were about to found. There also came to consult me several would-be operators, scenario writers and actresses who had received glowing prospectuses from the school. I wonder how many more times it will be necessary to say that the News will not publish any school advertising, however plausibly it may be worded, unless it is of the highest class, courting unstinted investigation. Such schools I have not yet found, and until I do I shall continue to refuse the advertisements and the praising of such, and if every paper would take the stand I take there would be fewer people parted from their good money.

I have had to call the attention of Uncle Sam to one or two of these fraudulent concerns, and while in this connection I want to say that my article of a short while ago on "Schools" obtained several responses—from the Literary Digest, who said they would not take any more advertising of this class, but that they had received no complaints from any of their readers. One editor threatened me with a libel action because I mentioned his paper in this connection, and asked me why I did not include the Motion Picture Story Magazine in this connection. It certainly was an oversight, but other papers or magazines can please themselves what they do; that is nothing to me. I am only trying to serve my readers by keeping them out of the mouths of sharks, and if I do lose a few dollars by such a principle I gain more in the satisfaction of knowing that I have done what little good I could for those who put their trust in me.

Alfred H. Saunders.

ROCHESTER EXHIBITORS' BALL

The first annual entertainment and ball of the Motion Picture Exhibitors of Rochester will be given at the Convention Hall, Thursday evening, April 3, 1913. A number of picture players representing both the independent and licensed companies will be present, and a prominent member of each will lead the grand march.

In addition talent from local theatres will display their abilities, a number of civic and political bodies have promised to grace this occasion with their presence. Moll's Augmented Orchestra will furnish the music, and this will be one of the greatest social affairs in Rochester.

EXHIBITORS' LEAGUE

On Saturday, March 15th, W. R. Wilson, State Treasurer of Ohio, telephoned to President Neff that a bill had been introduced by John F. Kramer of Mansfield, Ohio, to close all picture shows on Sunday. This bill is known as House Bill No. 591. Mr. Neff arrived in Columbus at 10.30 Sunday morning and immediately communicated with the legislative committee. He left Columbus at 3 o'clock Monday morning, arriving in Cincinnati at 9.20 a. m., two hours late, owing to the engine of the train jumping the track just west of Springfield, Ohio. There is no chance of House Bill No. 591 passing; the wheels of justice have been placed in motion and the people will be heard from. It is just such bills as these that continually annoy the Motion Picture Exhibitors and agitate and aggravate the public.

A meeting of Cincinnati Local No. Two was held in President Neff's office in the Mercantile Library Building, Cincinnati, on March 18th. Matters of importance were discussed and business transacted. New passes have been issued to about two hundred city officials and friends of the Motion Picture Exhibitors of Cincinnati. Each pass is issued to the individual named and extends the privilege for the holder of the pass to bring one with him. The pass is good at fifty-five picture theatres in Cincinnati; those who are fortunate enough to receive one feel very much complimented, as the pass is considered of great value. In other words, a pass signed by the president and secretary of Local Number Two is accepted by every member of the League. Officers present at the meeting were President A. C. Dinglestedt, First Vice-President G. W. Hill, Second Vice-President Charles Sternberger, Secretary H. Heimerdinger; Treasurer Otto Luedeking. Fred A. Botts was also present.

NOTES

Mr. Jas. Steele, formerly manager of the old Calcium Light Exchange and recently manager of the General Film Company of Cincinnati, ever since it started, has resigned. Mr. Jas. E. Willis of Cleveland arrived in Cincinnati Monday morning and placed a new man in Mr. Steele's position.

Mr. J. M. Bradlet left Cincinnati Tuesday morning, March 18th, for New York.

J. H. Broomhall, Ohio State Secretary, visited President Neff at his office Thursday.

F. J. Rembusch, National Vice President, from Indiana, came to Cincinnati to see Mr. Neff on last Thursday, but Mr. Neff was in New York. He called at headquarters on Tuesday, March 18th, where he held a long consultation with the National President.

Timothy S. Hogan, Assistant Attorney-General, called at Mr. Neff's office during the week.

Mrs. Louisa Schmitz, who was elected a delegate to the New York convention, visited Mr. Max Stearn and his sister in Columbus last Sunday.

It is reported that the Cincinnati Poster Company has gone to New York, to sell their poster business to the General Film Company.

MISSISSIPPI EXHIBITORS TO ORGANIZE

A convention of the Motion Picture Exhibitors of Mississippi will meet in Gulfport, Mississippi, on the 28th of March, 1913, at 10 o'clock a. m., in Convention Hall of Great Southern Hotel for the purpose of organizing and affiliating with the Motion Picture Exhibitors' League of America. Mr. M. A. Neff, President of the Motion Picture Exhibitors' League of America, will be there to effect the organization.

EXCHANGE COMBINE

Thirty-two film exchanges, located in the West, Middle West and South, some in Canada, have combined as the Independent Exchange Company, with P. A. Powers as general manager. This became known with the acquisition of New York offices. The concern will buy films, fixing the price on a merit basis. A statement from them says:

"The object of this new company is to antagonize no one. We wish to work with every one and have every one work with us. We do not want films of an inferior quality forced upon the exhibitor, and will buy anything on the market provided it is put up for inspection. We want productions that are meritorious and inoffensive, that will pass the most critical censorship board. We will buy from anybody, manufac-

turer or corporation, that will meet these requirements. In this way the exhibitor and the patron will be protected.

"With a forced programme they have been compelled to take anything that was given to them, good or bad. They were not permitted to select the good and leave the bad, thus working a hardship upon themselves and their patrons. To eliminate this evil this new company has selected P. A. Powers as general manager. Under his critical eye and that of the National Board of Censorship every production must pass before it will be sold to the exchanges. Hardships have thus been thrust upon exchange men when censorship condemned a film, as they then had no redress. Such a thing will not be possible in this new organization, as, in addition to the two mentioned critics, three or four others will work in harmony with them to get pictures that will not offend the most scrupulous.

"The headquarters will be at 133 West Forty-fourth street, New York City. The price to be charged for films will be on a merit basis. Good films will cost the exhibitor more than mediocre ones, and the programme will be clean and made up exclusively of high quality films. Any legitimate manufacturer who submits productions will have an excellent field. This is filling a long felt want.

"This new enterprise is not organized to make profits, as the expenses will be paid by the exchange men on a pro rata basis."

To meet the above conditions the Universal Film Co. will (so we are given to understand) reduce the price of their product to 5c. per foot, working for an open market, which seems inevitable during the present phase of disorganization and poor results.

MARY WILLS ALDEN

The impression one gets from a visit to Miss Alden's dressing room at the Ramo Studio is a very pleasant one indeed. There is a cosiness and a bright cheerfulness within that surely must emanate from the young woman herself, for a dressing room is just a dressing room after all, with its numerous conventional accessories and necessities.

To be sure, with eyes and cheeks and otherwise pretty lips besmirched with the paint of the stage that helps distance to lend enchantment to the view, it was difficult to form an accurate opinion of the facial charms of Miss Alden; however, judging from our front cover portrait, there is a girlish piquancy about her face that is delightfully refreshing to look upon.

And Miss Alden combines charm of person with charm of intellect. Her manner of speech is correct and winsome. About the shelves of her dressing room lie, side by side with the eyebrow pencil and the rouge pot, student books of French and German, and moreover when she talks to you you feel instinctively that she has been a student.

New Orleans is Miss Alden's home town: it was there in the quaint old French flavored city that her early days were spent. It was from there that she went out into the little big world as an actress. Some of her stage experience has been gained in the company of Ethel Barrymore: the stages of Europe, too, have added zest to her work, and European audiences have applauded the efforts of the little actress.

Several years' work in moving pictures, commenced in the studios of Pathe Freres, have added to charm of voice, pantomimic insight and efficiency, and with Miss Alden in the female lead, the Ramo Films have every opportunity to make good.

At the request of many principals and teachers in the public schools of New York, the daily matinee exhibition of the Kinemacolor pictures of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War" at the Carnegie Lyceum, has been changed from 2.30 p. m., to 3.15 p. m., thus enabling teachers and pupils to attend week-day matinees. This attraction is now well into its fourth month at the Carnegie Lyceum and continues to draw in a way which promises to make the run indefinite.

AMERICAN HOLDS ANNUAL FROLIC

Players of the American Film Mfg. Company at Santa Barbara held their annual dinner and dance at the beautiful Hotel Arlington, last Saturday. About fifty attended the big dinner, and after "the eats" the players amused themselves until early morning by dancing.

MR. BERNARD M. CORBETT WITH MOTIOGRAPH COMPANY

Mr. Bernard M. Corbett, for a number of years demonstrating salesman for The Thomas A. Edison, Inc., recently has signed as a traveling demonstrating salesman for the *Motiograph*, which is manufactured by The Enterprise Optical Mfg. Company, of Chicago.

Mr. Corbett is going to share the Eastern territory with Mr. Fred A. Clark, who has been with the Motiograph people for the past two and one-half years, both Mr. Clark and Mr. Corbett will make their headquarters with the New York office of this well-known machine, at 30 East 23rd street.

BERNARD M. CORBETT

Mr. Corbett is a member of the I. A. T. S. E., Boston Local, and in addition is a member of the Winthrop Lodge No. 1078 of the Elks, and numbers among his friends many of the old guard in the picture business, he, himself, having been in the game for a great many years, having worked up to his present position from that of operator in the New England Theatres.

Before signing on with the Enterprise Optical Mfg. Company, Mr. Corbett had been offered a position with the American Talking Picture Machine Company of New York, but, for reasons of his own, preferred to take up the sale of the Motiograph machine in the Eastern territory.

MOVING PICTURE MACHINE FOR HAYTI

Mr. H. Arnous, of Port au Prince, Hayti, has just purchased from J. H. Hallberg, "The Economizer Man," a complete moving picture machine with full equipment of supplies. Mr. Hallberg also reports the sale of a Powers No. 6A with Hallberg A. C. Economizer to S. Manheimer, Bath Beach; also a Powers No. 6A to James Hamilton of Philadelphia.

THE IMPOSTOR

(Gaumont State Right)

The above has special merit in conception and dramatic action. The plot of the story has sufficient complication to make it interesting. The work of the child-actor in this film is most remarkable, and that such an accurate conception of the sentiment of the story and the particular role which she played is possible in a mere child is something to be commented upon.

The theme of the story, as implied in the title, deals with deception and crime. Madame Durvieux, a wealthy Parisian widow, still mourning her son who left Paris some ten years previously under a cloud, at last receives a letter from him, telling that he has refrained from writing because of his former errors, but that now he is dying, and requests that his mother provide a home for his wife and little daughter. Upon receiving a cable from her husband's mother welcoming her and her child to her home, the daughter-in-law books passage from New York to Paris. On her way across the sea she meets with two wily individuals, a man and a woman, whom she mistakes for gentle people, but who are really impostors and traffickers in human beings. They arrange to have a cable sent to the young woman, represented as coming from her mother-in-law, saying that she is unable to receive her. Overcome with sorrow at the situation, she is comforted as the strangers continue to press their attentions. Upon arriving in Paris they find her a boarding house at one of their haunts, while the woman, impersonating the young widow, and having gained possession of photographs, papers, etc., is received with open arms by Madame Durvieux, who is made to believe that the child, too, is dead. The widow in the meantime is engaged through the influence of the man to chaperon a party of young women to Buenos Ayres, but as they are about to board ship the man is arrested as a white slave dealer and the party is taken into custody. The child, meantime, has been sent to live with the scum of the earth, and is made to aid in the support of a bad man and woman by selling flowers in the street. The climax of the story comes when, during the period in which the widow is disentangling herself from the unpleasant circumstances into which she has been led, the child, having been left the address of her grandmother by her mother, sets out to seek Madame Durvieux's home. Following her arrival at her grandmother's comes the clearing up of the case, the impostor is denounced and the widow and her child come into their own.

This film is fully up to the Gaumont standard.

SCENES FROM "THE IMPOSTOR"
Gaumont Feature Release.

C. LANG COBB has just returned from an extended trip from Boston to Denver, visiting the numerous exchanges along the line and incidentally introducing Ramo Films. From now on Mr. Cobb will have charge of the sales, publicity and advertising department of the Ramo Film Company. He was the only representative of a manufacturer present at the Conference of Exchangemen in St. Louis, which terminated in the formation of the Independent Exchange Company.

FRED MACE is as busy as the proverbial "bird dog" these days. Together with his motion picture activities, Fred has taken under his wing Big Ed Kennedy, a promising candidate for heavyweight honors, and has arranged matches right along for his protege.

Kennedy has appeared in several of the current Keystone releases, making an ideal "copper," and his handling of male factors is very realistic.

M. F. BEIER, formerly with Pathe, will have charge of the New York office of the Selig Feature Film Company, at 145 West 45th street. Mr. Beier takes the place made vacant by Mr. Harry Goldberg's departure for Detroit to assume management of the office there.

GEORGE KLEIN, of the Reliance Film Company, left last week for Jacksonville, Fla. Mr. Klein is an assistant director, and will be absent about three months.

Letters are being received in large numbers at the president's office of The Motion Picture Exhibitors' League of America, especially from Louisiana and Mississippi. The convention in New Orleans at the Grunewald Hotel on March 26th, from all indications, will be one of the biggest ever held in the South. Louisiana exhibitors are strong for organization, and great interest is being taken in the city of New Orleans, as well as all over the state of Louisiana. The same can be said of Mississippi, where a convention will be held in Gulfport on the 28th of March at the Great Southern Hotel. Fred Abbley, national vice-president, is making a strong campaign to secure a larger number of exhibitors in attendance at the Gulfport convention than the New Orleans exhibitors

President Neff will attend both of these conventions positively. Several of the Texas exhibitors are expected to attend the New Orleans convention. Florida State Branch No. 33 of The Motion Picture Exhibitors League of America met in convention at Tampa, Fla., on March 11, 1913, and perfected a permanent organization by electing the following officers: E. O. Griffith, president; J. S. Matthews, first vice-president; A. H. Labelle, secretary; F. E. Tarbell, national vice-president; R. E. Baum, chairman, board of directors.

Scott Leslie, who has been prominent in organizing the Florida Exhibitors League, has disposed of his moving picture holdings, as he has been one of the prime movers and has been active and a hard worker of the League ever since it was started.

A FEW WORDS ABOUT FILM MERITS

Reliance

"A Regained Reputation" is fair, many of the situations contained therein being truly funny. In some instances a little longer exposure of conditions leading up to certain incidents might have proved beneficial to the production.

Thanhouser

"Won at the Rodeo" is most satisfactory. This film exhibits plenty of action, with natural and consistent development. There is a breeziness to the plot and detail of the story, as produced by Thanhouser, that carries the interest of the onlooker along with it. Some thrilling scenes with bucking bronchos and their riders are shown in the development of the story.

Keystone

"At Twelve O'Clock" commented on from the farce-comedy standpoint might be considered by many to possess fair merits, but to the writer it is tiresomely foolish. In fact, portions of it are too offensive to be funny.

Broncho

"The Iconoclast" in three reels is strong in plot and action. The character of the iconoclast, which is most repugnant in quality, is brought out very strongly, and it may be that a little variation in the interpretation of the role once in a while would have been effective. The part of the priest was most satisfactory. At the finale, where the iconoclast breaks the image of the Madonna, for which his daughter has posed against his wishes, and from which incident the story gets its title, it would have been better to have closed the picture with the priest kneeling before the crucifix after viewing the attack of the laborers on the brutal ranch owner, instead of continuing it through the scene of the cruel crucifixion of the iconoclast.

Excelsior

"Her Dreams of Yesterday," we are sorry to have to say, is poorly produced. The story is not specially interesting, and there is considerable crudeness displayed in its development.

Bison 101

"The Return of Thunder Cloud's Spirit," in three reels, has its good points; the ear-marks of the Bison are dominant in most part, but it does not excel by any means some of the former productions of this company.

Powers

"The Calling of Louis Mona," also played in two reels, although pleasing in some of its scenes from an artistic point of view, and most satisfactory as regards dramatic action and the general conception of the story, is weak morally. When Louis Mona, a protege of the monastery, is sent out into the world to battle with its temptations we would rather see him win than fail in each instance as represented in the picture. The slinking back to the shelter of the monastery to avoid the temptations which he was unable to resist glances off what might have been a manly keynote.

Rex

"Bobby's Baby" has the genuine human ring to it. This film, as well as being interesting to adults of all stations, would win the admiration and sympathy of the children. Bobby's manly efforts to care for his baby sister when his mother was taken away and strangers sought to separate him from the babe, have a strong human appeal that will touch every heart.

Kinemacolor

This week's program of Kinemacolor proved to be specially interesting. "The Royal Visit to Ireland," shows the King and Queen of England making a tour of Ireland.

"A Merry Monarch" is full of mirth and harmless fun. It treats of a drunken peasant whom the king, presumably of England in one of the early periods, takes to his palace and dressing in kingly costume, prevails on him to believe that he really is king. After the frolic is over he is taken back and thrown down on the road where he had been found and when he awakens he believes he has had a dream. The finale shows him sitting by the fire gazing in the rising smoke at a vision af his few hours of kingly greatness.

Other interesting Kinemacolors were "Fisherman's Daughter," "The Substitute," "The Story of the Orange," and "Tobogganing in Switzerland," all of which are very excellent releases.

Vitagraph

"A Birthday Gift" shows the child actor, Adele de Garde, to the good. It is a very simple story with the true pathos of the career of a little orphan whose father died in a prison hospital while serving a term for theft.

Essanay

"The Misjudging of Mr. Hubby" is an excellent comedy. The reason for both husband and wife employing detectives to ascertain the inside facts of what appeared to each disloyalty may have been too trivial, but the comedy is there just the same.

Kalem

"The Grim Toll of Death," in two reels, is one of the best war films that we have seen. Full of snap and interest, the action of the story does not lag a moment. The battle scenes of this film are tremendously realistic.

"Prisoners of War," the story of an aged veteran, who is unable to get his pension grant on account of a peculiar circumstance in the days of the war. The grant is made, however, through the influence of a congressman whose daughter is saved from drowning by the old man.

Gem

"Billy's Double" is not developed satisfactorily, and leaves the feeling that something has been deducted from the story which might have proved interesting.

Edison

"Jan Vedder's Daughter" is a pretty little comedy in which special care has been paid to the settings and costuming, which, coupled with efficient work on the part of the artists, leaves a good taste in the mouth.

"Mother's Lazy Boy" is very excellent. We have all seen boys just like the one in the film story—boys who were willing to be helpful to all but the home folk.

Lubin

"Dolores' Decision" is a story in which the theme is not specially original, but the effect of good production, and pretty touches of the human, make it most acceptable.

American

"Lonesome Joe," a "Flying A" drama of special appeal. There is a truly human touch to this film, and a quaint picturesqueness, which is added to by the sea scenes and the atmosphers of simplicity surrounding the old fisherman's cottage.

Gaumont

"O Koma San," a Japanese love story, has been done with such exceeding cleverness that the atmosphere of the story and the characteristics of the Japanese are most remarkably demonstrated by careful direction and talented artists. This is a hand-colored film in which the delicacy and beauty of the coloring is most delightful.

"When Hearts Are Trumps," also hand-colored, has some of the most delightful moments in its makeup. Also "River Scenes in Lower Normandy." The Gaumont hand-colored films truly prove a delicious feast for the eye.

Eclair

"A Night of Anguish," in two reels, is one of the most thrilling dramas now on the market. The work of Miss Julia Stuart in this film is most meritorious. Remarkable nerve is displayed by this clever actress in the scene where she is overtaken on the railway bridge by the train, and is obliged to hold by her hands to the ties, hanging her body over the fearful depth below in order to save herself from being run over. The entire production is worthy of the highest commendation.

Pilot

"Till Death Do Us Part," in two reels, is exceptionally fine. The story is good. The best in human appreciation and moral judgment is here exemplified. And the finesse of the dramatic action of the piece as developed and characterized by director and players is magnificent. The Pilot Film Company is to be congratulated upon the splendid artistic success of this production.

WILLIAM LORD WRIGHT'S PAGE

THE result of the first thirty days' test of film releases in Cleveland shows conclusively that the moral cleanliness of the daily programs is beyond criticism. Samuel Bullock, of the Lake Shore Film Company, in his official report covering the period from January 6th to February 6th, states the Cleveland censors have inspected 133 films handled by his company containing 121,000 feet of pictures. Out of the lot censors for the city rejected only 9 feet of film. The reports from the General Film Company and the Victor Film Company, of that city, show similarly. One hundred thousand feet of new films are being received at these three exchanges weekly. Exhibitors can feel pleased with these official tests, for these programmes are the same the country over. The figures disprove the assertion that state or city "censorship" is necessary. State censorship will give demoralizing results and such an office in the end will prove costly to the individual exhibitor. Personally we have been against the State censor for Ohio or any other commonwealth. In a way, it mitigates against the dignity of Cinematography, takes hard-earned money out of the exhibitors' pockets, and establishes a fat political office or offices to those "standing in" with the various state administrations. When a state censor is appointed for vaudeville theatres and other amusements then shall we favor state censorship of moving pictures. The exhibitors of Ohio are enlightened and are men and women of judgment. They need no city or state taskmasters.

* * * *

One of the most valuable collections of ivory in the world has been recently destroyed by fire. Can it be that some of these sensational script writers have lost their heads?

* * * *

While we read cleverly worded arguments to the effect that all the moving picture actors and actresses are to be gobbled up by the "legit," we are not informed what is the ultimate fate of the American actors and actresses whose places the picture stars are to take. Can it be that the American actor is going the way of the dodo and the carriage horse? Leaving out such places as the Winter Garden and the Hippodrome there are about thirty-four first-class theatres along Broadway. Eighteen of them are occupied by imported attractions, sixteen English, one Scotch and one Irish. In theatres occupied by "American" productions more than one-half of the plays are translations and more than one-half of the actors and actresses playing American rôles are English. We find English stage managers, English actors and English plays predominant. These figures are given out by a theatrical manager of note. The American actor seems to find steady employment and an established demand for his services only in the stock companies of smaller cities. Seemingly then, there is no cause for alarm as to a scarcity of moving picture actors. According to the above figures, the supply will greatly exceed the demand for some time to come.

* * * *

"The Editor and Publisher and Journalist," Park Row, New York, is the Bible of the American newspaperman. The publication is to the craft what the London Times is to an Englishman. When Mr. W. G. Bondoir takes his pen in hand and writes a tribute to Editor Saunders, the least we can say is that we are thankful for a sincere and disinterested compliment which is the more appreciated because it can be heard over the insistent "anvil chorus" once so popular in Filmland. We take a pardonable pride in the following which every newspaperman can understand: "When I turn to William Lord Wright's page I am always interested in something I am sure to find there. He manages to work in something each week that makes a direct appeal to me. I say this to you because there are of course times when an editor thinks that what he does is not carrying. A speaker can tell the kind of an impression he is making, partly at least, by observing the faces of those before him. If they light up with intelligent appreciation, he may know he has captured them. Mr. Wright and other editors cannot see my face and the faces of the other readers as they read, and so editors as a class are handicapped. Not every reader who is pleased takes the trouble to sit down for a moment and write a letter in which he says he is pleased. I hope you will in consequence let Mr. Wright know that he has a pleased reader."

* * * *

The new nickels may not be popular with the slot machine people, but the moving picture houses will be pleased to take 'em, so there's no apparent danger of the batting average of the-joy-of-living taking a slump.

* * * *

President Neff, of the Ohio Exhibitors' League, while lobbying in Columbus for state censorship said there were 924 motion picture theatres in Ohio with a daily attendance of 1,600,000 persons. When the bill establishing a state censor is made a law in Ohio, the 924 motion picture theatres will have the pleasure of paying the fat salaries of the state censor and his assistants. That is one feature we do not like. Exhibitors have other uses for their money.

* * * *

Promotors have entered the moving picture field, and are taking pages of advertising in the newspapers of many inland cities. Shares of stock in "three million dollar" concerns are offered, and one promoter states that he has engaged a plant and is hiring players preparatory to going to Florida and beginning the taking of pictures at once. An appeal is being made to exhibitors throughout the United States to buy stock. If the promoters of these "gigantic enterprises" will call at the News office and satisfactorily explain their propositions, perhaps we will recommend the proposals. Until we are "shown" we advise exhibitors to save their money. One promoter in his advertisement states "there is not a record of a picture manufacturing company, failing since the industry began." The road to wealth is strewn with such wrecks.

* * * *

Editorials favoring grading film service according to the class of patrons are appearing frequently. The moving picture output should be such that little or no grading of service should be necessary. It is said that one neighborhood does not like Westerns, while another just dotes on the cowboy pictures. This may be true, but we are of the opinion that a happy medium could be reached by which patrons of both neighborhoods could be pleased. There is also something in a systematic education of certain classed audiences. A general elimination of the "high class criminal" hero, and the "ex-detective" scenario writer will help pave the way to conditions where film grading will become unnecessary.

* * * *

The man who coined the saying, "A little learning is a dangerous thing," couched a great deal of truth into small compass. The most dangerous man in Cinematography is the fellow who knows just enough of a subject to enable him to talk glibly of it, and yet not enough to enable him to understand what he is talking about. Just a little knowledge unless one keeps adding to it day by day unfits him for any kind of employment. He has enough to make him feel above the grade of work just below him, and not enough to enable him to make a success of the grade just above him. He is a misfit all around, develops into a chronic kicker, vents his envy and spitefulness upon others seeking knowledge and advancement. He develops an exaggerated ego, and by comparing what he knows with what there is to know, even then he does not realize his littleness. Men of broad sympathies and the greatest charity for the frailties and infirmities of others are men who have labored and studied to honorably advance. Your self-centered faultfinder, your false friend, the man who seeks to damn by faint praise, or to destroy by innuendo or sarcasm, is a man with a shriveled soul and an uncultivated brain. We all live to learn and even the humblest and most obscure can teach something. Those who contribute to the joy of living, who are apostles of sunshine, who believe in living and letting live, and, above all, are broad-minded and charitable—they are the ones who will be known and revered in Filmland ten years from now.

JUST GOSSIP

By The Mahoney

Our contemporary of the Moving Picture World, speaking of Epes W. Sargent's comedy "Will Willie Win," says: "There's very little in this picture, taking it all in all," then apologetically:

"Perhaps Willie (Arthur Hotaling) might have made it more amusing if he had had (get that "had had"?) more life, he might have put more comedy into it." How kind of the reviewer to his confrere, Epes. My! My! My!

While operating a syphon of carbonic in a house of call, where Mahoneys most do congregate, The Mahoney caught the following between squirts:

"Hear about Klaw and Erlanger?"

"No! What?"

"They're in the game now, for keeps."

"Where 'd 'ye see that?"

"Zit's 'movie' page in the Journal."

"Gee! Is Zit writing 'movie' dope now?"

"Sure! Did you ever know anything with a dollar in it, that Jack Levy and Zit didn't declare themselves in on?"

Mahoney Frank Burton rolled up Broadway the other day, placidly humming to himself "Tom Bowling" and "Rocked in the Cradle of the Deep," while he toyed with the bankroll in his trousers pocket, the accumulation of many years' association with "Paid in Full."

Frank has played Captain Williams so continuously that he fairly exudes salinous atmosphere.

The Mahoney tacked to the windward, and was nearly swamped by imaginary wash from Frank's imaginary craft.

Frank employs his manifold talents between the Army and Navy, with the Ryno Company at City Island, where he is active before the camera, in roles requiring a compelling presence and forceful dignity.

Mahoney T. Hayes Hunter has at last come into his own. Klaw and Erlanger have secured his valuable services, through the weighty influence of Pat Casey, who, it is said, believes T. Hayes to be the foremost director of motion pictures in this country, not even excepting Ed Porter. Mahoney Hunter will occupy the desk of chief of the production department He brings with him the same spirit of skill, tact and aggressiveness he displayed when acting as the principal executive of supernumeraries at the Standard Theatre, Philadelphia, under Warren Hill.

Mahoney Sid Goldin, it is reported, has in preparation a new three reel feature which he recently submitted to Herr Lande, the Pittsburgh motion picture magnate, who financed that wonderfully constructed, virile, soul-stirring, marvelously wrought scenario, detailing the life and death of the world-famous sleuth, Petrosino.

The omniscient Sid's newest effort, we are told, is entitled "Whispering Winds," and he says confidentially, it contains ninety scenes, all meat, and tells a complete story, without captions. He is so fearful lest some one may plagiarize his story that he guides all listeners to some secluded spot, where he whispers the theme.

It is further reported that Sid and Chuck Conners are collaborating on a biblical subject of great depth, in which Chuck will be seen as Moses.

"Pat" and "Carl" are at it again. Gee! Will they ever get down to business? Is it any wonder that in a distance of twenty blocks, on a prominent and busy thoroughfare, nine out of twelve houses are showing Patents Company releases?

And observing tourists report the same conditions throughout the country.

Mahoney Edgar Lewis is one grand exemplification of "man's inhumanity to man." In all publicity given to F. E. Moore's beautiful and instructive picture, "Hiawatha," only one reviewer gave credit to Lewis as the producer.

The Mahoney sat in a picture house a few evenings since, directly behind a bevy of beautiful young ladies.

Billy Quirk's well-known presence was flashed upon the screen, when they shrieked in unison:

"Oh! My! There's Billy! There's Billy!"

Then a fluffy-haired "pullet" yelled:

"Ain't he just too sweet for language!"

When a voice from a tough young thing of male gender, seated near, broke in:

"Can that! or you'll get a reputation, kid!"

ATTRACTIVE SCENIC SUBJECT

The Great Northern Film Company is priding itself on the scenic subject which is to be released on March 22d in conjunction with "The New Film Actor." It is entitled "The Port of Copenhagen," and will prove one of the most interesting of the scenic subjects which have been presented of late by this company. Beautiful views are given of the harbor of Copenhagen and its commercial activities, and in addition the camera man was fortunate enough to "snap" the warships of four nations. England, Russia, Denmark and the United States are represented in the picture, and the ships are seen in all their glory of bunting and full dress. The firing of the salute of welcome by the Danish warships is a particularly interesting view, and the entry of the American warships into the harbor is calculated to prove an inspiring sight. But aside from the warships, the picture is replete with interest because of the fact that it shows vividly all the points of interest about the harbor of Copenhagen. One of the most thrilling incidents of the film is a storm of thunder and lightning over the harbor. The forts, the docks, the ferries, the shipbuilding plants and dry docks are passed in panoramic view before the beholder, and the harbor by moonlight is calculated to prove a revelation to lovers of motion photography.

GAUMONT SUFFRAGETTE PARADE FILM

The Gaumont Company will be responsible, probably, for retaining the present Chief of Police in office in Washington. The Chief was under investigation charged with having permitted the suffragettes, who paraded just prior to the Inauguration, to be mobbed by the thousands of people who clogged Pennsylvania avenue. When the district investigating committee undertook to sift the charges, they were taken to a nearby theatre and shown the Gaumont film depicting "The Hike to Washington." These pictures showed a congested condition of the street, but indicated that the police chief had done his full duty.

For Those Who Worry O'er Plots and Plays

Credit to the Author

EVERY once in a while, the man who writes plays comes into his own. Usually it is the actor who wins the fame and the director the money, but the moving picture enthusiast is beginning to recognize the great part that the pictureplaywright has in the pleasure of the evening and is leaning on him more and more. It would naturally follow that the author of the pictureplay would be getting more reward and some of the others relatively less. Things are not what they seem, to quote Longfellow, but with recognition and understanding from the moving picture audiences, "the man behind" is being appreciated. The play is the "backbone" of the entire production; it is the foundation of the dwelling; without the idea the play would be a travesty. The one who, building the foundation, makes possible the complete structure should be proportionately rewarded. The architect who draws the plans for the costly building is sometimes higher paid than the practical builders.

The Biblical Picture

A well-known script writer says: "I was quite interested in your article in the Motion Picture Story Magazine regarding the filming of good literature. I have recently sold a story based on a certain Bible chapter, and have just completed a dramatization of certain of the psalms. It almost looks as if I had the field to myself. I have to go slow, however, as I have trouble in placing much of this stuff, but I thought you might be interested to know that some one was interested in getting the Good Book on the screen." Recently we refuted a statement that "good literature had been exhausted" and in an article in the Motion Picture Story Magazine suggested a few standard works that would be pleasing in motion pictures. We also suggested one reel productions from the Bible as the Book of Books contains enough material for a thousand picture plays. We are pleased to know that one pictureplaywright has tapped the Scriptures, rich in material, and are also pleased that there are directors having artistic sense enough to produce such scripts.

Pass It On

Edgar Williams, of Cincinnati, sends us an endless chain poem started by the Cincinnati Enquirer, and tacks one of his own to the end thereof. The verse is all right and here goes:

Is your script the very best?
Pass it on.
Dump it in with all the rest,
Pass it on.
About a week it will be due
To come sailing back to you—
What you think may not be true
Pass it on.

Synopsis Only

The Keystone Company editorial address is 1112 Allesandro street, Los Angeles, Cal. It was stated recently that only clear-cut comprehensive synopsis were desired.

Theory and Practice

A script writer in Dover, Me., writes that she has many good ideas and studies them out in her mind to the smallest detail, but when she tries to put her thoughts on paper, she becomes confused. This writer is lax on practice. She is not familiar with the tools of her trade. She has the idea but not the mechanical practice of writing, and doubtlessly the blank page looms most impressively to her. What she should do is to write. If her thoughts are confused write anyhow. The training will result sooner or later in logical thought, and the knack of transcribing the brain pictures into typed words. It is a noticeable fact that many veterans in the literary game have trouble in transcribing. We know a famous short-story writer, whose work is noted for its graceful diction. He told us not long since that the hardest work he had to do in the world was getting on paper the children of his brain. He writes, rewrites, revises, weighs words, sentences, and long and short paragraphs, and finally is partially satisfied. In a week or so he takes his manuscript and rewrites the introduction again not less than six times, and the "snapper" or end of the yarn about as many. Then he begins to think he has made headway.

Immediate Needs

Kinemacolor, 1600 Broadway, New York, gives special attention to comedies.

The Universal is in urgent need of crackerjack comedies written especially for Billy Quirk. The Universal also informs writers not to forget that it has eight companies on the coast in addition to those making Western and military films. Send Eastern dramas and comedics there quick.

Warren Makes a Change

Giles R. Warren, well-known author and director, who made Victor films famous, has severed connection with Victor, and will soon be affiliated with another company as director. The Victor Company scripts will now be read at the Universal Clearing House, Mecca Building. We shall advise the many friends of Mr. Warren as to his needs in the script line in the near future. Miss Van Buskirk, an editress who has made many friends among the writers, has also resigned from the Victor forces, and will probably read scripts for Mr. Warren in his new position which, by the way, will be one that will enable this versatile director to have full swing for his talent.

From the Keystone State

From Bradford, Penn., comes the following interesting communication:

> I am glad to see you attacking the schools. After I had written my first script and had sent it around a few times, I commenced to receive advertising matter from the schools in question. Something in one of their circulars convinced me that they knew I was trying to write a scenario. As I had never written to any of them, the only way they could have obtained my address was from some list furnished by some one around some studio. Whoever it was that did it, they were in a pretty poor sort of business. However, the "school" literature was too optimistic, and I did not bite. Things that can be learned with but little labor are not worth learning. Things worth learning always take hard work. Any school that will pretend to teach in a few lessons and for eight or ten dollars, anything that will bring in from twenty-five to fifty dollars a week, is a fake and a fraud. People in this world pay money only for skill and experience, and they cannot be bought or taught in a few lessons by some school. But I suppose this is an old story to you.

A well put argument against the fakir. Three months ago we were instrumental in losing a studio attachee his job for the reason that we "got the goods" on him. He was furnishing "schools" with lists of script writers. In rare instances the "stunt" may be done yet, but we are keeping right up-to-date on such little matters. Script editors thank us and writers appreciate protection.

A Deserved Tribute

A well-known novelist who has sold a half dozen good scripts the past few months writes in a letter these lines:

> I have never had the pleasure of meeting Mr. A. H. Saunders, editor of the News, but shall make a special effort sooner or later. He is one of those rare characters who believe in principle rather than policy, and his stand for conditions in the moving picture business has proven correct. The manufacturers have profited by his courage as well as the exhibitors.

A deserved tribute. Mr. Saunders would rather be right than President, and he also has that priceless possession, the courage of his convictions. He has accomplished a great deal for Cinematography and appreciation is slowly but surely coming to him. He is well equipped for the position he holds. He has international fame as an authority on the technical side of Cinematography. He is to the dark room what Edison is to other details of the business. He has forgotten more about the technical details of photography than some of the self-advertised "experts" will ever know.

Do Not Write Them

Unless you are a trained writer of long experience do not try to write plots for the Kinetophone. We are receiving many inquiries anent the character of the work, and Mr. H. G. Plimpton, manager of negative production for the Edison Company, has kindly announced the following rules that must be observed:

Each play should be figured to run six minutes, making due allowance for the time taken in movement or incidental business.

The characters should be few and the action laid in one set.

Either dramas or comedies will be considered for acceptance provided they are clean and free from offense. Great care should be exercised to avoid infringement upon any copyrighted work, either story or play.

A stamped and self-addressed envelope should accompany each plot.

The company will exercise due care in handling and returning plots, but distinctly disclaims any liability for their safe keeping or return. If sent they are entirely at the author's risk.

Prices vary in accordance to the company's estimate of the value of the plot. The author may, if he wishes, affix his own price, in which case it will be considered on that basis.

Address all plots to the Edison Studio, Bedford Park, Bronx, New York City.

American Adds to Editorial Force

Mrs. Virginia Whitmore is the latest addition to the American Film Mfg. Company's force at the Santa Barbara producing center. She will occupy an editorial chair as scenario reader. Mrs. Whitmore is a newspaper woman of considerable experience, and brings to her new duties a splendid enthusiasm that argues well for her work. By the way, we would appreciate something from the American editorial force as to their necessities and requirements in the script writing line.

Should Not Be Necessary

Not the least unfortunate incident in connection with the fire that destroyed the home of Editor C. B. Hoadley and wife at Weehawken, N. J., was the loss of Mr. Hoadley's library, data, notes, complete files of theatrical and trade papers, and almost priceless manuscripts. They cannot be replaced.

Mr. Hoadley had four scripts submitted to him for criticism which had been unopened and which were burned. He hasn't the addresses of the senders. Mr. Hoadley says he regrets that the manuscripts and probably money with them were destroyed by flames, and states that if the authors will rewrite their stories he will criticise the scripts free of charge.

WM. LORD WRIGHT.

KLAW & ERLANGER TO JOIN THE RANKS

"On the inside looking out" is soon to be the position of Messrs. Klaw & Erlanger in the moving picture field. An organization which has been in embryonic state for some little time, pending the serious consideration of all concerned, is now ready to burst into bud for future blossoming.

This organization is to be known as the Protective Amusement Company and will include Mr. Al Woods and others. One of the largest studios in the country will be built for the manufacture of the films, which will be leased or rented to a limited number of motion picture theatres throughout the United States and Canada.

Although contracts are being made in various cities giving certain theatres the exclusive right to these pictures, in the smaller cities the franchise will be given to but one. Two plays a week will be released, and the service will be ready by the first Monday of September next, when a reserve stock of some one hundred filmed plays will be on hand to insure a continuous service for one year with a change of bill twice a week.

T. Hayes Hunter has been secured as general stage director, and Pat Casey will be the general manager of the Company with offices at 1493 Broadway.

JEFF DOLAN is now connected with the Selig Feature Film Company, where he will be glad to welcome his old friends.

JEAN DURELL, who has been playing in stock at San Francisco, joined the "Flying A" forces at Santa Barbara, where she will do character work for the second company.

THE UNION OPERATORS' BIG BALL

Local 35 of the International Alliance Theatrical Stage Employees, which is composed of theatrical and moving picture operators of the city of New York, will gather at the Amsterdam Opera House on Sunday evening, March 23d, to hold their second annual ball. This ball will be largely attended by the numerous "stars" holding the boards in current successes; also the "stars" from the moving picture studios. Miss Mary Pickford will lead the march, which will be directed by one of the most prominent stage managers in America.

MISS M. I. MACDONALD of the Moving Picture News and Miss Emma. R. Steiner entertained a few of their friends at a St. Patrick's party on Monday evening. Among the guests were: Mr. Stephen Bush and Mr. McIlvaney of the Moving Picture World, Mr. Alfred H. Saunders and Mr. Wm. M. Petingale of the Moving Picture News, Miss Mary Pickford, Mr. Owen Moore, Miss Florence Lawrence, Mr. Harry Solter, all of moving picture fame. Among others present were Baroness de Bazus (Mrs. Frank Leslie), Mrs. Millie Thorne, prominent in the work of aiding stage children.

Dr. Dillabough and Mrs. May Nevin Dillabough, the well-known soprano; Mrs. J. B. Shale, Miss Beatrice Steckler, also a soprano singer; Signor Acetta, Italian tenor; Mr. Lovell, an Alaskan pioneer of '99. It was deeply regretted by the company that Mr. and Mrs. Beverley B. Dobbs, also of Alaska, were unable through illness to be present, and also was the absence of Miss Mary Shaw deplored, whose rehearsals for the opening of "The Seventh Chord" made it impossible for her to be present.

THE WRONG MISS WRIGHT
Majestic release March 23rd.

THE ROMANCE OF A FISHER BOY
Excelsior release arch 31st.

THEIR COMBINATION SUIT

By Virginia West

(Adapted from Nestor Release)

"WELL?" ejaculated Eddie.
"Well?" replied Lee.
"What's to be done?"
"Search me."
"Lots of good it would do."
"You've searched everything else, haven't you?"
"I'm ashamed to look a newspaper in the face."
"How far back are we with the room-rent?"
"Heavens, I don't know. I sneak in and out like a criminal so the landlady won't hear me. I've forgotten when we came into the beastly third floor rear. It's positively ridiculous that we can't get out of here."
"My stomach feels as though it's very tragic," answered Lee dejectedly. "I would give my hope of salvation for three good squares for about a month. I wouldn't know a piece of beefsteak if I met one."
Eddie groaned. "Oh, don't talk of food. How much coin have you got?"
Lee searched long and hard through all his pockets. "Two dollars and thirty-seven cents. Think what it would buy! But I don't dare spend more than a nickel at a time. What have you?"
"Forty—fifty—five—six—seven—eight. Two fifty-eight. I'm going out and buy a paper and then I'll have two fifty-seven."
"For heaven's sake, you idiot, don't waste a cent on a paper. You can find one somewhere. Say, Eddie," he called after his companion as he was closing the door, "hadn't you better leave your money here? Somebody might rob you."
"I guess you're right. It is a good deal of money to be out alone with," and he left it in Lee's safe-keeping."
While Eddie was gone Lee drew his chair up to the table and with a stump of a pencil and the margin of a newspaper, he began to figure. "Two fifty-eight and two thirty-seven—seven and eight are fifteen—three and five are eight and one is nine, two and two are four. Four dollars and ninety-five cents. Well, now, let me see. If we spend——"
Eddie opened the door. "Say, listen to this!" he gasped. "If we could only get them we might get on our feet again. But which would be which? that is the question."
"Well, for heaven's sake, tell me what it is. You talk like Alice in Wonderland," urged Lee impatiently.
"Listen to this: 'Wanted—A Private Secretary; also a gardener.' What do you think of that?"
"Very nice; but who'll be the gardener?"
"That's the question. Did you ever do any gardening?"
"I used to pull weeds for mother. Did you?"
"I used to scare the crows out of the cornfield."
"How long do you think we'd keep the job?"
Eddie did not answer. He sat deeply thinking.
"We needn't be so anxious. They probably won't have either one of us," suggested Lee.
Eddie sighed. "Well, we must try. I have a plan. It is the only one I can think of. We must buy one suit—second-hand, of course—and toss up to see who gets it. The one who gets it will apply for the position as secretary and the other as gardener. We will have to use all the money, so of course we will both own the suit. But only the secretary can wear it. Later on he can pay back the gardener."
"It's pretty risky, but I don't see any better way," agreed Lee.
One of the precious pennies was produced. "You flip," he said. "Heads you win."
Eddie flipped the penny. Heads turned up. "Say, old man, I'm sorry. You try," he said.
"No, it's all right. Only I'm afraid I won't keep the job. By the way, Eddie, who is the person we are going to work for—if he or she will let us?"
"It seems to be a she," answered Eddie, producing the paper. "A Mrs. Van Cortlandt. She lives at Fairfield. It's about twenty minutes out on the Pennsylvania, I think. We'd better get the clothes at once and go, for some other poor devils may want the jobs."
The selection of the suit was a serious and delicate task. It must look "nobby," as the dealer tried to persuade them played tennis and croquet. In fact, they became so well that many of them were, but not flashy. And then the one they finally selected was five dollars.
"Fine piece off goots, fine piece off goots," insisted the man.
"That may be," Eddie replied, "but we simply cannot pay so much. We haven't the money. What is the very best you can do?"
The man thought a moment. "Four an' a half," he said.
"All right. We'd better take it at that, Lee, or we'll miss our train. We'll have enough left to get us there, but if we don't get the job we'll never get back."
Lee nodded and the suit was theirs. "Say, you do look fine," he said an hour later when Eddie had finished dressing. "You look quite literary. You go on ahead," he continued; "it won't do for us to seem to be together."
When the two young men left the train at Fairfield station no one would have known that they had ever seen each other before. Lee allowed Eddie to go on ahead, and he sauntered along the road. Eddie had left a suit case at the station and intended to return for in case the job was his.
When Lee was almost to the entrance of Mrs. Van Cortlandt's grounds he saw Eddie returning. His heart beast faster. "Has he got it? Has he got it?" it seemed to say. Eddie did not show up and there was no look of recognition on his face, but as he passed Lee, he said in a low tone, without looking to the right or left, "I've got it. No gardener yet. Throw a big bluff."
Lee threw the bluff. All the questions the lady wanted answered in the affirmative he answered so, and all the questions she wanted answered in the negative he answered so. Had he been a gardener long? Oh, yes, he began when he was a boy. Was he familiar with all the latest methods? Indeed yes. He didn't believe in getting into a rut. Was he fond of his work? Nothing he liked better. He was aching to begin now. He didn't drink? No. He didn't gamble? No. He didn't smoke in his room? No. He didn't stay out late, did he? Oh, no.
So Mrs. Van Cortlandt was satisfied and when Eddie returned he found Lee weeding flower beds.
After Eddie had received full instruction as to his duties and had been shown his room he was told that his time was his own until the following morning. He said he would go for a stroll in the grounds.
Now was his opportunity to speak to poor Lee. He strolled leisurely around until he "happened" to stop in front of his friend.
"She's an authoress," he informed Lee in an undertone.
"Oh, golly!"
"I think she writes some poetry, too."
"Oh, gosh! I'm glad I'm the gardener."
"I've got a peach of a room, though."
"Yes, but think of the fresh air I get and my nearness to the health-giving soil."
"Say, old man, if you need me in any way you'll tell me, won't you?"
"Oh, sure. But you may need me first, who knows? I wish I knew whether this stuff is pansies or clover. You can tell me that."
"I'm afraid I haven't time to examine them now. I hear the tea bell."
Lee grinned. "I bet you'll wish you were eating in the kitchen with me when you find yourself trying not to eat the dishes."
Now Mrs. Van Cortlandt had a daughter. Her name was Louise and she was young and very fair to look upon. Between her bright eyes and trying to conceal his appetite, Eddie had a most distressing time. He indeed wished that he was in the kitchen, or anywhere else excepting where he was. Oh, to be able to eat as much as he wanted and have no one know how much it was!
When a young girl and a young man are together in a semi-country house in the spring of the year, with no other young people around with whom to associate, they are more than likely to take an interest in one another.

As Mrs. Van Cortlandt was most interested in her work and remained in her study long after her secretary had finished his duties, it was most natural that he and Louise should be thrown much together. They walked and rode and acquainted that they were coming very near to a definite understanding.

And what had Lee been doing all this time? To be sure, he had not been idle. He, too, was young and liked young company. In the kitchen also there was an attraction. The maid and the gardener likewise were interested. And in the evening, after working hours were over, there was always an opportunity for a stroll.

One evening this fair maid expressed a wish to Lee to go to the village the next evening. Quickly he said he would be most delighted to take her. No sooner had the words passed his lips than he realized his position. He had no coat that he could possibly wear to the village when in the company of a young lady. There was but one thing to be done.

When he left the maid he went to a certain spot in the garden and waited. Soon a little moving spot of light told him that Eddie was approaching.

"Say, Eddie, the time's come when I need help." he said in a whisper.

"What is it, old man? I am at your service. Do you need money?" asked Eddie anxiously.

"It's not that. I've got to have my half of the suit."

"You've what?"

"I've got to have my half of the suit. I'll take the coat. You can do without that better, anyway."

"Why, you're crazy. I can't go before these people in my shirt sleeves," insisted Eddie.

"Just wait a minute," began Lee. "I'll tell you how it will have to be done. There is no use arguing about my having it. I have to, that's all. Tomorrow as soon as tea is over you excuse yourself by saying you have a headache or some kind of an ache and go to your room. I'll go under your window and you can drop the coat down. When I'm through with it I'll whistle softly and you can let down a string for it. See? That won't be much trouble."

"But what do you want with it?" complained Eddie.

"Never mind. That is private."

Eddie saw the justice of Lee's claim and agreed to do as he suggested. Consequently, while Louise and her mother were still at the table, he excused himself and went to his room. In a few minutes the coveted coat was in Lee's hands.

As far as Eddie knew all went well. About ten o'clock a soft whistle sounded and he drew his coat up from below on the end of a string.

But alas! the next morning something was amiss. When Louise came to breakfast she did not speak with her usual bright smile, but cast at Eddie a look of the utmost scorn. The poor fellow was at a loss to know what was wrong. All day, whenever he had a moment to himself, he wandered around the grounds in the most dejected manner. Once he saw Lee, but Eddie imagined he looked uneasy and began trying to figure out some connection between the coat and Lee's uneasiness. He failed to find any.

That evening, greatly to his surprise he saw Louise coming across the yard to him with her usual smile.

"It's all right," she announced. "They told me."

"I beg your pardon," stammered Eddie. "I don't understand you."

"Why, your friend Lee has told me about himself and something about you. He told me about your combination suit. He had on the coat yesterday evening and was making love to our little maid. I thought it was you and of course I—I——" Louise stopped, confused.

"And you were jealous? Tell me you were jealous," pleaded Eddie.

"Yes, I was," laughed the girl, half embarrassed, and then found herself unable to say more if she had wished.

"I see it all plain enough now, but I'm awfully sorry about Lee falling in love with a girl so much below his own station," said Eddie, thoughtfully.

"Don't worry about that," answered Louise, reassuringly. "She is a splendid country girl who is working out in the summer in order to get an education."

"Then the only difficulty is that Lee and I are as poor as church mice."

"Time will remedy that," Louise answered, and again she was unable to speak.

WHEN LINCOLN WAS PRESIDENT

(Pilot)

The Pilot Company thinks this powerful drama, historically accurate in every particular, the best film it has yet put out.

A soldier has been arrested for sleeping at his post, is court-martialed and sentenced to die; although unknown to the authorities he has been doing double duty for three nights, taking his own watch in the early hours of the night and then filling the post of his cousin who has been taken ill. In the meantime Ben, who has been unconscious, is removed to the hospital, and does not know that Will is to be shot for doing his duty as well as his own. Will writes a letter to his Aunt telling her he has been faithful to his pledge to watch over her son, which he had voluntarily made when Ben had enlisted for the war. Mrs. Scott immediately starts for the White House to intercede with President Lincoln for her nephew's life. When she arrives she is refused admittance by the President's private secretary. Lincoln, however, hearing the commotion in the ante-room instructs the lady to be brought into his presence. Mrs. Scott tells the President of how worried and grieved she was when she found her son had enlisted for the war and of the relief she felt when Will had volunteered and insisted on joining the troops so as to watch over and protect her boy who had a very delicate constitution; how when her son was taken ill Will had done Ben's duty as well as his own for three nights, and that because he had fallen asleep at his post the third night he had been court-martialed and sentenced to be shot. After hearing her story President Lincoln said he was very sorry but he could not interfere. Mrs. Scott pleaded with and begged him to re-consider, and finally Lincoln grants a pardon to the brave soldier. He himself goes with the lady in order that there shall be no mistake and arrives at the place where the execution is to take place at the critical moment, just as the soldiers are about to fire. Lincoln steps in front of the soldiers pushing their guns upwards. With a hearty clasp of the soldier's hand, Lincoln says "The army needs men like you."

SCENE FROM "WHEN LINCOLN WAS PRESIDENT"

This picture, a "one reel feature" will be released March 27th. It is a representative Pilot production. They are to be congratulated on the selection of their subjects and the artistic manner in which they are handling the same.

PICTURE MUSIC

ERNST LUZ

EVERY musician should find it interesting and a pleasure to add to his repertoire at all times, laying aside numbers that no longer appeal to the player. This is the most pertinent reason for the indifferent playing and poorly rendered music in the picture theatre. There is an unexplainable tendency on the part of all instrumentalists, especially so among pianists, to hurry tempos, while playing numbers they are overly familiar with. This should at all times be avoided in picture playing, for it is next to impossible to give expression to your music, allowing its theme and thought value to appeal, when your endeavors are all centered on making a technique display in your playing. Save your hurried playing for chases, dramatic situations, such as agitatos, hurries, tumult, etc., for at such times it will be effective and appreciated. The picture requires musical tone and color, which must be sacrificed when you exceed the speed limit in your playing.

If you desire to have tone-color and expression show in your playing you must largely depend on your meno-mosso, accelerando and crescendo, all of which are impossible when you are playing a tempo in a metronome-meter, doubly that which it should be.

Remember that the diminuendo and rallantando are rarely used for any other reason than to bring you back to the normal tone and tempo.

The primary cause for this class of playing in the picture theatre arises from the fact that day after day you play the same numbers, until they no longer appeal to you as music should, in consequence you play them with an inspiration which makes you wish for the end. It requires an excellent musician to play a number well which does not appeal to him. This can easily be avoided by having a system in the selecting of your music. Make entire changes at least two or three times a week and avoid the numbers you know you are hurrying for a few weeks or month, when you can safely go back to them, finding the same pleasure in playing them as you would any new number. After following such a method for a short time you would not go back to the old droll of continuous repetition under any circumstances. This is not difficult, for if you can play fifty numbers you can play five hundred, for there are no less than five thousand published that are no more difficult than the fifty you play, and just as melodious and appealing.

The following incident, which occurred in a New York City picture theatre, is one of many similar, which should forcibly impress the so-called suggestive picture player and act as a mirror, wherein he can make a personal study of himself and realize to what extent such playing can benefit him, not to mention the discredit he creates for the author, actor, actress and producer of film.

At a projection of the Vitagraph Feature Release, "The Re-Incarnation of Karma," at a point in the picture where Karma, doing a series of contortions, is transformed into a snake, the pianist insisted on playing very pronouncedly "Every Little Movement Has a Meaning All Its Own." The tom-tom of the drummer alone was missing to make it a genuine "Midway" or old-time Bowery performance. Personally I choose to believe that Rosemary Thieba, who posed as "Karma," would not have consented to don the costume used or interpret the character as she did, had she a reason to believe that the subject was other than one based on a scientific thought or classic, the re-incarnation of the soul having for ages been a study among scientific and learned men. Had the word "Destiny" in some form been added to the title or made prominent the picture would have retained interest. Musically the picture was perfect and offered rare opportunities. The serious characteristic portions of the film accompanied by Buddhist music, of which there are so many good numbers, of all temperaments, published, with the opportunity at the opening of the second part for the lighter American numbers, would have made a musical contrast that would have been appreciated, giving the picture sufficient dramatic weight to overbalance that which some might consider suggestive. The contortions which the beforementioned pianist so faithfully burlesqued, were illusionary, undoubtedly directed to assist the scene transformation, which created an excellent opportunity for a dramatic mystical or heavy transformation number. This picture with proper music would not be censured, for the musical opportunities alone would give it the tone of a classic. In the above cited instance ignorance might have been bliss, yet there was no reason for the player to be a menial to it.

Among this week's thematics you will find mostly numbers of character, music some of which, while new, will continue to be good repertoire, have a lasting value in picture playing and well worth some study to play properly. None of them are difficult. I have found in my experience that many musicians as well as students are lax in their study of characteristic playing, giving it no thought whatsoever, their ear being trained only to that modern and strictly melodious style of music at present in vogue, drummed into their heads in the 5 and 10-cent store.

If one desires to advance as a picture player it is necessary that he come out of the old trend and familiarize himself with this class of music.

The numbers are no more difficult to play than the so-called rag-two steps. Numbers of character require that they be played as written, offering very little opportunity for faking as do the modern style. After working out a character number to the point where you know you are playing it properly you will find you have a beautiful number in your repertoire, one which you will never tire of.

It is the characteristic idea in the number that is sometimes difficult to master, not the notes or technique; and when once mastered you will never forget it, each succeeding number of same character becoming less difficult. I make special mention of this with a view of urging players to endeavor to give characteristic numbers the proper interpretation, thereby getting the character effect the composer originally had in mind. Not all numbers called characteristic are characteristic; many of them would be more appropriately called novelettes or intermezzos. Proper characteristic playing will give the picture player class in the near future and put the suggestive burlesque player on the shelf, so to speak.

The "Valse Lento Oriental" number is a very valuable number in picture playing, being appropriate for scenes which are not of characteristic setting. For weird plaintive effects as well as minor chant effects, it cannot be excelled. It should be remembered that in using the Oriental number the plaintive action should be of mystical character. It is seldom appropriate for death scenes, unless the picture is of Oriental setting, in which case it should be played very legato and slow, giving it a decided plaintive effect when the number is truly Oriental and written in minor key. It will effectively accompany scenes depicting lamentation, when the action clearly defines great heart anguish and agitation. The "Oriental Intermezzo" can also be effectively used to accompany scenes wherein plotting of mystical and deep character is prominently defined. The number must be truly Oriental and its minor theme must predominate.

ANSWERS TO INQUIRIES

N. S., East St. Louis, Ill. Glad to know you are interested. Certain conditions will make it possible for me to follow your suggestion in a few weeks. As more become interested we will enlarge on "Picture Music" in the News.

H. L. R. Order your music direct from the publishers. In case of error or any misunderstanding, let me know and I will do what I can to rectify it.

A. P., Columbus, Ohio. Am writing you as per your request, and feel positive that you will have no trouble in getting the results you desire if your pianist is at all interested in the work. "Picture Theatre Music" should be of as much interest to the exhibitor as the picture and its projection.

S. G. Space will not allow for the setting of musical plots. Am glad to note your inclination toward standard music, all numbers mentioned in your plot having excellent temperamental value. Give me your beneficial experiences, allowing me to pass them on to the many.

N. O., Philadelphia, Pa. The music you ask for will all appear under "Picture Thematics" in due time. It would be impossible for me to make a search for one or two certain kinds of numbers. It is often necessary to try 25 to 30 numbers so as to select 10 I would consider good for pictures. I never select numbers requiring a display of technique. Some numbers such as you ask for appear in this week's thematics.

PICTURE THEMATICS OF MUSICAL PUBLICATIONS

Leo Feist, Music Pub., 134 W. 37th St., New York City, sent an assortment of numbers for my approval, of which I have found the following specially adapted for picture playing: **Sadi,** by Chas. A. Prince, is a strictly Oriental 2/4 number, appropriate in all pictures with Mohammedan setting. **Zallah,** by Wm. Lorraine, an Egyptian intermezzo. There is no better number of this character published. Not difficult. **Nooga,** by Marie Doro, also a simple Oriental number of merit. The character is not so pronounced. **On the Mesa Grande,** by L. Maurice, a Mexican idyl, combining the Bolero and Habanera, which are strictly Spanish and Mexican motifs. **My Cavalier** and **Senora,** waltzes by Jos. Nathan. Two excellent Spanish or Mexican waltzes written in true fandango style. Spanish or Mexican numbers are very necessary for present releases. **Curly,** intermezzo by W. C. Powell, and **Dancing Starlight,** by Jack Glogan. Two intermezzos of very pleasing theme and excellent for the lighter action in all dramas. "Dancing Starlight" is well adapted for a relief number in Indian pictures. **The Corn-Cracker,** by F. W. Meacham. An old-fashioned schottische number, especially adapted for farm settings wherein the action is not of serious nature. **Spring Dreams,** by Robert A. King. One of those beautifully sweet sentimental numbers. The leading theme is arranged in excellent lullaby effect. Good for all series of scenes of sentimental or semi-pathetic nature. Present releases require many numbers of this character. **Sunshine and Roses,** by Walter Rolfe. A novelette in the nature of a gavotte. Very pleasing and modern. Exceptionally good as a preparatory number through scenes of quiet action leading up to dramatic situations. **La Morsaria,** by Theo. Morse. An antique number, the prevailing theme being in G minor. Good as a descriptive number in modern dramas when there is a suggestion of plotting. An excellent preparatory number in ancient dramas or pictures of antique setting. **Love-Sparks** and **Love-land,** waltzes by Abe Holtzmann. **Echoes of Love,** waltzes by Roi Ferrari. Three waltzes that will last and excellent for descriptive or introductory playing when the female character predominates. **Golden Potlach,** march in alla breve, by Martin Grenwald. A march with a pleasing swing. Will last. **Love and Glory,** march by Lee Orean Smith. A march that has an abrupt change of key which makes it especially fascinating. Genuine military style and will never get old. Orchestrations of the above numbers can be procured by special arrangement that has been made at the professional price of 25 cents each, but in every instance the Moving Picture News must be mentioned as the authority when sending money.

Pianists in picture theatres and orchestra leaders ordering of the above sets, will be recognized as professionals and will receive professional copies of their late popular song successes gratis. All of above mentioned numbers are well adapted for picture playing and make excellent and lasting repertoire.

COLLECTION OF FOREIGN NUMBERS

The following character numbers were selected by myself from the large catalogue of foreign numbers sold through **Jos. W. Stern,** Music Pub., 102 W. 38th St., New York City. All have an exceptional character value and are compositions of the best known foreign composers, who receive high royalties from their publishers: **Marsinah,** valse Oriental, by Phillipe Carton, while strictly Oriental, has a style quite its own and can truly be called new. **Thais,** valse lento Oriental, by Elizabeth Cromwell Knox. An Oriental valse lento well adapted for obtaining weird plaintive effects. **Kwang Hsu,** by Paul Lincke. A Chinese march that is true to its name. Paul Lincke being the composer is an assurance of its musical value. Is more difficult than the other numbers, but can easily be mastered by any ambitious player. **Hobomoka,** an Indian romance by Earnest Reeves. Entirely different from the usual Indian numbers, has a pleasing as well as mystical effect, at the same time being characteristic. **Hanako,** by Wilh. Aletter. A Japanese intermezzo in 4/4 moderato tempo. Excellent character number of merit. **Beautiful Persia,** by Paul Lincke. A Persian march that you and your audience will appreciate. **On the Bosporus,** by Paul Lincke. A Turkish intermezzo true to its title. **Imam,** by Nathaniel Mann. A Mohammedan serenade that is pleasing and melodious without sacrificing its character value. **Butterflies,** by Arthur Steinke. An intermezzo of gavotte character, very catchy and appropriate for frivolous action, flirtation. Is of light staccato movement, suggesting its title. **The Druid's Prayer,** by Gordon Davson. A valse movement with a sustained andante introduction that is different from anything you have got. Is a strictly serious number with a pathetic appeal. Goes from C major to F minor direct, which gives it beautiful color. Not at all difficult. While the numbers mentioned are valuable in picture playing, you should not be without "The Druid's Prayer." Price for piano solo of these numbers, 25 cents each at your music dealer's, or postage prepaid direct from publisher. Orchestrations 40 cents each, postage prepaid direct from publisher. The entire set of 10 numbers will be mailed you postage prepaid for piano solo by the publisher direct for $2.00, in addition to which he will add professional copies of his late song successes, such as "Some Boy," "Daddy Has a Sweetheart," "Ragtime Melodies" and others gratis. You must mention theatre you play at and the Moving Picture News to obtain professional concessions.

THE MOTIOGRAPH

The following interesting letter regarding the above excellent machine will speak for itself, it being a well-known fact that the Chicago Department of Electricity does not act except on well qualified experience in all things.

Chicago, Ill., Feb. 20, 1913.

Enterprise Optical Mfg. Co.,
564 W. Randolph St., Chicago.

Gentlemen—The "Motiograph" moving picture machine manufactured by you and covered by our Laboratory Report No. 150 is approved for motor drive in this city.

Respectfully yours,

RAY PALMER,
City Electrician.

OPERATORS' CHAT

By Ralph Knaster

Demonstrating the efficiency of the tuberculosis cure, found by the famous Dr. Freidmann, is the talk of the entire country. Many of the moving picture operators throughout the country are afflicted with this dreadful white plague, and are in hope that the day is near at hand when a cure for this disease will be positively discovered. The Health Department and other institutions in New York City, and in fact throughout the country, are doing their utmost for the prevention of tuberculosis. Factories, shops of all kinds, and tenements are inspected by the Board of Health as to their sanitary conditions and ventilations, but little is thought about the conditions of the workroom or booth of the moving picture operators. It can be truthfully stated that fifty to seventy-five per cent of the moving picture operators are afflicted with this disease in some form or other, be it ever so mild a form, and up to the present time nothing has been tried to prevent the plague from spreading.

There is much talk about cure, but not any talk of prevention or any trial toward prevention for the benefit of the picture operator, who, in reality, is working and confined in a living tomb every day of his life without a breath of fresh air. While there are sufficient laws governing these operating booths or living tombs as to fire prevention to see that the lives of the public are safe in picture theatres, and there are inspectors looking after the welfare of the electrical bureau, there are no laws of the Board of Health of the City of New York to protect the operator or to prevent the disease from spreading in the theatres. In the booth where the unfortunate operator must work there is no window for fresh air because the law does not allow it. This one thing that costs no money and cannot be controlled by any trust, the one best thing for prevention of disease, is denied the operator by the government in this city. God gave man his lungs and the air to breathe, and no living beings should ever have been allowed to frame laws preventing man from having fresh air. This is one of the many things that should be looked into by the Health Department. Lack of ventilation facilities is only one of many causes of the disease spreading in the operating booth. There are two small holes in the booth, one for the projection and the other a peephole, and the fetid odor as the breath of the people in the theatre rises upward to the booth enters through these small holes, and germs are carried along as well. The booth has no window, no fresh air, and the operator must breathe this foul air into his lungs along with the gas fumes of the carbon used in the lamps of the picture machine. The foul air in the theatre not only harms the operator, but spreads disease among the patrons. Let us trust that the Board of Health of New York City will be the first in this great country to set a lesson to other cities.

Mr. William McVey, a member of Local No. 35, the Spotlamp Workers' Union, asked the business representative of the Moving Picture Operators' Union of G. N. Y., Local No. 1, if it was the will of that body to have a committee sent to Local No. 35 to adjust matters and amalgamate with the new branch, as he (McVey) was informed that such was the desire of Local No. 1.

For the benefit of Local No. 35 or any of their members who may want to know about the situation, the writer informs all through this Chat, that the Moving Picture Operators' Union of G. N. Y. did not at any time, and does not at present, desire to send any committee to see Local No. 35 in regard to amalgamation with their (Local 35) branch. Local No. 1 does not officially recognize any branch and they are well satisfied; also do not want or are not looking for anything. If, however, Local No. 35 wishes to send a committee to the Picture Operators' Union Local No. 1, and if the committee will show credentials, then Local No. 1 of the picture operators will be pleased to interview them regarding amalgamation with Local No. 35 proper, but no branch. Again the writer states that Local No. 1 is well satisfied with what they have, and are better off than they ever were as an auxiliary to Local No. 35, and they know no branch.

The Moving Picture Machine Operators' Union Local No. 1, of G. N. Y., Inc., held the regular meeting last Monday night at Teutonia Hall, 66 Essex street, New York. The meeting was largely attended and business was very quickly finished, the meeting being adjourned. Two hours and twenty minutes was the entire duration.

THE PRIMA DONNA'S CAT
Majestic release March 25th.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

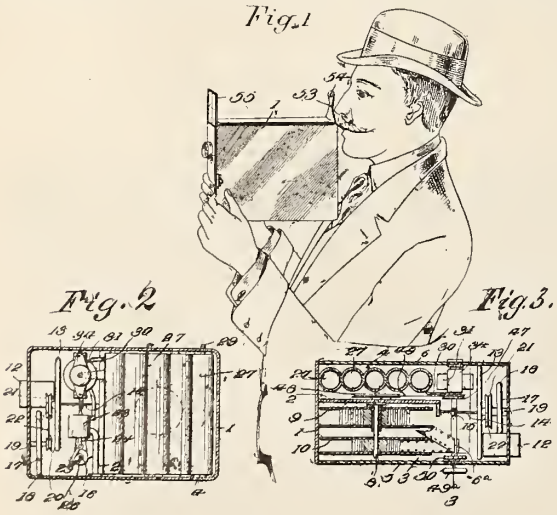
Referring to the Oldfield bill and the pernicious efforts to tamper with the Patent Law and practice, the Inventors' Guild of New York City says that

"Invention has contributed the greatest blessings of civilization, and for America has laid the groundwork of our wonderful industrial prosperity. The American patent law, by its liberality to inventors, has fostered the inventive faculty and made us the foremost inventive people. If we value future progress and continued prosperity, we should change our patent laws only after the most scientific and searching study, and only upon the most conclusive grounds."

To make any radical change in the present law or system would be like pulling up a healthy tree to see why it bore such an abundance of fruit.

As an unnecessary appeal to legislation the proposed Oldfield recodification of our Patent Statutes has been, and continues to be a brilliant success in worrying manufacturers and needlessly alarming business men who deal in patented articles. It is hard to tell what sinister influence is back of the bill, but it would seem to be mainly trust-corporeate in interest. Americans would be deprived of the present stimulus for invention and would find it even more difficult than heretofore to enlist financial support in new enterprises based on patent property (?) subject to confiscation by wealthy corporations and competitors. Furthermore the bill is based, as a pretext, on "evils" which do not in fact exist, or for which there is ample remedy under the present law and practice. The average politician does not know nor care about the merits of the matter and it behooves those who have influence with their representatives, and are interested in the industrial welfare of the country, to use that influence to defeat such a pernicious innovation.

Here you have the whole art of taking motion pictures in a nutshell; *i. e.*, the small hand camera 1, Figure 1. You do not even have to turn a crank,—simply squint through the sight hole 53 in the post 54, take aim by means of the field



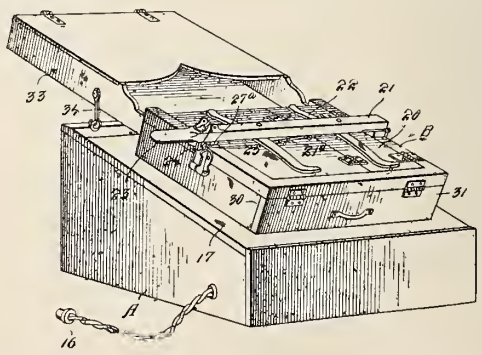
under 55, press a button, and the Lilliputian interior department does the rest. This is a Muscovite invention by one Casimir de Proszynski, of Warsaw, Russia, and for dynamic concentration it beats a bomb.

Kinematographic mechanism "of appropriate construction" indicated by lens 12 and shutter 13, and operated by a motor 23, of "appropriate type," is controlled by a gyroscope 17, which also is supposed to steady the camera in the hands of the amateur. Compressed air is stored in inter-communicating tanks 27 and passes through a reducing device 31 to the motor. The film passes from supply reel 9 to take up reel 10, being exposed en route.

Figure 2 is a vertical section and Figure 3 a horizontal section of this unique device, details of which, too numerous to mention here, are described in this Patent No. 1,052,956; but we quote that "in operation the rear end of the camera rests on the chest of the operator and the forward end is supported by the hands, as clearly indicated in Figure 1. The subject to be photographed is located by the operator through the medium of sight opening and the field finder, and with the fingers of one hand the button is manipulated to start the motor. The subject may make a wide detour, but as the camera is held by the operator, and as the latter is free to move in any direction, the position of the subject is of little consequence. If, perchance, the subject should suddenly run up or down a hill, the operator can conveniently tilt or turn the camera, to suit his convenience. In fact, because of the entire operating mechanism being portable and in such compact form, and the power means being so arranged that it can be controlled by the fingers, photographs of animated subjects can be made under the most difficult conditions, and under circumstances which heretofore have been impossible to overcome." Yea, verily!

According to an exchange, correct table manners are being taught the students of the University of Minnesota by means of moving pictures. The subjects flashed on the chapel screen include eight "perfect lady" students seated at a dining table and deporting themselves in a proper manner. The abuse of table etiquette is shown by pictures of eight other students conducting themselves in a manner indicative of ill-breeding. This, of course, is an innovation primarily for the benefit of the rising generation; but why not thus "Teach your grandmother to suck eggs"? It would be much safer and more polite than the old method.

The apparatus shown in the perspective taken from Patent No. 1,052,732 relates to the class of printing machines in which electric lights are automatically turned on by the closing of the platen and locking of the presser bar, and automatically turned off upon the release of the presser bar and opening of the platen.

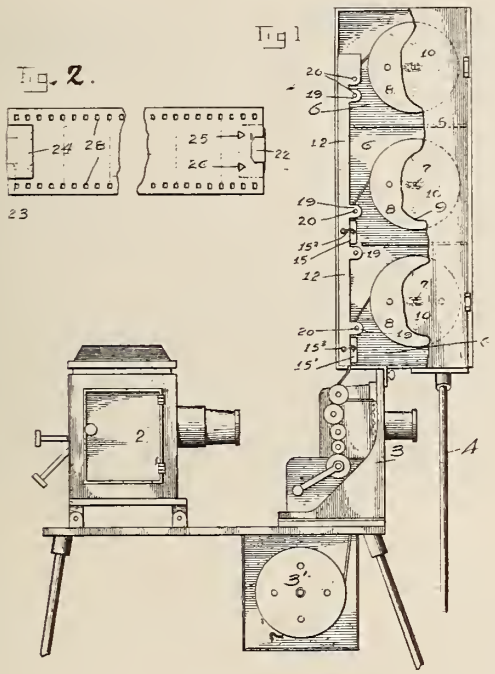


A designates a box casing on top of which is set the negative holder B, provided with a surrounding frame 17. 21 is the presser bar which operates the platen 20, and carries the springs 22, which cause the platen to press the paper against the negative. On the outer end of the platen is a

hinged grip section 23 that has a depending catch 24 which engages a latch 25 on one side of the negative holder. To unlock the presser bar it is only necessary to swing the grip 23 upward to release the catch from the latch. 33 is a removably held receptacle for prints. Those in search of more light on the subject had better consult the patent, as all the lights are internal and the specification long, equivocal and not easily digestible, which is not necessarily the inventor's fault, although he hails from South Bend, Indiana, and answers to the name of G. A. Ley.

Jelly vs. Dils, 27 W. Va. 557, is evidently a case of mixed pickles.

One excuse for Vaudevillian "Interimers" in Motopicto-Theatres is the time and labor involved in effecting a change of reels, unless two projecting machines are employed, used alternately. Joseph B. Pezzagila, of Rio Vista, Cal., proposes to obviate delay between reels by providing means whereby one film will automatically pick up and thread a succeeding film through the projecting apparatus. Fig. 1 illustrates the use of the invention in conjunction with any type of motion picture machine 1, having the usual light box 2, and lens and shutter mechanism 3; and Fig. 2, shows the



hooked portions 22 and 23 at the front and rear ends of a film, the hooks being positioned on opposite sides of the film, and 24 representing flat base plates formed with barbs 25 and 26 by which the hooks are secured to the film; 28 being the usual sprocket perforations.

Supported in proximity to the mechanism by adjustable legs 4, is a receptacle 5 divided into compartments 6 in each of which is a shaft 7, supporting a reel 8 from which is unwound the film carrying the pictures which are to be projected successively on the screen. The reels 8 are positioned within and withdrawn from the receptacle 5, through the side thereof closed by a door 9, provided on its inner surface with flat spring fingers 10, which, when the door is closed, are adapted to press against the side of the reel. Extending through each compartment 6 and through an opening in one end of the receptacle 5, is a guide-way formed of a flanged (12) base board of width slightly greater than the film to be guided by the side flanges thereof. Cover plates 15 and 15', provided on their inner sides with longitudinally extending flexible spring fingers are held in closed position by suitable catches 15 and 15'. Projecting from the edges of the side flanges 12 and arranged oppositely from each other are arms 19, in which are journaled the ends of shafts 20 which support idler rollers which confine the films within the guide after they are once fed thereto.

The front ends of succeeding reels are so positioned within the covers 15, 15' of preceding reels that the hooks 22 on the rear ends of the latter engage with the hooks 23 on the front ends of the former, and hence one film after another is drawn successively through the apparatus 3, it being only necessary to thread the first film through said apparatus. The patent is No. 1,051,630.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

MARTY WILLIAMS, the well-known exchange man of Kansas City, assistant manager to J. W. Morgan, of the Universal Exchange of that city, was wedded to-day. Mr. Williams is particularly well known throughout the film trade of both the East and West, and carries with him the best wishes of all who know him on his matrimonial voyage.

G. G. ROSS, late general manager for the Nicholas Power Company, has resigned his position and resumes his old work as consulting mechanical engineer of the firm of Ross and Taggart.

EMIL ANKERMILLER has been engaged by the Kinemacolor Company of America to act as business manager for the road show of "The Making of the Panama Canal" and "Actual Scenes of the Balkan War," which opens at the Olympic Theatre, Cincinnati, Ohio, on March 23d. Mr. Ankermiller has been in the management end of the show business for many years, and is one of the best known business managers and advance agents in America. He was for years with Eddie Foy and has been in control of the business affairs of other well-known stars.

AT LIBERTY AT LIBERTY

HORACE VINTON

AUTHOR AND PRODUCER—FOLLOWING RELEASES

"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

Address, 339 WEST 30th STREET, NEW YORK
Or This Office

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

NEW YORK CITY OFFICIALS APPEAR IN BIG FEATURE FILM

Mayor Gaynor, District Attorney Whitman, Frank Moss, and Canon Chase figure in the sociologic production made by Leon J. Rubinstein, which is to appear in the feature film of the Ruby Feature Film Company of 145 West 45th street, "The Doom of the Gunmen of New York." It embraces an absorbing study of juvenile delinquency, together with a dramatic story attractive to the general public and the student of life. In it figure an array of noted people. The story proper deals with the careers of two boys, one of whom places himself under the guidance of the settlement workers, many

of whom live in the crowded sections for the purpose of studying conditions; the other allows the street corner to adopt him, and although the result is startling, it is nevertheless founded on fact. The plot and action are the visualization of the actual experiences of Leon J. Rubinstein, who for years lived in New York's great Ghetto. The dramatic action deals with the activities of the gang in all of its phases. The gradual making of the gunman is emphasized, and the boy is shown to develop from a fun-loving, mischievous youngster to a criminal. A romantic thread is woven, which, however, does not occupy the center of the stage. That the broad and evil path is not a paying one, however, is forcibly brought out in connection with an interesting portion of the picture, which delineates the undeniable bond existing between the organized

gang and the vicious political campaign. The politician avails himself of the services of the gang on Election Day. Like other gang outrages from time to time, this exhausts the patience of the community, with the result that the matter is brought to the attention of the district attorney. That official loses no time in rounding up the gunmen. A confession is wrung from the leader and this leads to the downfall of the politician after he has been put through a powerful third degree. It is in this situation that the wayward leading character recognizes in the district attorney his pal of school days, and there is a startling result. The man is given a chance for regeneration which he fervently grasps, so that the end of the story leaves a pleasant taste in the mouth.

This picture is considered of such sociologic importance that the Mayor of New York, District Attorney Whitman, Mr. Frank Moss, Canon Chase, Supt. Walsh of the Children's Society, Dr. Howe of the People's Institute and numerous other officials and settlements workers posed for the camera.

"MATCHES" A REMARKABLE PRODUCTION

Under the odd title of "Matches," suggesting illumination or matrimony, the American Film Manufacturing Company has just made a splendid little love story amid some of the prettiest scenes in all California.

Jack Kerrigan, as a rare matrimonial catch, arrives at the rich widow's mansion in a snappy roadster with an English chauffeur driving. He is introduced to Jessalyn Van Trump as his logical choice, but with the perverseness that ever characterizes Cupid, promptly falls in love with Miss Oldrock, daughter of a wealthy widower who is pledged to remain single until his daughter marries. Now Miss Van Trump, as the chosen one for Jack, falls in love with her own chauffeur, a horrible situation truly, but wonderfully relieved by the discovery of Jack's English chauffeur that the family driver is the scion of English aristocracy—a condition most appealing to Louise Lester, who plays the mother of Miss Van Trump. Thus the chauffeur and Miss Van Trump are united and fail to tell mama until the happy event is consummated. Needless to add, mama is delighted to find that her chauffeur is an English nobleman. This makes it easy for Jack in his suit for Miss Oldrock. Oldrock, who has been paying hopeless attentions to the mother of Miss Van Trump, is thus rendered happy by having his daughter marry

SCENE FROM "MATCHES"

Jack, thereby absolving him from his promise not to marry until the daughter marries.

From these situations arise much good-natured fun and pleasant intrigue. The entire reel is one long series of love complications. The settings used are the pick of California's most beautiful winter homes. The garden scenes are particularly beautiful and the photography is clear throughout.

S. S. HUTCHINSON, president of the American Film Mfg. Company, left for Honolulu last week, after completing a splendid reel on the chicken industry in California. Mr. Hutchinson began the picture on a chicken ranch near San Francisco and traveled to Pasadena to get certain other scenes that will make it a remarkably strong industrial. The camera work was done by R. D. Armstrong.

A. E. MORGAN, manager of W. H Crane, was an interested visitor at the plant of the American Film Mfg. Company, at Santa Barbara, last week. Mr. Morgan is a personal friend of Jack Kerrigan, having known the family in Louisville for many years. Mrs. Morgan accompanied him. They saw the making of pictures.

JIMMY HARRISON, one of the American's juvenile leading men, who is rapidly making himself a favorite with picture fans, appeared in a recent Santa Barbara production. When shown at Milwaukee, an excited spectator rushed to the ticket window, inquired the way to the film exchange, and the result was a long lost aunt discovered the whereabouts of the valuable and beloved nephew. Jimmy having discovered some living relatives, now feels like a married man. Harrison joined the American forces about four months ago, and has quickly made good with Warren Kerrigan as an opposite.

Manufacturers' Synopses of Films

LUBIN

IN THE LAND OF THE CACTUS (March 29).—Estelle Royster, a pampered and petted Eastern society belle, induces by auto suggestion the thought that she has the white plague and gradually but surely acts upon her own suggestion until we find her an invalid. Her physician, not understanding the case, orders her to the land of cactus. Her father, who worships her, takes her to the Mexican border and there they establish themselves with one Henry Arce, a very wealthy cattleman and ranch owner and, incidentally, an old friend of Royster's. Shortly after arriving Arce's two favorite foremen meet Estelle and both fall in love with her in their own way. Estella favors Bob Armabile, the American vaquerro, but is fascinated by Ramon, a white Mexican. Bob's suit is favored by Estelle's father, but with love and everything that can be had for money, Estelle continues to sink as days go by. Ramon's love gives him power to see that the girl's illness is purely mental. He decides to steal her and take her into the mountains and force her to regain her health. He does so, and after a month of roughing it among the cactus and the boulders of the big mountains on the border of Mexico, she wholly regains her strength, when Bob and Arce, the cattleman, come down upon them after days of weary searching. The girl explains. The two men stand with hands out and the girl does not know which one to take, but finally turns from the Mexican boy to the American, leaving the man who had worked the miracle alone in the mountains, she returning to her home, health and happiness.

VITAGRAPH

GETTING UP A PRACTICE (March 27).—Becoming impatient waiting for patients, young Doctor Bob Lyons is about discouraged. To add to this, his sweetheart's father, Mr. Irving, distinctly objects to Emily marrying Bob until he has a practice. Bob is in a serious quandary how to get it. Assistance comes most unexpectedly. Jack, Bill and Dick, three young college chums of Bob, stop off at Elmhurst to visit Bob, who tells them all about his troubles. Together, they hit upon a little scheme which proves the proper caper. They decide to stay over two or three days. That evening there is a lecture in the Town Hall, which Bob is to attend, and during the delivery of the discourse one of the boys is to enter the hall very excitedly and ask for Doctor Lyons to attend a patient without delay.

The next day two of the boys attend the Church Fair. They make themselves very popular, being strangers in town. They spend their money on bon bons, pink lemonade, etc. Suddenly, one of the boys is taken with cramps and falls helpless upon the floor. He knows he has been poisoned and calls for a doctor. His chum recommends that they call Dr. Lyons. Immediately he is sent for and hurriedly arrives, bustling through the crowd and going to the assistance of the suffering young man. These two incidents prove valuable advertising for the Doctor, and everybody in town is talking about Dr. Lyons and his wonderful skill. He is besieged with patients, and has to work night and day. He now makes bold to write Emily's father. Mr. Irving calls to see the Doctor. He is astonished to see his rooms crowded with ailing humanity, from far and near. He is convinced that Bob is a success, and withdraws his objections to him as a son-in-law. The next day Bob's chums leave town with a hearty farewell from Bob, Emily and her father.

THANHOUSER

HER GALLANT KNIGHTS (March 23).—When the farmer's daughter returned to her home in a little Western village, the young men who had ignored her when she was a child became her abject slave. She was pretty, but dowdy, when she went away, but four years in an Eastern college, together with plenty of money supplied by her father, worked wonders.

At first the girl was pleased by the interest she aroused, but after a while it palled on her because no matter the hour of the day she was almost certain to have callers. Each one boasted of his own good qualities, and decried those of his rivals, until the girl became thoroughly sick of all of them.

Affairs reached a crisis as the time approached for the annual orange picking tournament, which was a great event in that section. Each of the girl's suitors expected to win honors there, and lost no opportunity of telling her so. This induced her to promise them that the one who most distinguished himself at the affair would receive a prize from her own dainty hands. The young men were privately convinced that she took this course to select the man she could wed, and the contest immediately took on a more serious aspect.

As it happened, all of her suitors distinguished themselves, some in one test, others in another. That evening they flocked about her and earnestly demanded the special prize. Smilingly she told them that "you have done equally well, so I will reward you all." Whereupon she distributed envelopes and they found that the contents were invitations to the wedding of a girl and an Eastern aristocrat, whom none of them had ever heard of.

"The gallant knights" never jousted again in honor of their fair lady. Neither did they attend her wedding, and they were glad when she and her husband departed for the East, presumably to live happy forever afterward.

CYMBELINE (Part I) (March 28).—Cymbeline was King of Britain at the time of the Roman Empire. His only heir was his daughter, Imogen, whom he deeply loved. Imogen had two elder brothers, but they had been stolen before her birth, and it was believed they were dead. As it turned out later, Belarius, a nobleman who had been banished by Cymbeline, had revenged himself by spiriting the children away, and he brought them up as woodsmen and in ignorance of their noble birth.

Imogen had a stepmother, a haughty, cruel woman, who was deeply jealous of the girl. The queen had a son by a former marriage, and she planned to insure her own supremacy by wedding the son to Imogen. The king approved of the match, but the princess declined the alliance, being secretly in love with a young nobleman named Leonatus. The persecutions of her stepmother continued and finally the girl, yielding to her suitor's pleas, consented to secretly marry him. The queen learned what had happened, informed the king, and Leonatus was bainshed, taking up his residence in Rome. There he mourned his lost love and, on one occasion when other gallants were boasting of their ladies fair, he impulsively declared that none could compare with his princess. Iachimo, a foolish nobleman, took exceptions to his remarks, wagered that he would win the favor of Imogen, and in token of his success, return with a jeweled bracelet, the gift of Leonatus to her. On his part Leonatus pledged himself, if he lost, to hand over to Iachimo the ring Imogen had given him when he was sent into exile.

Iachimo went to Cymbeline's court and was welcomed by Imogen when he told her he was her husband's friend. When he made love to her, however, his advances were spurned with indignation, and the crafty Roman saw that his wager was lost. He then resorted to treachery, entering Imogen's room at night, hiding in a trunk until she was asleep, and then stealthily removing the treasured bracelet from her arm. With this lying proof of Imogen's dishonor, Iachimo returned to Rome and forced Leonatus to confess that Iachimo had won the wager. Half beside himself with rage and grief, Leonatus planned the death of his gentle bride. Through his faithful servitor, Pisano, he sent Imogen a loving letter asking her to meet him at a lonely spot outside of Cymbeline's domain, explaining that it meant death to him if he entered the territory of Britain. There was another note, however, addressed to Pisano, in which Leanatus commanded his follower to slay Imogen when she had been lured out of Britain. Imogen received the note with rapture and, after consulting with Pisano, disguised herself as a page and trustingly accompanied Pisano to the place selected by her revengeful husband as her grave.

PART II.—Leonatus was banished from the court of Britain because he secretly married Imogen, the daughter of King Cymbeline. A crafty Roman nobleman, named Iachimo, convinced Leonatus that his wife was untrue to him, so he planned her death. Dressed as a page she went to a lonely spot outside Britain expecting to meet her husband as he had promised in a letter. She found, however, that she had been enticed there to meet death, but her husband's servitor experienced remorse and at the last moment declined to stain his hands with innocent blood. Imogen, grief-stricken, refused to return to her father's court, and wandered out into the world. The servant sent word to Leonatus in Rome that Imogen was dead, and Leonatus, who now regretted his hasty and cruel action, bitterly reproached himself.

In her wanderings through the forest Imogen came upon the cavern home of three woodsmen, an old man and two young men. They did not suspect that the graceful page was a girl in disguise, and became devoted friends. The young men were the sons of King Cymbeline, who had been stolen from the palace when children and brought up as woodsmen without any knowledge of their royal birth. At the court they had long been mourned as dead.

About this time the army of Rome invaded Britain and the forces of King Cymbeline were rallied to oppose them. Among those who cheerfully offered themselves were the woodsmen and the two youths who unwittingly were battling for their father. In the fight which ensued these young men, aided by a supposed peasant, turned the tide of battle and brought victory to the forces of King Cymbeline. When the enemy had been captured the heroes were brought before Cymbeline and warmly commended. As the peasant stepped forward Cymbeline recognized in him Leonatus, who, having heard of the proposed invasion, had fled from Rome to offer his services to his country.

A greater surprise was in store, however, when the woodsmen stepped forward. The eldest of the three told Cymbeline that he was Belarius, who had been banished years before and had plotted revenge; then, pointing to his youthful companions, he said to the King, "Sire, I stole your sons as babies—I give them back to you." The king greeted them affectionately, and pardoned Belarius.

Among the Roman prisoners was Iachimo, wounded and dying. The approach of death caused him to confess that he had cruelly maligned Imogen, and he explained to Leonatus how he secured Imogen's bracelet, not as a lover but as a thief. Leonatus, racked with remorse, was about to slay himself when from the group of prisoners nearby a young page bounded, seized the weapon and hurled it from him. He gazed at the page and recognized his beloved wife. She had been captured by the Romans prior to the battle and forced to act as the general's servitor.

Humbly Leonatus begged his wife's forgiveness. Graciously she granted it and the sorrows of the past were forgotten in the happiness of the present and the bright hopes of the future.

PATHE

PATHE'S WEEKLY NO. 12 (March 17).

THE VENGEANCE OF THE KABYLE (March 18).—Messaoud, an Arabian landowner, meeting Aicha, the beautiful daughter of a neighbor, takes advantage of the law allowing him more than one wife, and marries her. The new bride forces Flouka, Messaoud's first wife, to become her servant. Flouka rebels and is being roughly treated by Messaoud when an American, passing by, interferes. He takes Flouka with him as his housekeeper. Some time later Messaoud calls upon the American and assures him that he bears him no ill will. While the men are drinking together Messaoud poisons the American's drink. But he has been observed by Flouka and, seeing an opportunity to be revenged upon Massaoud and at the same time save her defender's life, she reverses the position of the drinks, making Massaoud the victim of his own treachery.

THE ESCAPE (March 19).—Two convicts, Joe Norton and Charles Wendell, make their escape from prison and in their flight take different roads. Norton is wounded and nearly famished when he arrives at the farm of William English. He is nursed back to health and given work on the farm. English's daughter, Dorothy, is engaged to marry one of her father's employees when she meets Wendell, now a prosperous business man. Wendell dazzles the girl with promises of great wealth and position until she consents to elope with him. Norton recognizes Wendell, learns the situation, and, as they are about to elope, sends the girl back to her lover and, at the point of his gun, sets Wendell adrift out of the neighborhood.

DEEDEE'S BLIND MASTER (March 20). Deedee, a very intelligent fox terrier, is "general manager" of Blind Bill's newsstand. While groping his way about the street one day Bill is struck by a motor car. Although not seriously injured, Bill is taken to a hospital. The owner of the motor car, to make amends for the injury, gives the hospital surgeons instructions to do everything they can to restore Bill's sight. A renowned surgeon is placed in charge of the case and performs a delicate operation. The operation is a success. Bill is the happiest man in the world, but Deedee does not share his happiness. The faithful dog finds that his services are no longer necessary and disappears. Bill's long search for Deedee is rewarded by finding him attending the wants of a cripple—an unfortunate really in need of his services.

RASTUS LOSES HIS ELEPHANT (March 21).—Rastus, a circus attendant, with an elephant on his hands, stops with the elephant in the street to greet his friend Mirandy. Taking advantage of his keeper's momentary laxity, Jumbo starts out for himself. A vegetable cart is first to claim his attention, and when he has finished with it he is in high glee. The police interfere with him and he resents their interference, chasing the brave officials out of headquarters and through some of the funniest situations imaginable.

On the same reel:

THE DEATH HEAD MOTH.—A study of the largest species of the butterfly family, remarkable for the skeleton head marked on its back.

WHEN THEY WERE KIDS (March 22).—An old and long-married couple look back upon the romantic days of their youth. Closing their eyes and allowing memory full sway they find themselves in a colonial setting, principals in a delightful love story in which a ragged little chap by his courtesy wins the heart of a wealthy little lady and thus gets an opportunity to make his way in the world. The story ended, they open their eyes, smile upon each other, and prove that "they lived happily ever after" by a fond embrace.

KINEMACOLOR

THE GEYSERS OF NEW ZEALAND.—Remarkable photographs of New Zealand geysers in full action are contained in this subject, including the famous geysers of Wakerewa in South Island and Papakura in North Island. The New Zealand geysers rival the famous Hot-water Springs of Yellowstone Park, and nothing more spectacular could be imagined than these pillars of boiling foam ever rising and falling, and then bursting forth afresh, their pure white foam sharply outlined against the background of deep blue sky. It is said that a burn inflicted by the burning water will never heal. A party of tourists were recently standing by an inactive geyser which, bursting suddenly into activity, caused the instantaneous death of the entire party.

Synopsis.

1. Government Springs at Rotoroa. These are natural hot-water springs which have been enclosed and are reserved for the use of Europeans. The baths are situated in the midst of beautiful gardens, many excellent views of which are included in this section.
2. Inferno Pool. This is a pool of water considerably above boiling point. It is seething and tossing, the steam rising up in clouds.
3. An Active Geyser rising 90 feet high. The period of action does not extend beyond two minutes in this case. Round the base of the geyser is a silica formation produced by the chemical action of the water.
4. A Geyser Pool inactive, a natural cauldron of boiling water.
5. The Papakura Geyser is always active and makes a very beautiful picture, the pillar of white foam outlined against the blue sky.

DISTINCTIVE!

We don't make any noticeable fuss about any ***one*** good subject.

Our library is replete with comedies, dramas, scenic and educational films, comprising the biggest and most comprehensive list of films ever gathered or produced. ***Every one a feature.***

CULTIVATE A FRIENDSHIP.

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

PRESIDENT WILSON REVIEWING THE TROOPS.—By special permission of the War Department, which desires to preserve this record among the military archives of the Government, the Kinemacolor Company of America was granted the exclusive privilege of photographing President Wilson reviewing the troops at the Inauguration Parade as it passed through the Court of Honor in front of the White House at Washington, on March 4.

At the opening the President and party are seen taking their places in the Presidential box. Then comes the celebrated "Black Horse Troop" of the Culver Military Academy—an escort of honor to Vice-President Marshall. This is a very striking picture—the handsome black horses and every detail of their equipment and the uniforms of their riders being shown in colors so real that they seem to be actually passing in review.

The West Point Cadets—the pets of every Inaugural, march past with their marvelous precision, and every shade of their gray and black uniforms, with white crossbelts and feather pompons, is shown by Kinemacolor. The U. S. Marine Band, with red-lined capes thrown back and brass instruments glistening in the sun; the Annapolis Midshipmen, in marching regalia, and the U. S. Regulars—horse, foot and artillery, are depicted in correct colors in every detail of accoutrement.

This feature makes the Kinemacolor film of military and historic value, as well as being almost as real as a visit to the Inaugural to the average spectators—very few of whom are permitted to view the parade as it passes through the Court of Honor.

AMERICAN

THE RENEGADE'S HEART (March 31).—George Fifield, a renegade, came close to the home of Violet Blake, the posse hard after him. Violet had seen the $5000 reward sign, but, despite that, gave the renegade his chance and secreted him in her room. When he left the renegade unwrapped a kerchief from about his neck giving it to her with the remark that if she ever needed him to hang the kerchief from the old tree.

The time came when Violet's father, deeply in debt, came home drunk one night and confessed to the embezzlement of $5000. Then Violet thought of the handkerchief, hung it upon the tree, and the renegade gave himself up cheerfully.

THE MUTE WITNESS (April 5).—Jim Regan, photographer, was sent by his paper to make snapshots of wild game. He found old Barlow, a trapper, possessed of two pretty daughters and promptly fell in love with Mabel, who responded. Carrie, the other daughter, loved Ralph Conway, a mountain scamp.

One day Jim, in the woods with Barlow, set his camera so that he might get a snapshot of a bear, attaching the camera by mechanical means to the bear trap so that when it should operate the camera would get the picture.

That afternoon Ralph Conway induced Carrie to elope with him, Barlow having refused permission for the marriage. In anger Conway sought the old man out, found him leaning over the bear trap and felled him with a blow. In an instant his own foot was caught and he went spinning into the air. Old Barlow, hours afterwards, staggered through the woods toward home. Meanwhile, curious about his camera, Regan went to the trap, found Conway, released him and took his camera back. In the quickly-made dark room Regan found a negative of Conway in the act of striking old Barlow. He rushed out, caught Carrie just as she was about to leave for the rendezvous and grappled with Conway. Just then old Barlow staggered in. No explanations were needed. Barlow simply took up his gun and pointed and Conway, with a laugh, turned his evil face towards the mountains.

SOLAX

BURSTUP HOMES MURDER CASE (March 26).—Mrs. Reggie Jellybone has her husband completely under her control. She places a reflector on her sewing table in such a position that every movement and expression and manifest desire of her husband become known to her. She is, therefore, able to anticipate his movements and interfere with his plans. He seldom gets a chance to go to the club on the pretence of sitting up with a sick member.

One night, the boys at the club need a fifth hand very badly, and, when they call on Jellybone, Mrs. Jellybone answers the 'phone, but they are not daunted. Mr. Resourceful is sent to get Jellybone in spite of his wife. A scheme is concocted and Jellybone goes to the club, leaving a dummy on his side of the bed.

When Mrs. Jellybone comes up to the room to retire she finds bloodstains on the bedclothes and grows excited. She shakes the dummy and the head is severed from the body and rolls under the bed. She excitedly concludes that her husband had been murdered, and immediately she calls for Burstup Homes, the renowned private detective. Burstup Homes arrives puffed up with importance, makes a very ceremonious investigation and deduces that the man is really dead. Furthermore, he deduces that a man wearing a ten size shoe is the criminal. In the examination Burstup Homes forgets the essentials and takes up his time with details. He follows the bloodstain clue and footprint clue. The visible stains on the improvised bedsheet ladder which Jellybone used as a means to effect his escape, also attracts the detective's attention and gives him strong evidence of an entrance and an exit from the house through the window. In fact, there are clues galore and Burstup Homes feverishly goes to work. Everyone he meets is a suspect. Deacon Stronghead, whom he meets on the way from the knife-grinder's, where he had a knife sharpened for his wife, offers the strongest causes for suspicion, because he carries a concealed weapon, and the story is more complicated when Mrs. Jellybone plays a trick on her husband. Off she goes to the club—and here comes the big surprise—she does not pounce upon her husband, as one would expect, but is so delighted that he is alive that

she embraces him most rapturously. Jellybone begins to think that his wife will soon be stricken with an attack from overindulgence and suffer untold agony. The farce ends up in the police station, where Burstup Homes' failure is provocative of much laughter, but he is not dismayed at all and retorts that the police are all jealous of him.

THE CLIMAX (March 28).—George Preston, a playwright, unable to write the proper climaxes to his plays, has them continually returned, and when he and his wife, Amy, receive an invitation from Bob to the opera, is unable to pay for the gown ordered by his wife. Bob, secretly loving Amy, and seeing her predicament, pays for the clothes. She, after some reluctance, accepts, and gives him her I. O. U. Preston, however, in spite of his wife's denial, guesses the truth about the matter, denounces his wife, and forbids her to go to the opera. Bob, however, persuades her to show her independence, and she, purely out of defiance, accompanies him. He, however, under pretense that he has forgotten the tickets, lures her to his rooms, and there makes love to her. Shocked and indignant, she spurns him, but he points to her clothes. She, horrified, plucks the hat off her head, and, tearing it to shreds, flings the remnants in his face.

Preston, learning where Amy has gone, hurries thither and bursts in the door just in time to save his wife from Bob's forced attentions. Amy, humble and contrite, begs forgiveness, and Preston, after a bitter struggle, takes her in his arms and leads her home. There the thought occurs to him that he has found a proper climax for his play. He writes what has happened, and, to his delight, the manager accepts the play and pays at once in advance. Bob, hoping yet to embarrass Amy and win her, presents his I. O. U. To his amazement, Preston immediately pays him and sends him unheroically about his business, while the couple embrace at the happy termination of a near tragedy.

CINES—GEORGE KLEINE

SPIRITS OF YOUTH (March 29).—The impecunious Jenkins is speculating as to how he can liquidate the most pressing of his debts, when a telegram arrives announcing the serious illness of his uncle, from whom he has large expectations, and stating that the uncle wishes to see him before he dies. With all speed Jenkins hastens to his uncle's bedside, and there learns that the doctors entertain no hope of recovery. As a last resort Maggie, the old housekeeper, determines to try a wonderful tonic which she has heard of, and despite the resistance of Jenkins and the doctors, she succeeds in having her own way. The tonic works like an electric shock, and soon the uncle becomes so vigorous that he begins to dance about the room like mad. The effect of the medicine is so remarkable that Jenkins decides to join his uncle in a scheme for enlivening their fellow-creatures, and the two promoters are soon hailed with enthusiasm by all those who have benefited from its use.

On the same reel:

GLIMPSES OF NAPLES AND VICINITY.—After spreading before us a magnificent panorama of the old quarter of the town, with Mt. Vesuvius looming up in the distance, we are shown the castle occupied by the American Consul, Ovo Castle, the Tomb of Virgil and many other interesting sights, after which we are taken to see the motorboat races at Positano.

URBAN-ECLIPSE—GEORGE KLEINE

HE SAW THE POINT (March 26).—Wishing to protect his fellow creatures from injury, Charlie buys a hundred corks and proceeds to cap every projecting point, including women's hatpins, a boy's long nose, a soldier's sword and bayonet, and even climbs up to put a cork on the summit of the church steeple. This last adventure proves his undoing, however, for unfortunately he loses his balance and falls, impaling himself upon the churchyard railing. Seeing six sharp points projecting through his body, Charlie carefully puts a cork on each—game to the very end.

On the same reel:

FJORDS AND WATERFALLS OF NORWAY.—Taking us on a delightful journey through the wildest and most picturesque parts of Norway, views of Marok Fjord, the Defoe Fjord and Cascade, the entrancing waterfall, known as the Bridal Veil, together with some marvelous sunset scenes, are shown.

On the same reel:

THE CRAB AND LOBSTER INDUSTRY.—An instructive as well as extremely interesting subject, showing how the crabs and lobsters are captured in the great nets, weighed, placed in large tanks to boil, and, after final washing, are ready for the market.

EDISON

BREAD ON THE WATERS (March 25).—John Wilson, in a New England small-sized city, lived and carried on a manufacturing business. His family consisted of his beloved wife, Mary, his daughter, and a rather dissipated son, Jack. Things seemed to be growing worse with the boy, so, after due consideration, Wilson decided if his dissipation continued he would send him away to try and make a man of himself. It did continue and the night finally arrived when he was going to order him away. Mother and daughter had been told, but their pleadings were useless. Jack came home under the influence of liquor and the father, unable to stand it longer, ordered him to leave and remain away until he amounted to something.

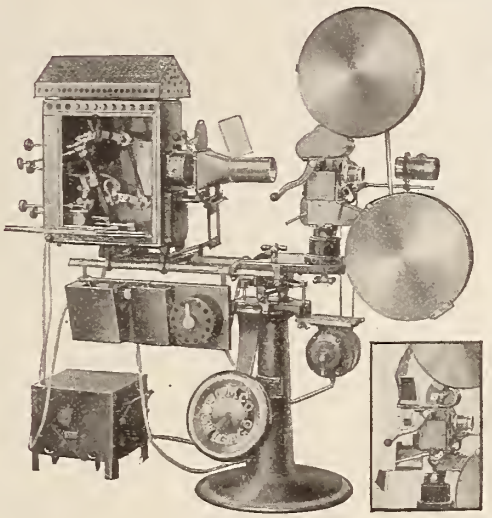
As Jack started to go the mother's love for the weak one quickly showed itself in the way only a mother can appeal. She begs him to do better, to redeem himself, not by word, but by slipping an envelope into his hands on which were written words to that effect. Jack mistakes it for a check and gladly takes it. The next day we see him about to go away. He remembers the envelope his mother gave him and, opening it, he finds the mother's appeal just as a "down and outer" appears and begs for something. The thought strikes Jack as a good joke to give him the slip of paper, and, after doing so, he boards the outgoing train for new fields.

The "down and outer" reads the paper, and it seems to give him a new lease on life. He obtains a position in Wilson's manufacturing plant, is well received and is greatly favored by Mary.

One night while calling on her he tells of his past and shows the slip of paper that helped him to do better things. She recognizes the writing as her mother's, questions him, and by degrees it dawns on the two that Jack must be found. Varick, the once "down

To Theatre Owners

DO YOU READ ADVERTISEMENTS—YOU KNOW—DON'T YOU. WE ADVERTISE ONLY TO IMPRESS YOU—THE BUYER—



HERE IS FOOD FOR THOUGHT

The Finest Theatres of America, England, Scotland, Australia and Cuba use the Motiograph Machine. Is it not a well known fact that these large Companies operating several theatres, in circuit, employ only such instruments (human and mechanical) as assure positive success.

THEY TAKE NO CHANCES—THEY KNOW — BY EXPERIENCE.

AND HERE ARE SOME FACTS.

The Motiograph Machine is built in one factory—its own. It is built only of the best material money will buy. It is built under the direct supervision of the officers of the Company. It is not an assembled product of many factories.

The Motiograph Machine leads always in improvements. No expense is spared in keeping far ahead of the times.

The Motor Drive Motiograph is ten years ahead of all others.

MAKE YOUR OWN COMPARISON—Don't take our word for it. We will send you proof. Also our latest catalog.

IF YOUR DEALER "KNOCKS"—THERE'S A REASON—WRITE US DIRECT—WE WILL TELL YOU WHY.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Factory and Office

568 WEST RANDOLPH ST. :: :: :: :: CHICAGO, ILL.

Eastern Office
30 E. 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

WRAY PHYSIOC

DIRECTING

March 12—"The Better Way."
March 19—"The Dividing Line."
March 26—"The Grip of Jealousy."

and outer," starts to find him and does eventually in an awful condition of intoxication. Finally he makes him come to his senses and takes him home. All is explained and the slip of paper containing the mother's message, finally did as she had hoped it would, reform him.

THE UNPROFITABLE BOARDER (March 26).—Jones, an unscrupulous young man of good appearance, does not believe in paying his bills and is constantly being dunned by his landlady for being in arrears for a considerable amount. His claim of having a rich uncle who will pay his debts is finally disbelieved and he finds himself dispossessed. His attempts to get his baggage out of the house are laughable to everyone but himself, and the stern landlady who thwarts him at every turn.

He now finds himself out in the cold world without baggage, but not for long, for he buys another suit case for sixty-nine cents, and with it sallies forth to the outskirts of the town where he finds a rural house with a shingle bearing the welcome words "Boarders Wanted." Here the unsophisticated landlady believes the tale of his rich uncle. Taking advantage of these plain country folk he makes desperate love to Sally, the daughter. She, thinking him to be a rich city chap, jilts Cy Perkins, a country bumpkin, with whom Jones has some ludicrous clashes. Aside from this Jones feels secure as far as three meals a day and his lodgings are concerned until his former landlady, who happens to be a sister to his present landlady, pays her sister a visit. Then his whole scheme is laid bare and cowardly Cy Perkins, whom he has intimidated up to this time, becomes a lion and throws Jones bodily out of the house. The scuffle continues outside and develops into a surprising and ridiculously funny climax which can hardly be described, but is sure to provoke shouts of laughter.

RYNO

CLASSMATES (March 31).—Andrew Wilson and Robert Beeton are classmates at West Point. While on sentry duty one night Robert finds his chum endeavoring to sneak in after hours, and, although he hates to report him, duty forces it, with the result that Andrew is discharged from the service. Notwithstanding this disgrace, he enlists as a private soldier in a regiment commanded by Colonel Schaeffer.

On graduation, Robert Beeton is appointed lieutenant in Col. Schaeffer's regiment and promptly falls in love with the Colonel's pretty daughter. The girl, however, falls in love with Andrew, meeting him clandestinely. Robert, going on his rounds as officer of the day, finds him off post, and, investigating, discovers the young folk together. This time his report is embittered by jealousy. Andrew is remanded to the guard house. One day the Colonel's daughter is going out for a ride; she loses control of her horse. While working as a prisoner, Andrew sees the runaway and, suddenly jumping on Robert's horse, which is being held by an orderly, gives chase and saves the young lady's life. Stern discipline again sends him to the guard house. The Colonel finding out the state of things, decides to release him if he will buy himself out of the company. Andrew does so, forgives his former chum, and gaily drives of with her on an automobile honeymoon.

GAUMONT

THE QUALITY OF KINDNESS (April 1).—A thrifty lad is Tiny Tim. He saves his pennies. This habit of saving he did not inherit from his parents, who are "pressed" for money by creditors who threaten to dispossess them and seize the furniture if bills are not paid.

Tim's father sees a ray of hope in a letter from a brother in America whom he has not seen for ten years. The brother invites himself to dinner. They picture the brother as one who is horribly rich, and who, every time he sneezes, rains four-dollar bills. In order to favorably impress by a lavish entertaining, Tiny Tim's mother pawns her back hair and her husband his gold tooth.

Uncle Richard arrives. His clothes look as if they had hung around uncle for many years and that they wouldn't hang together much longer. His beard is in drastic need of a lawn mower and his eyes are long and curly. "Sweet potatoes!" ejaculates Tim's father. I thought you were a trillionaire!"

"No, I am not. I am broke—absolutely. Walked all the way from New York. Skated across the ocean."

Tim's father regretted that he didn't have a little strychnine to flavor the soup. His wife was in tears because she had used all the arsenic wafers for her complexion.

Although Tim's father was meditating upon the sweet solitude of a debtor's prison, yet, he couldn't help admiring the stalactite effect of the noodles which drooped in graceful ringlets from Uncle Richard's mustache.

Unable to stand it longer, Tim's father and mother get up from the table and ask to be excused on the grounds that they have to go to a funeral, that if they don't hurry they will miss the first act.

Uncle Richard in his open-work clothes and Tiny Tim are left together. There is nothing "stuck-uppish" about Tim. An uncle is an uncle to him whether school keeps or not. Not having a dog, he thought that an uncle would make a perfectly good substitute. Accordingly, he sits on both of uncle's laps, kisses uncle upon the right eyebrow and tells him that uncles are his favorite pastime. Tiny Tim is a kind-hearted youngster and his left bosom heaved with sympathy for his poor uncle who didn't have enough money to buy a shroud. "I will give you my money, uncle, and a cigar, too," offers Tim. Accordingly, he fetches his little bank and empties its contents into uncle's hands. He goes to father's humidor, where father keeps his best cigars (hid when visitors come), and gives uncle a handful, although it hurts his conscience to encourage an old man to smoke. Uncle then says farewell.

Later, the sheriff's men in all their muscular glory, enter to seize the furniture to satisfy the creditors' bills. Tiny Tim's mother and daddy are gnashing their teeth and would have pulled their hair if they had not been afraid of mussing it. "I guess this means living in a flat so small that they will have to paint the furniture on the walls," said Tim, Sr. "I can picture myself now in a room so confined that I have to go outside to change my mind."

One of the sheriff's men find Tiny Tim's money-box. There are a few coins in it and he starts to shake it open. Inside is a check and a letter. It reads: "My Dear Tiny Tim: If your parents are selfish, you, anyway, have a heart of gold. I am rich, and that is why I give you a check for $25,000. Uncle Richard, The Tobacco King."

Whereupon Tiny Tim's father and mother congratulate themselves on their foresight in having a son who has a rich uncle. The creditors are paid. All three go out to see where they can get the longest trolley ride for five cents. In the excess of their extravagance they buy a bag of peanuts, one of which peanuts they give to a poor man. Whereupon it is proved that it pays to have a rich uncle and that people in glass houses should never take a bath.

THE UNION ETERNAL (State Right Feature).—Mera Darvel is singing in the apartment of her invalid mother, whose illness has forced Mera to abandon the stage as her profession.

In the same house is staying James Lathrop, a naval lieutenant, who is a devotee of music. Through the windows he hears the singing. He is charmed. Inspired, he composes a melody which he sends to Mera. Mera sings this love song, and so delightfully that the interest of Lathrop blossoms into a stronger feeling. He writes to her, saying that her tender voice, ringing divinely in the solitude of his heart, makes him feel that he is beginning to live. They meet. The wooing goes on. But in the midst of their happiness he is ordered to report for duty at once.

After a three years' cruise Lathrop returns on leave of absence. The humble singer is now a great opera singer. He engages a box at the opera house where she is to sing the title role in "Carmen." He writes to her, reminding her of their former acquaintance, and asks that should she still care to know him that she wear the flowers he is sending her. She is pleased to hear from him, and replies that she will be glad to have him call upon her, and that she will sing to him his song.

Lathrop goes to the opera. The singer wears the flowers. It is a signal of happiness. The wooing is renewed.

Admiral Lathrop hears of his love for the opera singer. The admiral had high ambitions for his son and considered it a mesalliance to have his son wed a stage woman. The admiral hurries to Paris and commands the lieutenant to stop "this foolishness." The lieutenant demands the right to be happy. He declares Mera to be worthy of bearing the Lathrop name, and begs that his father sanction the match.

The father, alarmed, decides that the best thing to do is get him away from the singer. He arranges that the lieutenant be at once recalled to his duties and sent away on a long cruise. In the meantime Lieutenant Lathrop and Mera have married clandestinely. They are spending their honeymoon at Biarritz, when he receives the order commanding him to report at once for duty. His love is stronger than love for service. He swears that he will abandon his career. He writes his resignation. Mera will not hear of it. She persuades him to respond to the call, although to her it means sadness.

Mera, for consolation, plunges herself into her art. Onward and upward she climbs and greater grows her fame.

Gounod's "Sappho" is the event of the operatic season. Mera sings the title role. It brings to her another triumph. As she goes to her dressing-room she is deluged with flowers. At this moment there comes from her husband a telegram, wishing her happiness on the night of her success. As she is reading this and longing that she might feel his dear arms around her and the warmth of his dear lips, she hears on the street newsboys calling the tidings of a marine disaster. Intuition tells her that it might be her beloved who has died. Quickly she sends for a paper. Glaring headlines, whose black type leaps at her, tell of the sinking of the government submarine boat, commanded by Lieutenant Lathrop.

Defeated is the joy of the artist in the anguish of the wife. Mocking were the flowers of triumph, deathly the sweetness of their perfume. Through her sorrow-stricken mind there surges thoughts of the past, and, like the Sappho of old, she flees. Into the dimness of the night she wanders, harp in her hand, and unconsciously holding the trophy blooms. She wanders on and on until she comes to the waters which kiss the cold rocks in sinister way. But welcome seem the waves, since they now enfold him who had been torn from her that parental pride might be gratified. He, her loved one, who now lay stark on the ocean sands, while the denizens of the deep brushed the face she so adored. Higher and higher rises the tide as she sits on the clammy stones and raises her beautiful voice in song of sorrow.

"Nought can ease my aching heart,
Save forgetting grief in death's long sleep,
Receive me then, thou bitter sea,
To rest forever in the grim waters deep."

Up and up creeps the sullen flood until its chill had frozen in her blood the life desire. Still rings her voice over the watery wastes to her and springs back from the rocks in dissonance dolorosa. And, while all Paris spoke of the golden voice that had brought rapture to their souls, the waters at the seaside sweep over the now empty rocks, dumb witness of "The Union Eternal."

FRONTIER

THE BANDIT'S REDEMPTION (April 3). In the days of '49, when the rush for gold was on, Jim Rogers with his wife and their eight-year-old daughter Ruth were among the settlers who in prairie schooners drudged their weary way across the boundless plains. After

weary days of travel they meet the Ward family, and are welcomed, where they camp for the night. It so transpires that a gang of treacherous bandits have hoisted their tents in the vicinity of the settlers' camping grounds. That night the settlers are attacked, and the bandit chief, after taking the locket from Mrs. Rogers' neck, takes the little girl and one of the Ward children with him, leaving the rest of the settlers for dead. The next morning the delirious mother is found by a kind-hearted Westerner, who takes her to his home to be cared for. Six months later, the bandit, for love of his adopted children, quits the outlaw life. Years pass on, and the mother mourns for her child, whom she believes dead. Ten years pass by. The outlaw chief, stricken with remorse, tells the children, now grown to man and womanhood, that he is not their father, but he is merely a reformed bandit. The children are horror-stricken, for he has been so good to them, and they have never known that he was other than their father. One day, while the boy and girl are at the village store buying groceries, etc., Mrs. Rogers, with the kind-hearted ranchwoman, come up to the store just as Ruth and her supposed brother are leaving. The mother recognizes her locket, and after many explanations, she finds her long lost daughter, whom she supposed to be dead. Later, Ruth and Joyn plead with the mother to forgive the reformed bandit, for he has been so good to them and is the only father they have ever known, and finally the mother, for her daughter's sake, forgives the bandit chief, whose wearied soul is now set at rest.

CRYSTAL

PEARL AS A CLAIRVOYANT (April 6).—Pearl has two admirers, Chester and Joe, Joe is out walking when a boy hands him a card of Madam Seero, a fortune teller. He determines to visit her and find out if Pearl loves him. Chester also gets one of the cards and also decided to visit the clairvoyant, bent on the same mission as Joe. Pearl sees Joe enter the place and decides to investigate. By a ruse she gets in first and persuades the woman to let her act in her stead, explaining that Joe is one of her admirers and that she wants to have some fun with him. She dresses in madam's clothes and receives Joe. She reads his palm and he tries to flirt with her. However, after inducing him to give her a pin of his for future recollections, so to speak, she throws him out, where he falls over the surprised Chester, who is waiting in the hall for his turn with the seer. Pearl then beckons Chester to enter. She then proceeds to tell him all about his sweetheart and she is convinced that he is really in love with her, although he is ignorant of the fact that he is confiding his secrets to the one most anxious to hear. Just then a detective enters with a warrant for the fortune teller's arrest, alleging fraud, and insists on taking Pearl with him. Chester intervenes in her behalf, and just then the real fortune teller enters and is arrested. Pearl changes her clothes and goes with Chester. They meet Joe on the way and she returns his pin, and then he knows that he was flirting with Pearl and his suit is at an end, leaving Chester in full possession of the field.

On the same reel:

ALMOST A WINNER.—Belmont, unknown to his wife, attended a poker party. His wife thought he was at a lodge meeting, but as the hours flew by and he did not return, she went to bed. Belmont, having lost all his money, starts home. In the meantime, however, and just as Mrs. Belmont was about to fall asleep, she hears a noise in the room downstairs. It is "Slats" Keene, a burglar, who has gained entrance to the house. She goes downstairs and catches him looking into a closet. She throws him in and locks the door. She then rushes out and finds a policeman. "Slats," meanwhile, has taken off his coat, made a pillow of it, and has gone to sleep. Belmont returns and hears "Slats" snore. He opens the closet door and awakens "Slats." The latter gets up and grapples with Belmont, throws him into the closet and runs away, leaving his coat on the floor. The wife and policeman return and release Belmont, who explains, and is corroborated by Mrs. Belmont. The cop goes away and, turning a corner meets "Slats." Belmont meanwhile has gone through the coat and has found a large roll of bills, more than enough to offset his losses. He is happy until the officer returns with the crook and takes the money from him, the crook telling him about it and offering him half. However, the officer keeps all the money and takes "Slats" off to jail, leaving Belmont disconsolate and heartbroken, so nearly recompensed for his expensive "lodge meeting."

NESTOR

THE WIDOW'S FOLLY (April 2).—The widow disapproved of the foreman's attentions to her sister May, and welcomed the opportunity to send him on an important mission to the nearest town. To get there he is forced to pass through hostile country, where he sees a man being chased by Indians. He goes to the man's aid and draws the Indians off, but instead of waiting to help, the man, Seaton, leaves him to fight them alone. The foreman is badly wounded and left for dead until the morning, when a friendly half-breed rescues him, takes him to his hut, and nurses him through a long attack of fever. In the meanwhile Seaton has arrived at the ranch and made great headway with the widow, is made foreman, as the old foreman is thought to have taken French leave—and eventually proposes to the widow, and, in spite of all that the young sister can say, the widow accepts him of which he actifies his part. Seaton receives the following letter: "Friend Bill: You are certainly lucky. Separate the old girl from her coin as soon as possible. Show her the enclosed and I think that will turn the trick. Your old pard, Joe." The enclosed note reads as follows: "And I would advise her to withdraw her account immediately. I have a dead sure tip that there is to be a run on the bank within the next twenty-four hours. Don't lose a minute if you ——" and it did really work like a charm as Joe predicted. The widow at once started out with Seaton to withdraw her account, but fortunately left a half-signed check, which she has spilled ink upon, where May found it, so that the former foreman, who has recovered from his fever and just returned to the ranch, sets off with the boys to protect the widow in spite of herself by playing at being hold-up men and taking the bag of gold from her; then in searching Seaton they come upon Joe's letter, and, after advising Seaton to make himself scarce around that part of the country, they hurried back to the ranch to lay the gold and Joe's note at the widow's feet.

POWERS

BACHELOR BILL'S BIRTHDAY PRESENT (April 4).—Bachelor Bill reminded of his birthday by a postcard from his brother, stands treat and makes a day of it. Edna Vale, a young widow with a baby, sick and almost starving, enters Bill's shack, and, finding it empty, decides to leave the baby, with an appeal that it be cared for. Bill comes home, finds the baby on his bed, and has a hard time looking after it, until he advertises in the post-office for a nurse girl.

Edna sees the ad and applies, and is joyfully accepted. Besides caring for the baby, she takes charge of the house, and Bill enjoys home comforts of which he never dreamed. His satisfaction gets a rude jolt, however, when Edna finds a note from the Vigilance Committee, objecting to Bill's mode of life and advising him if he wishes to avoid trouble to get rid of the pretty nurse or get a chaperone.

Bill expresses his opinion of the committee, but Edna, fearing trouble for him, decides to go. When it comes to leaving the baby, her mother heart fails her and she takes it along. Bill comes home, and starts after Edna—as he says, to get the baby. He finds Enda seated by the roadside crying from weariness and desolation. He asks for the baby. She refuses to give it up. Bill says it's his baby. Edna replies that it was hers first. Bill asks why the kid's father isn't looking after his womenfolks? Edna replies that he is dead.

Loath to give up the baby, Bill asks Edna to sit down till he thinks it over. The parson comes up the road on horseback and gives Bill an idea. He asks the parson if he wants a job. Hearing that he does, Bill invites him to marry him and Edna. She is tempted to run away, but a look at Bill convinces her that he would run after her if she did, so she gives in with good grace.

When, after the parson has ridden off, she and the baby are gathered into Bill's strong arms, she not only receives but returns his kisses.

AMERICAN ECLAIR

THE SUPERIOR LAW (Three Parts) (April 2).—"Gentlemen of the jury, the life of this man is in your hands. The evidence has been purely circumstantial. Should you convict him, each one of you will have committed the crime of murder."

It was a stirring speech—its effect upon the twelve jurors was plainly noticeable. It was not necessary to see the powerful form of this man who was pleading for the life of a human being to realize the virile strength and force of his personality.

Charley Rock had made a reputation as an attorney, and here was a case in which he was particularly interested, since the evidence was entirely circumstantial. When the jury returned a few minutes later, their verdict was "Not guilty, your honor," and the great throng in the courtroom crowded about Rock to offer their congratulations.

Down from the prisoner's box came Joe Baptiste, the poor, rough lumberjack whose life had been saved by Rock's forceful handling of this case, which seemed to be so plainly one of first degree murder. Baptiste fell on his knees to thank the attorney, but Rock and his wife passed out without waiting for any demonstration.

Charley Rock did not believe in convicting any man on purely circumstantial evidence. He had often discussed this matter with the district attorney, and it was due to this fact that he took up Baptiste's case after having become acquainted with the lumberjack one day while visiting the prison with his wife. Rock had often said that he believed in a "Superior Law," which made justificable certain sins, and his idea of things was that this "Superior Law" controlled the universe to the extent that it really developed circumstances as were necessary for the proper bringing about of justice to all.

Baptiste's case had been a peculiar one, in that the reason for the crime was a trifle unusual. One day, while calling at the little postoffice near his cabin, for his mail, Baptiste discovered a stranger forcing his attentions upon the beautiful little postmistress. The lumberjack knew Rosalie, the postmistress, only as a friend, but he rushed to her rescue and handled the stranger with the customary backwoods vigor. Later he met this stranger out in the woods, and when the brazen man insulted Joe, the lumberjack responded by using his knife. The visitor from the city was hurled over a precipice, at the foot of which he was later found dead.

Baptiste called at Rock's house the night after the trial to thank the attorney, but his savior did not care for any expression from the backwoodsman since he felt certain and, in fact, told him, that he was satisfied that he was actually guilty.

Charley little knew what an important part this particular law case would play in his future life.

A friend of Rock's, one Captain Morris, of the R. M. P., had been persistent in forcing his attentions upon Mrs. Rock. Rock suspected this, but he was not sure. He was not happy in his home life, and as a result turned to drink. In the course of his drinking he often frequented a roadhouse on the border of the great forest, where his fancy was taken by the beautiful daughter of the proprietor.

The discovery, one morning, that his wife's brother, whom he had often furnished with money, had forged his name to several checks, caused Rock to feel that he was certainly having more than his own share of burdens to carry. That day he accidentally discovered a note from Morris to his wife, in which Morris expressed his love for Mrs. Rock and referred to the attorney as a "common drunkard." That night Rock decided to make another trip to the roadhouse, despite the fact that the proprietor had ordered him from the place and told him never to return, owing to a quarrel betwen the attorney and the sweetheart of his daughter.

Charley was driven by his man to the roadhouse in his sleigh. As he opened the door on the scene of revelry, the entire company in the little wayside drinking place turned to see who this newcomer could be. Seeing Rock and knowing the previous trouble, the lumberjacks immediately began to discuss the possible ending of this remarkable visit.

Rock staggered forward and, pulling his little friend down to the table, he ordered champagne for himself and the proprietor's daughter. The bartender had just started to open the bottle when the big lumberjack who considered himself engaged to Rock's little friend opened the door. There was a tense moment, when the big backwoodsman strode forward to demand the meaning of this scene. Rock endeavored to explain, but was stunned by a terrible blow on the jaw. He was hurriedly carried to the window and thrown into the icy river below. Swept down by the current, the attorney was carried into an eddy, where he managed to climb up on the snow-covered bank. Here he fainted and lay unconscious in the white drift.

Fortunately for Rock, he was found, half dead, a few hours later, by Joe Baptiste, the man whose life he had saved. Joe carried him to his dog sled and hurried away to his

cabin in the wilderness. Here he was given careful attention, and the lumberjack ran to the village to ask the assistance of the little postmistress in caring for the unfortunate man.

When Rock recovered consciousness his memory was gone. The blow on the head had fractured his skull, and he could not remember even his name.

The tender care of the beautiful little nurse in the next few days created a newborn love in the soul of this man who was beginning life over again.

Baptiste noticed this and, being a believer in the doctrine of living your own life without being shackled by the fetters of convention, he did not tell the little postmistress what he knew of the life of this handsome young giant.

Until the doctor from Montreal arrived Rosalie was almost constantly at the bedside of the injured man. Baptiste saw a newspaper story which said it was generally thought that the well-known attorney, Charley Rock, had been killed in a saloon brawl, and this only strengthened his thought that, after all, this man would be better off to be given a chance to begin his life all over again here in the great forest.

The doctor immediately informed Joe that his friend was suffering from a slight fracture of the skull and that a delicate operation would undoubtedly restore him to a normal condition. A few days after the operation, when Charley regained his strength, his memory returned. After the first few moments, when he was trying to place his surroundings, he picked up the newspaper which Joe had brought from the village, and there, in big type, he saw the glaring headlines telling of his disgraceful disappearance and death, and then came to him the recollection of the last few weeks of happiness here in the forest with the beautiful little Rosalie. Feeling himself disgraced in the eyes of the world, where he had been so unhappy, Rock resolved to remain here in this woodland beauty spot with his friend Baptiste.

He took up the occupation of wood carver and assisted Joe in making the little crosses and figures of the Virgin Mary, for which Baptiste found such a ready sale in the village. But even in this faraway spot there were meddlers. It seems that one can hardly get to the end of the world without finding someone who must need pry into affairs that do not concern them.

A few residents of that section began to gather at the postoffice and discuss the apparent intimacy of Rosalie and the handsome stranger in Baptiste's cabin. The result was that a marriage was forced between the two. Rock felt that this was a serious step, since he was already married, but he decided finally to take the chance of being able to live here in the forest contented and happy, without his former world ever knowing but what he had been killed in the saloon brawl.

Back at Charley's home, Captain Morris had lost no time in making love to the attorney's wife. He promptly usurped Rock's place in the household. Mrs. Rock's brother had been going steadily downward, following the disappearance of the attorney and, being without the money which he had formerly secured from Rock, he became a common desperado and a fugitive from justice. Fleeing from the officers, he took refuge in the home of Rock, where he was assisted in escaping by Captain Morris.

The fugitive, by chance, made his way to the village on the border of the forest where he heard of the presence of a handsome stranger at Baptiste's cabin. Knowing that Baptiste had, at one time, been done such a great service by Rock, the desperado suspected that there might be some connection between this handsome stranger and the attorney who had disappeared. He made his way to the cabin and arrived just after the marriage ceremony had been performed. He confronted Rock and his beautiful bride and told the attorney he would withhold his knowledge from the world if given the family jewels, which he knew were safely hidden in Rock's old home.

Rock refused to listen to any such demand, but Rosalie insisted that she know what this man meant. Oversome by remorse, Charley admitted the terrible wrong he had done her. The shock was too much for little Rosalie and she staggered under the blow, to be caught up by Baptiste, who carried her to his room, where he made her comfortable, while he hurried for a doctor.

Leaving a note for Rosalie, begging her forgiveness, and promising to send to her the family jewels, so that she would never need to want, Rock left the cabin and hurriedly made his way back to his old home in the city.

It was now a race between the attorney and his brother-in-law to reach the house and secure the fortune of jewels. Jack reached the house first, but had hardly entered by the window before he heard the approach of Rock. Hidden behind the portiere he was watching the attorney open the secret hiding place of the jewels when both were startled to hear someone descending the stairway.

Rock stepped behind the bookcase to see his wife in her nightdress apparently walking in her sleep. Straight out through the door went the white figure, out into the snow. The attorney hurriedly followed, but not in time, for his wife went tumbling over the great embankment near the house, and he could see, far below, the little figure lying bleeding in the snow. He made his way as rapidly as he could to the ravine below, but the unfortunate woman was dead. Seeing some of the servants approaching, he made his way back to the house and secreted himself till after his wife's body had been brought in. Here, he confronted his brother-in-law, who, having witnessed his sister's terrible death, weakened as he saw before him the powerful form of Rock. Shaken by the presence of death, Jack hurled his revolver from him and left the house with the resolve to try to lead a better life.

Rock slipped out of the old home unseen and made his way back to the little cabin by the big waterfall, deep in the silent forest, where he found the beautiful Rosalie waiting. To Rock it seemed, indeed, that "The Superior Law" had freed him from the bonds of the world in which he had been so unhappy and opened the door for a future in this clean, beautiful, snow-covered forest.

EXCELSIOR

THE ROMANCE OF A FISHERBOY (March 31).—Peggy, a young and beautiful girl about nineteen years of age, was lured, ruined and then cast aside by a man of great wealth, about forty-five years of age, who makes it a bad habit to win and lure young girls. Peggy, realizing that his love was false, wanders to the seashore, and, in a state of desperation, attempts to drown herself. While wandering on the beach she is seen by a fisherboy and he, suspecting her intentions, follows her and rescues her from drowning. The fisherboy's innocent attentions toward her arouse a new spirit in her. He falls desperately in love with Peggy. After a year's marriage, Peggy becomes tired of a daily monotony of being the wife of a fisherboy. One day while the fisherboy is out on a fishing trip, Peggy aimlessly strolls along the beach and by accident meets the other man, who with his friend, is out motoring.

He again becomes infatuated with her. He, pointing out her different environments, pleads with her to give up her chosen life of poverty and return to him and lead a life of luxury. She yields. He tells her to make ready and he will return within an hour. She leaves for the hut to make preparations to leave, and in the meantime the fisherboy finds occasion to return. He enters just as Peggy is about to start. Realizing her intentions, he demands an explanation. Peggy mockingly tells him the truth, and it arouses his passionate anger to such a pitch that he tries to kill her. At that moment the other man appears in the doorway and Peggy leaves with him. On board the man's private yacht bound for New York, he attempts to make love to her. Peggy knowing his love to be false, realizes her mistake and cries for help. He, mocking, assures her that her cries will not be heard as he is master here.

The fisherboy realizing that she has deserted him, becomes much downcast and wanders aimlessly in a bewildered manner to the beach. He gets into his fishing boat, and, with head buried in his hands, overcome by grief, he drifts with the tide out to sea. He, hearing cries from the yacht approaching him, makes for it. Discovering that it is Peggy in danger, he climbs up the side of the yacht and throws the man to one side as the crew rush on him. He holds them at bay, giving Peggy time to jump overboard; he then makes a flying dive over the rail of the yacht after Peggy. He swims with her to his fishing boat, which is drifting near by, and rows to shore.

Peggy, realizing the greater and purer life, pleads for forgiveness, he forgiving her, takes her in his arms and they enter the hut together.

PILOT

WHEN LINCOLN WAS PRESIDENT (March 27).—Mrs. Scott, a widow, has a son Ben and a nephew Will. Ben enlists for the war and his mother is prostrated with the news. Will tells his aunt that he will enlist and watch over her boy. Six months elapse and Ben is taken ill while on picket duty. Unknown to the authorities, Will takes his place, and the arduous duty of double watch makes him fall asleep on his post. The officer of the watch discovers this and Will is arrested tried by court-martial and sentenced to be shot. Ben is delirious and is carried to the hospital, and is unaware of his cousin's danger. Will writes to his aunt explaining his position and Mrs. Scott makes up her mind to go to Washington and appeal to President Lincoln to save him. She has great difficulty in obtaining an audience with Lincoln as his private secretary refuses to allow her to enter. Lincoln overhears the altercation, comes to the ante-room and takes Mrs. Scott into his library. There the poor woman tells the story of her nephew's devotion and begs Lincoln to save him. The boy's devotion touches Lincoln's heart and he determines to save him. With Mrs. Scott he travels to the execution ground, arriving just in time to save Will, who is facing the firing party. Lincoln pardons Will saying that the army needs men like him. This story is taken from an incident in Lincoln's life and is historically true in every particular.

REX

FIDDLER PETE (April 3).—An unbending, stern Christian father, whose creed can countenance no failing, has two sons, Arthur and Peter. The elder, Pete, is a happy-go-lucky fellow, beloved the countryside over for his good nature and for his skill in playing the violin. The younger, Arthur, is the pride of his father's life and has just returned from his first year at college, where he is being educated for the ministry. A sister is a meek, good child, who favors her father, and the mother a good-natured woman, who secretly loves the ne'er-do-well, but fears her husband too much to show her preference openly.

Finding his elder son swimming on the Sabbath day while he and Arthur are returning from church, he upbraids Pete, and later finding him playing the violin for a dance of the village folk, the father storms at Pete publicly and tries to break his fiddle, which is too much for the good-natured boy, who, in a sudden fit of temper, knocks his father down and leaves his home for good.

Pete, wandering about the country, sustains himself mentally and physically with the fiddle, and at length lands in a mountain camp where the sole musical feature of the daily life is supplied by Maggie, the daughter of the hotelkeeper, who is the apple of his eyes. Pete falls in love with Maggie, and she with him, but she realizes that he is hopeless and can never be of any account. Pete worships her from afar, as does the waif Billy, whom Pete has picked up in his wanderings, and who now travels with Pete and who adores him.

Later, the brother, Arthur, now a full-fledged minister of the gospel, is sent to the camp and succeeds in making one convert—the girl Maggie—whom he falls in love with. Arthur persuades her that her life is evil amid such associates as her father's barroom affords. The girl is flattered by his attentions, and overcome by his learning. The minister persuades the girl to come and play for his meeting, thereby drawing all the trade away from the saloon. This angers the hotelkeeper and he forbids Maggie to see the minister again.

She does see him again, and, while he is praying with her to forsake her father and give her heart to God, a friend tells the hotelkeeper, who sees them in the distance and goes back for his gun to wreck vengeance upon the minister.

Billy, however, has seen and heard all. He runs to tell Pete, who has never met the minister and does not know that Arthur is his brother. Pete runs out to meet the girl, reaches the pair first, starts to whip the minister. They recognize each other. The pursuers are coming. Pete helps them to escape by a change of costumes, whereby he attracts the attention of the avengers, and Maggie and Arthur get away in safety to the next camp, where they are married. Pete, his heart weakened by his drinking excesses, falls and is captured. Pete, dying, asks after the girl, and Billy goes out to find her. Coming to the other camp, he finds the minister and tries to choke the life out of him for what he has done to Pete. He is stopped by Maggie.

They start on the back trail and reach Pete in time to receive his forgiveness, and the agreement of the hotelkeeper to allow the minister to remain. Pete's dying request to the hotel man is to quit the business for good. He dies in the arms of Maggie and with

his brother at his side. At the grave the minister and Maggie and the father and Billy form a little compact, and walk home past the barroom, now placarded "Gone Out of Business For Good."

GREAT NORTHERN

FRED AS A SOLDIER.—Fred decides to become a soldier, but as a matter of fact he lacks most of the requirements necessary to stand as a bulwark against his country's foes. He is stout and healthy enough and for this reason he is admitted to the army, but he lacks courage and in the end this proves to be his downfall. The story is built around wholesome comedy lines and the fun is calculated to keep the average audience in the best of good humor from the moment the film is shown until its conclusion. Fred first makes himself the laughing stock of the army by failing to make good at the trials of strength and agility. In jumping the horses of the gymnasium he is a positive failure, and when called upon to climb a rope he calls for assistance before being able to meet the requirements. But in spite of his failings he is admitted to the ranks of the privates and carries himself with dignity until he is ordered to take his turn at target practice. On the rifle range he tries to perform the almost impossible feat of shooting at the target with his back turned from the bullseye and he retires from the field in disgrace. But it remains for Fred to further humiliate himself when, during the army manœuvres, he retreats from the field under fire and proceeds to take a little nap at the side of a tree, after removing one of his boots in order to give the impression that he has been wounded. When he is carried to the barracks, the commanding officers decide that he is not a fit person for active service in the army, and, in consequence, he is dismissed. Then he rejoins his wife and comes to a realization that marital relations are more to his liking than martial occupation.

On the same reel is a beautiful scenic entitled "Summer in the North," the views being taken off the coast of Jutland, Denmark. In this subject the onlooker is given a most vivid glance at the beauties of the Scandinavian coast.

RELIANCE

THE GRAFTERS (March 22).—John Hascom, contractor, shows worry and dejection over the condition of his business. A checking of the yearly reports, prepared by his attractive bookkeeper, shows an alarming condition of affairs and Hascom sees no prospect of his dearest wish being consummated.

Alva Bennet, the bookkeeper, occupies a closer place in her employer's mind than that of mere business aid. John Hascom has hoped that a good business year will place his fiances in a position, where he may change his office assistant to his life partner, but his books show such an alarming shortage that John is forced to curb his love declaration to Alva and wait for better times.

Miss Bennet is fully aware of the badly concealed love of her employer and suffers as keenly as he. She has hoped for his declaration and sees that only financial matters are keeping them apart. She tries to cheer him up to fresh efforts in his business, but the man seems to have lost his grip.

Alva shows him an advertisement in the daily paper for a large contract for street work, and asks him why he does not bid. John tells her that only political friends of the administration will be considered. Alva, not convinced, persuades him to file a bid anyway, and she succeeds in getting him to figure on the work and prepare his bid, which must be filed before three o'clock that day. She works feverishly to finish the typewritten work and get it down to the City Hall before the closing time for the acceptance of the bids. John smiles at the enthusiasm and knows it is all in vain, he is outside the ring and his bid will never be considered. He leaves the office to attend to outside business and Alva rushes to complete her hastily-prepared bid. She sends it by the office boy who arrives at the City Hall with Alva's sealed document. The clock points to 2:30 and the boy is refused the filing of his bid. He is told by the clerk that all bids have been received and opened and the contract awarded.

The boy goes back and tells Alva that she is too late. The loyal girl sees the advertised time is not yet up and determines to fight for a fair chance. She rushes to the City Hall, capturing a reporter of a Progressive paper, and drags the surprised man to the clerk's desk, where she demands a chance to file her bid. Pointing to the clock, which points to three minutes to three, she shows the ad in the paper which holds the filing time until three o'clock. She tells the political friends of the contractor that she will have a fair deal and the reporter stands by ready to get a graft story for his paper. Alva is sneered at by the clerk and told that the bids have gone before the Board of Supervisors in the next room. She, dragging the reporter with her, braves the supervisors and demands reading of her bid. They try to set her aside, but an elderly man, noted for his adherence to clean politics, listens to the girl and sees time is not yet up. He demands a square deal and reading of the girl's bid. The great discrepancy in the price of her bid and the others starts a crusade for cleaner government by an article of the reporter's in the paper, enabling men like John Hascom to share in the city's work. The large contract enables Alva's employer to tell her the long-cherished secret, and at three minutes to three, John Hascom and Alva Bennet spoke the words that made them man and wife.

HIS DAY OF FREEDOM (March 26).—In the shipping-room of the penitentiary, No. 333 is secretly nailed up in a wooden box by the convicts and shipped as a box of prison-made shoes to a store at Freeport-by-the-Sea.

The clerk who opens the case is knocked senseless by the convict, who, appropriating a long store coat, goes his way, to get mixed in the love affair of Betty Jones, who tends store for her father, a fisherman. Crouching between a hedge and a side window, No. 333 sees Jones, who has just made a sale of fish, hand over to Betty a roll of bills, which she places in a tin box on a shelf of a window near the watcher. Jones departs and Betty runs to the open door to greet her sweetheart, Paul Kimball, giving the convict an opportunity to reach in and secure the tin box. Skulking into the rear window he peers into Betty's kitchen. Hunger tempts him to enter. But Betty's merry impulse to make Paul shopkeeper while she tidies her kitchen, gives the intruder no time to escape, so he hides in the wood-box. Felix Hill, an undesired suitor, enters the store, and, perceiving his successful rival, starts ridiculing the sub-clerk. Betty, to replenish the kitchen fire, mechanically lifts the cover of the wood-box, but with attention so strained toward the quarreling men, she fails to see the wicked face glaring up at her. At the sound of blows she drops the heavy cover and stuns the convict. Dragging Paul off his victim, she angrily ejects them both. Then turning to the wood-box she discovers the dazed occupant. On assisting him out his convict suit is exposed but his helpless condition arouses her sympathy, and at his entreaties she gives him food. Meanwhile the shoe clerk regains consciousness and his thrilling tale starts a village mob in pursuit of the convict. No. 333 hearing their approach, begs Betty's protection, and in terror and sympathy she shields him and the pursuers depart. Real gratitude is felt by the hardened criminal as Betty lets him depart, well disguised in an old fisherman's suit of her father's. During this time Felix has sought Betty's father with an account of the beating received at the latter's store. They return, where Jones roundly scolds his daughter, and, on discovering his loss, demands the tin box of the amazed Betty.

An idea of revenge strikes Felix. He deliberately lies. "I saw Paul put a tin box in his pocket." The accusation sends Jones rushing to the constable. The convict, now safely disguised as one of the fishermen standing about the constable's, enjoys the excitement of his non-capture. Suddenly Jones appears before the justice demanding the arrest of Paul, who is present, for the theft, with Felix as eye witness. As Paul is led away Betty rushes up, and, on witnessing the anguish and despair of his benefactress, No. 333 is seized with the first unselfish impulse of his wicked life. After an inward struggle, he tears off his rubber coat and stands—the self-exposed convict. Handing over the tin box he exonerates Paul and utterly confuses the lying Felix. So ends his one day of freedom.

MAJESTIC

THE WRONG MISS WRIGHT (March 23).—Miss Priscilla Brown, a spinster of forty, leaves a book on a bench in the waiting-room of a railway station. Flora Wright finds it there and is looking at it when Frank Allen comes up and sits down beside her. He is evidently much taken with her. Their train is called and Flora hurries out leaving the book where she found it. Frank thinking she has forgotten it, pockets it and follows her. They take the same train and Priscilla boards it also.

On the train Frank makes several attempts to start a conversation with Flora, but is snubbed. Priscilla, on the contrary, goes out of her way to be agreeable, much to his annoyance.

Arriving in New York, Frank orders his cabman to follow Flora's cab, only to find that through the cabman's mistake he has followed Priscilla. In his hotel room he suddenly remembers the book in his overcoat pocket, and, opening it, reads the inscription: "To Miss Priscilla Brown from Stephen Ellis, New York." Happening to know Stephen Ellis, Frank writes him a note, requesting an introduction to Miss Priscilla Brown, but before the note is sent he sees in a newspaper that Ellis is on his way home from Europe aboard the Lusitania. He tears up the note and despairs of ever seeing Flora again.

Frank sails for Europe several days later and is delighted to find Flora among the passengers and considerably annoyed to find Priscilla, who promptly renews her attentions. He tries to make Flora's acquaintance in the way in vogue on shipboard, but she discourages every advance.

The Lusitania is sighted. Passengers crowd to the deck. Frank, suddenly recalling the fact that Stephen Ellis is aboard her has an idea. He sends a wireless telegram to Ellis demanding an introduction by wireless to Miss Priscilla Brown. A satisfactory reply comes back and Frank sends it with the book to Flora by a steward.

Flora takes the book and telegram, but when she reads the address on the latter she hands it back and points out Priscilla, who is standing near. Priscilla receives the message with delight and sends the steward for Frank. Flora suddenly discovers that she has kept the book, starts toward Priscilla with it, when its appearance strikes her as familiar and, pausing to examine it, she recognizes it as the one she had seen in the railway station. Instantly the situation becomes clear to her and she laughs with great amusement, and is hardly able to conceal her merriment when Frank, making eagerly for her, is waylaid by Priscilla. As they go out together Flora, with a sly smile, hides the book behind her and follows them.

Flora is standing at the deck rail waiting for them as they come around the deck, Priscilla chatting animatedly and Frank the picture of dejection. Flora steps up as they are about to pass her and gives the book to Priscilla, explaining how she happened to have it. Priscilla introduces Flora to Frank. While Priscilla is exclaiming in surprise over the book, the young couple chat and presently, forgetting Priscilla, they turn their backs on her and stroll off absorbed in each other. Priscilla is left for the closing picture, standing deserted, looking after them puzzled, as she looks from the book to the telegram, not understanding the situation.

THE PRIMA DONNA'S CAT (March 25).—A beautiful Persian cat, of great value, owned and much prized by an opera singer, becomes lost in the most mysterious manner. The opera singer is very much surprised and upset over its loss and hires the services of a private detective to find it.

Her maid, who has been accused of carelessness because she failed to stay awake when she was supposed to have been taking care of the cat, in her efforts to help them out, originates a fictitious story to the effect that she is almost sure she saw a man wearing a green necktie appear and steal the cat.

Now, it seems that across the hall from the opera singer's apartment lives an old bachelor, who is very much enamored of another popular actress, who also has a cat which is not as valuable as the Persian, and of which she is inclined to be jealous. Immediately on learning these facts from the opera singer, the detective places his suspicions on the old bachelor. The suspicions are strengthened by the fact that the detective learns that the old man has ordered milk.

After a series of events, during which the poor bachelor and his sweetheart are put under the ban of suspicion, it is discovered that the old bachelor's valet has spilled ink on his master's waistcoat, which accounts for the milk episode, thus obliterating the detective's most important clue.

The detective, thus foiled in what he thought was a wonderful discovery, tries every ridiculous method possible to find the cat. However, the cat is finally found by the opera singer's fiance under the bath tub, waiting patiently for a mouse to appear.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Mar. 1—Love Amongst the Lions (2-reel Dr.) .....
Mar. 8—Maritza (2-reel Dr.).....
Mar. 15—The Critic (2-reel Dr.).....
Mar. 22—Love Levels All (Com.) 2 reels)..
Mar. 29—The Human Target (Dr.) (2 reels)
April 5—For Her Sake (2-reel Dr.).....

AMERICAN

Mar. 17—When a Woman Won't.....1000
Mar. 20—The Lesson (Dr.).....1000
Mar. 22—An Eastern Flower (Dr.).....1000
Mar. 24—Cupid Never Ages (Dr.).....1000
Mar. 27—Lonesome Joe (Dr.).....1000
Mar. 29—Calamity Anne's Beauty (Com.)...1000
Mar. 31—The Renegade's Heart (Dr.).....1000
April 3—Matches (Dr.).....1000
April 5—The Mute Witness (Dr.).....1000
April 10—Homestead Race (Dr.).....1000
April 12—A Woman's Honor (Dr.).....1000
April 14—The Youngest Sheriff (Dr.).....1000

AMMEX

Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 20—The Coward (Dr.).....1000
Feb. 27—The Quality of Mercy (Dr.).....1000
Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON (UNIVERSAL)

Feb. 18—The Song of the Telegraph (2 reels)
Feb. 25—The Coward's Atonement (2 reels).
Mar. 1—Red Girl's Sacrifice (2-reel Dr.)...
Mar. 4—His Brother (2 reel Mil. Dr.).....
Mar. 8—At Mad Mule Canyon (2 reels)....
Mar. 11—The Flaming Arrow (2-reel Dr.)..
Mar. 15—Indian Blood (2-reel Dr.).....
Mar. 18—The Battle of Bull Run (3-reel Mil. Dr.) .....
Mar. 25—The Light in the Window (2-reel Mil. Dr.) .....
Mar. 29—The Half-Breed Parson (2 reels)...
April 1—A House Divided (3-reel Mil. Dr.)
April 5—Taps (2 reels).....

BRONCHO

Feb. 5—When Life Fades (2 reels).....2000
Feb. 12—The Wheels of Destiny (3 reels)....2970
Feb. 19—The Sharpshooter (2-reel Dr.).....
Feb. 19—The Sharpshooter (2-reel Dr.).....1994
Feb. 26—Lure of the Violin.....2906
Mar. 5—The Barrier 1850
Mar. 19—The Pride of the South (3-reel Dr.).2810
Mar. 12—The Sins of the Father (2 reels)..1990
Mar. 26—Iconoclast (3 reels).....
April 2—Sinews of War (2 reels).....
April 9—The Grey Sentinel (2 reels).....
April 16—Southern Cinderella (3 reels).....

CHAMPION

Mar. 3—The Bum's Hallowe'en (Com.).....
Mar. 10—Fond Heart Saves the Day (Dr.)..
Mar. 17—The Honeymoon Lodging (Com. Dr.)
Mar. 24—An Interrupted Suicide.....
Mar. 24—A Trim and a Shave.....
Mar. 31—A Knotty Knot (Com.).....

CRYSTAL

Mar. 9—Ma and the Boys.....
Mar. 16—Who Is the Goat? (Com.).....
Mar. 16—Calicowani (Com.) .....
Mar. 23—Lovers Three .....
Mar. 23—His Twin Brother.....
Mar. 30—It's a Bear.....
Mar. 30—The Drummer's Note Book.....
April 6—Pearl as a Clairvoyant.....
April 6—Almost a Winner.....

ECLAIR

Feb. 27—The Man Who Dared (2-reel Dr.)..
Mar. 2—A Comedian for Love.....
Mar. 2—Life in Egypt.....
Mar. 5—The Crimson Cross (3 reels).....
Mar. 9—The Tester Tested.....
Mar. 9—Cocoa Cultivation .....
Mar. 12—The Stronger (2-reel Dr.).....
Mar. 16—When He Wants a Dog, He Wants a Dog (Com.) .....
Mar. 16—Lizards (Scientific) .....
Mar. 19—For Better or Worse (2-reel Dr.)..
Mar. 23—Business Must Not Interfere (Newlyweds No. 2) .....
Mar. 23—Dyticus (Scientific) .....
Mar. 26—A Night of Anguish (2 reels).....
Mar. 30—Marry in Haste (Com.).....
April 2—Superior Law (3-reel Dr.).....
April 6—He Wants What He Wants When He Wants It (Newlyweds No. 3)
April 6—Crystallization (Scientific) .....

EXCELSIOR

Feet

Mar. 10—A Cadet's Honor.....
Mar. 17—Her Dream of Yesterday (Dr.)...1000
Mar. 24—Legend of the Everglade (Dr.).....1000

FRONTIER

Mar. 6—A Race for Life (Dr.).....
Mar. 13—A Mexican Renegade (Dr.).....
Mar. 20—Branded by His Brother's Crime (Dr.) .....
Mar. 27—The Tenderfoot's Turn (Dr.).....
April 3—The Bandit's Redemption (Dr.)..

GAUMONT

Mar. 20—Vichy and Its Waters.....
Mar. 22—Educational and Topical Subject..
Mar. 25—The Lure of the Lorelei.....
Mar. 25—Sea Anemones .....
Mar. 27—The Amateur Sleuth.....
Mar. 27—Hypnotizing Hannah .....
Mar. 29—Educational and Topical Subject...
April 1—The Quality of Kindness.....
April 1—By Waters Beautiful.....
April 3—Marriage by the Wholesale.....
April 3—Exotic Fish .....
April 8—The Angel of Mercy.....

GEM

Mar. 11—Billy's Troubles .....
Mar. 11—Twin and Shoshone Falls.....
Mar. 18—Billy Wins (Com.).....
Mar. 25—Billy's Mistaken Overcoat (Com.)..
April 1—Billy's Double (Com.).....

GREAT NORTHERN

Mar. 22—The Port of Copenhagen (Sc.)....
Mar. 29—Fred as a Soldier (Com.)..... 711
Mar. 29—Summer in the North (Sc.)..... 259
April 5—A Skipper's Story (Com.)..... 559
April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384

IMP

Mar. 20—The Satchel Game (Dr.).....
Mar. 22—Saved by Parcel Post.....
Mar. 22—Leo's Love Letter.....
Mar. 24—Damages in Full (Dr.).....
Mar. 27—To Reno and Back (Com.).....
Mar. 29—Innocent Dad (Com.) .....
Mar. 29—Nervous Leo (Com.).....
Mar. 31—Cupid in Uniform (Dr.).....
April 3—The Bishop's Candlesticks (2-reel Dr.) .....
April 5—The Terrible Turk .....
April 5—Keeping a Great City Clean.....

ITALA

Dec. 9—Keeping in Style (Com.)..... 800
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Mar. 7—Lost Despatch (2 reels).....2100
Mar. 14—The Sergeant's Secret (2 reels)...2200
Mar. 21—Frontier Wife (1 reel) 960
Mar. 28—Texas Kelly at Bay (2 reels).....
April 4—With Lee in Virginia (2 reels)....
April 11—On Fortune's Wheel (2 reels)....
April 18—The Runaways (1 reel).....

KEYSTONE

Mar. 3—A Deaf Burglar—The Sleuth's Last Stand 100
Mar. 6—A Rural Third Degree—The Sleuths at the Floral Parade.....1000
Mar. 10—A Strong Revenge .....
Mar. 17—Love and Pain—The Man Next Door 995
Mar. 13—The Two Widows—Foiling Fickle Father .....
Mar. 20—A Wife Wanted—The Rube and the Baron .....
Mar. 24—Jenny's Pearls—The Chief's Predicament .....
Mar. 27—At Twelve o'Clock.....
Mar. 31—Her New Beau—On His Wedding Day .....
April 3—The Land Salesman—Hide and Seek .....
April 7—Those Good Old Days.....
April 10—Game of Poker—Father's Choice..
April 14—A Life in the Balance.....

LUX
By Prieur.

Mar. 14—The Baker and the Sweep (Com.).. 300
Mar. 21Miss Simpton's Jewels (Dr.)..... 565
Mar. 21—Pat Wishes to Economize (Com.).. 400
Mar. 28—The Man-Eater (Dr.).....1000
April 4—Too Polite (Com.)..... 475
April 4—More Than She Bargained For (Com.) 508

MAJESTIC

Feet

Mar. 23—The Wrong Miss Wright.....
Mar. 25—The Prima Donna's Cat.....
Mar. 30—A Well-Meant Deception.....
April 1—A Study in Sociology.....
April 6—The Half Orphans .....
April 8—The Night Riders.....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....
April 5—By the Curate's Aid (Com.)....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR FILM COMPANY

Mar. 21—Roses of Remembrance (Dr.).....
Mar. 24—Their Combination Suit (Com.).....
Mar. 24—Dad's Stenographer (Com.).....
Mar. 26—Forcing the Issue (Dr.).....
Mar. 28—The Mining Expert's Ordeal (Dr.)
Mar. 31—Superstitious Mary (Com.).....
Mar. 31—Mum's the Word (Com.).....
April 2—The Widow's Folly (Dr.).....
April 4—A Providential Tragedy (Dr.).....

PILOT

Mar. 13—Lincoln for the Defense (Dr.).....
Mar. 20—Till Death Us Do Part (2-reel Dr.).2000
Mar. 27—When Lincoln was President (1-reel Hist. Dr.) .....
April 3—In the Battle's Smoke (Mil. Dr.)..

POWERS' PICTURE PLAYS

Mar. 21—Ice Harvesting on the Hudson.....
Mar. 26—Having Their Pictures Taken.....
Mar. 26—City of Bergen, Norway.....
Mar. 28—The Calling of Louis Mona (2 reels)
April 2—Do It Now (Com.).....
April 4—Bachelor Bill's Birthday Present (Com. Dr.) .....

PUNCH

Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....
Mar. 6—Impetuous Jim (Com.)..... 500
Mar. 6—No Wedding Bells for Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

April 2—The Last Old Lady (Com.)..... 700
April 2—Rapid Transit in New York (Sc.). 300
April 9—White Roses (Dr.).....1000

RELIANCE

Mar. 22—The Grafters .....
Mar. 26—His Day of Freedom.....
Mar. 29—The Halfwit .....
April 2—The Judge's Vindication (2 reels)
April 5—The Penalty .....
April 9—The Woman Who Knew.....

REX

Mar. 16—The Empty Box (Dr.).....
Mar. 20—Was She to Blame (Dr.).....
Mar. 23—The Peacemaker (Dr.).....
Mar. 27—The Great Ganton Mystery (2 reels)
Mar. 30—Her New Chauffeur (Com. Dr.)....
April 3—Fiddler Pete (Com. Dr.).....
April 6—Bobby's Baby (Dr.).....

RYNO

Mar. 17—Memories of Long Ago.....
Mar. 24—The Sea Waif.....
Mar. 31—Classmates .....

SOLAX

Mar. 14—The Plans of the House.....
Mar. 19—The Wrong Flat.....
Mar. 21—The Way of the Transgressor.....
Mar. 26—Burstup Homes' Murder Case.....
Mar. 28—The Climax .....
April 2Wanted: A Housekeeper.....
April 2—The Bachelor's Housekeeper.....
April 4—The Ogres .....

THANHOUSER COMPANY.

Mar. 16—Babies Prohibited .....
Mar. 18—The Heart of a Child.....
Mar. 21—Won at the Rodeo.....
Mar. 23—Her Gallant Knights.....
Mar. 25—Cymbeline (2 reels).....
Mar. 28—The Woman Who Did Not Care..
Mar. 30—The Wax Lady .....

VICTOR

Feb. 28—A Counterfeit Courtship (Com.)..
Mar. 7—The Prima Donna (Dr.).....
Mar. 14—Love and the Workman (Dr.).....
Mar. 21—The Younger Sister (Dr.).....
Mar. 28—That Boy from Missouri (Com.)...
April 4—Letters to Mother (Dr.).....

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

3 A WEEK

3 A WEEK

(Scene from "Matches.")

"THE RENEGADE'S HEART"

(Release Monday, Mar. 31, 1913.) A strong Western. A renegade, hunted by posse and saved by a girl, promises to return the kindness. He does so with his life. Photography clear, stereoscopic—acting convincing and interesting. A splendid offering.

"MATCHES"

(Release Thursday, April 3, 1913.) A screamingly funny farce-drama concerning the uphappy situation of a match-making mother. A genuinely funny picture, featuring Kerrigan and Van Trump. You will like it.

"THE MUTE WITNESS"

(Release Saturday, April 5, 1913.) A bully Western story, replete with adventure and splendid situations. How a wild game photographer brought a crime to light and saved a woman's honor. 1 and 3 sheets with this subject.

3 CALIFORNIA-MADE PICTURES EACH WEEK

TO THEATRE PROPRIETORS—Handsome lithos of Warren Kerrigan, Jack Richardson and Pauline Bush are now ready. No better business pullers anywhere. Get after your exchange. You need them.

TO EXCHANGES—Send us the names of daily papers in your city devoting space to moving pictures. We will supply them with a splendid publicity service that should help you tremendously.

AMERICAN FILM CO.

6227 Evanston Ave. **Chicago, Ill.**

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Mar. 6—The Wrong Bottle (Dr.).....
Mar. 8—Broken Ways (Dr.).....
Mar. 10—A Girl's Stratagem (Dr.).....
Mar. 13—The Spring of Life (Com.).....
Mar. 13—Tightwad's Predicament (Com.).....
Mar. 15—The Unwelcome Guest (Dr.).....
Mar. 17—The Power of the Camera (Com.) 453
Mar. 17—A Delivery Package (Com.)..... 545
Mar. 20—Near to Earth (Dr.)..... 999
Mar. 22—Fate (Dr.) 1038
Mar. 24—A Welcome Intruder (Dr.).....
Mar. 27—The Old Gray Mare (Com.).....
Mar. 27—All Hail to the King (Com.).....
Mar. 29—The Sheriff's Baby (Dr.).....

CINES

George Kleine

Mar. 15—Winning Smiles (Com.)..... 300
Mar. 18—Their Country Relations (Com.).. 600
Mar. 18—Who's Champion Now? (Com.)..... 400
Mar. 22—Life in Somaliland (East Africa) (Edu.) 200
Mar. 22—A Motorcar Romance (Dr.)..... 800
Mar. 25—He Needed the Money (Com.)....1000
Mar. 29—Glimpses of Naples and Vicinity (Sc.) 450
Mar. 29—"Spirits of Youth" (Com.)..... 550
April 1—He Wouldn't Give Up (Com.).....1000
April 5—Modern Progress in Somaliland (East Africa) (Edu.) 500
April 5—Faint Heart Ne'er Won Fair Lady (Com.) 500
April 7—The Queen of Spades (Special) (Dr.) Part I.....1000
April 7—The Queen of Spades (Special) (Dr.) Part II.....1000
April 8—Scenes Along the Pescara River, Central Italy (Sc.)..... 350
April 8—A Romance by the Sea (Dr.)..... 650
April 12—On the Nebi River, East Africa (Sc.) 200
April 12—Keeping Tab on Sammy (Com.).. 800

EDISON

Feb. 19—The Welsh Rabbit (Com.).....1000
Feb. 21—The Will of the People (Dr.).....1000
Feb. 22—The Minister's Temptation (Dr.)...1000
Feb. 24—In a Japanese Tea Garden (Com.).1000
Feb. 25—The Ranch Owner's Love Making (Com. Dr.) 1000
Feb. 26—The Newest Method of Coaling Battleships at Sea (Des.)..... 325
Feb. 26—All on Account of a Transfer (Com.) 675
Feb. 28—A Will and a Way (Eighth story of "What Happened to Mary" (Dr.) 1000
Mar. 1—The Photograph and the Blotter (Dr.) 1000
Mar. 3—Curious Scenes in India (Sc.)..... 400
Mar. 3—Superstitious Joe (Com.)..... 600
Mar. 4—Ann (Dr.) 1000
Mar. 5—A Letter to Uncle Sam (Com.).....1000
Mar. 7—The Lost Deed (Dr.).....1000
Mar. 8—The Priest and the Man (Dr.).....1000
Mar. 10—Bees and Honey (Edu.)..... 350
Mar. 10—It Wasn't Poison After All (Com.). 650
Mar. 11—Jan Vedder's Daughter (Com. Dr.).1000
Mar. 11—A Modern Horse (Des.)..... 350
Mar. 12—Aunt Elsa's Visit (Com.)..... 650
Mar. 14—A Youthful Knight (Com. Dr.)..1000
Mar. 15—The Gauntlets of Washington (Dr.).1000
Mar. 17—Kathleen Mavourneen (Dr.).....1000
Mar. 18—The Portrait (Dr.).....1000
Mar. 19—Mother's Lazy Boy (Com.).....1000
Mar. 22—The Risen Soul of Jim Grant (Dr.).1000
Mar. 24—The Long and Short of It (Com.).. 400
Mar. 24—Tea and Toast (Com.)..... 600
Mar. 25—Bread on the Waters (Dr.).....1000
Mar. 26—The Unprofitable Boarder (Com.).1000
Mar. 28—A Way to the Underworld (Dr.)..1000
Mar. 29—Between Orton Junction and Fallonville (Dr.) 1000
Mar. 31—The Elder Brother (Dr.).....1000
April 1—With the Eyes of the Blind (Dr.)..1000
April 2—The Duke's Dilemma (Com.).....1000
April 4—The Inventor's Sketch (Dr.).....1000
April 5—Master and Man (Dr.).....1000
April 7—A Shower of Slippers (Com.).....1000

ESSANAY FILM CO.

Feb. 22—Broncho Billy and the Sheriff's Kid.
Feb. 25—The Western Law that Failed (Dr.).1000
Feb. 26—The Gum Man (Com.).....1000
Feb. 27—Lady Audley's Jewels (Com.).....1000
Feb. 28—Swag of Destiny (Dr.).....1000
Mar. 1—The Influence of Broncho Billy (Dr.) 1000
Mar. 4—Billy McGrath on Broadway (Com.)
Mar. 5—The Discovery (Com.).....
Mar. 6—A Montana Mix-Up (Com.).....
Mar. 7—A Mistaken Accusation (Dr.).....
Mar. 7—The Hand of Fate (Dr.).....
Mar. 8—Broncho Billy and the Squatter's Daughter (Dr.) .....
Mar. 11—A Bottle of Musk (Dr.).....
Mar. 12—The Misjudging of Mr. Hubby (Com.) .....

Feet

Mar. 13—Old Gorman's Gal (W. Dr.).....
Mar. 14—An Old, Old Song (Dr.).....
Mar. 15—Broncho Billy and the Step-sisters..
Mar. 18—The Housekeeper of Circle C (W. Com.) .....
Mar. 19—Finnegan (Com.) .....
Mar. 20—The Tale of a Cook (Com.).....
Mar. 21—The Pathway of Years.....
Mar. 22—Broncho Billy's Sister.....
Mar. 25—The Sheriff's Honeymoon (Com.)..
Mar. 26—The Scratch (Com.).....
Mar. 27—The Trail of the Itching Palm (Com.) .....
Mar. 28—The Hero-Coward .....
Mar. 29—Broncho Billy's Gratefulness.....
Mar. 14—Jones' Jonah Day (Com.).....
Mar. 15—The Woe of Battle (Dr.) 1000
Mar. 17—The $20,000 Corot (Dr.).....1000
Mar. 19—Prisoners of War (Dr.).....1000
Mar. 21—The Answered Prayer (Dr.)..... 500
Mar. 22—The Honor System (Dr.).....1000
Mar. 22—The Battle of Bloody Ford (Dr.) Part I 1000
Mar. 22—The Battle of Bloody Ford (Dr.) Part II 1000
Mar. 24—The Attack at Rocky Pass (Dr.)..1000
Mar. 26—The Face at the Window (Dr.)....1000
Mar. 28—The "Fired" Cook (Com.).....
Mar. 28—The Cat and the Bonnet (Com.)...
Mar. 29—The Wartime Siren (Dr.).....1000

LUBIN

Mar. 1—Auntie's Affinity .....
Mar. 3—The First Prize .....
Mar. 4—On the Mountain Ranch.....
Mar. 6—Army Target Practice.....
Mar. 6—Will Willie Win.....
Mar. 7—His Children .....
Mar. 8—Pete Joins the Force.....
Mar. 10—The Soul of a Rose.....
Mar. 11—A Lucky Chance .....
Mar. 13—When John Brought Home His Wife
Mar. 14—Jane's Waterloo .....
Mar. 14—Sixes and Nines .....
Mar. 15—The Heart Brokers (2 reels).....
Mar. 15—An Adventure on the Mexican Border (Special) .....
Mar. 17—Greed for Gold .....
Mar. 18—Dolores' Decision .....
Mar. 20—Him the Burglar .....
Mar. 20—Mr. Jinks Buys a Dress.....
Mar. 21—Friend John .....
Mar. 21—Tamandra the Gypsy (Special 2 reels) .....
Mar. 22—Pete the Artist.....
Mar. 24—A Moonshiner's Wife .....
Mar. 25—The Fixer .....
Mar. 25—Such an Appetite .....
Mar. 27—Memories of His Youth.....
Mar. 28—The Gift of the Storm.....
Mar. 29—In the Land of the Cactus.....
Mar. 31—Women of the Desert (Dr.).....1000
April 1—Shipping a Clock (Com.)..... 400
April 1—The Fake Soldiers (Com.)..... 600
April 3—A False Friend (W. Dr.).....1000
April 4—The Burden Bearer (Dr.).....1000
April 5—His Widow (Com.)..... 400
April 5—Collecting the Bill (Com.)..... 600
April 7—The Evil One (W. Dr.).....1000

G. MELIES

Feb. 13—Unmasked by a Kanaka.....1000
Feb. 20—St. Joseph's Taper (Dr.).....1000
Feb. 27—Molly's Mistake (Dr.).....1000
Mar. 6—Misfortunes of Mr. & Mrs. Mott, on Their Trip to the South Sea Island of Tahiti, and the Tahitian "Upa Upa" Dance (Com.).1000
Mar. 13—The Gambler's Heart (Dr.).....1000
Mar. 20—Honor Thy Mother (Dr.).....1000
Mar. 27—Hinemoa .....
April 3—The Stolen Tribute to the King...
April 3—The River Wanganui (Sc.).....
April 10—The Maoris of New Zealand.....

PATHE FRERES

Mar. 7—Hydrogen (Science and Nature)...
Mar. 8—Going Some (Com.).....
Mar. 8—The Retreat from Moscow (Dr.—Special) .....
Mar. 10—Pathe's Weekly No. 11.....
Mar. 11—French Artillery Manœuvres (Military) .....
Mar. 11—The Stickleback (Science).....
Mar. 11—The Chateau of Chambord (Travel)
Mar. 12—A Timely Bath (Com.) .....
Mar. 12—A Tour in the Alps (Travel).....
Mar. 13—The Love That Turned (W. Dr.)..
Mar. 14—Over the 'Phone (Com.).....
Mar. 14—The Luxembourg Gardens (Travel).
Mar. 15—Innocence (Dr.) .....
Mar. 17—Pathe's Weekly No. 12.....
Mar. 17—Notre Dame de Paris (Special Dr.).
Mar. 18—The Vengeance of the Kabyle (Dr.).
Mar. 19—The Escape (W. Dr.).....
Mar. 20—Deedee's Blind Master (Dr.).....
Mar. 21—Rastus Loses His Elephant (Com.).
Mar. 21—The Death Head Moth (Science)...
Mar. 22—When They Were Kids (Dr.)....
Mar. 24—Pathe's Weekly No. 13.....

Feet

Mar. 25—The Babes in the Woods.....
Mar. 26—The Gate She Left Open (Dr.)....
Mar. 26—The Moonshiners' Last Stand (Dr.)
Mar. 27—The Sheriff's Reward (W. Dr.)..
Mar. 27—The Chateau of Chambord (Travel)
Mar. 28—Crabs and Lobsters.....
Mar. 28—The Tobacco Culture in Cuba.....
Mar. 29—The Hardup Family's Bluff (Com.)
Mar. 31—Pathe's Weekly No. 14.....
April 1—How Plaster Is Obtained (Ind.)....
April 1—The Moros (Acrobatic) .....
April 2—The Engineer's Daughter (W. Dr.)
April 2—Cairo (Egypt) and Its Environs (Travel) .....
April 2—Nobility (Dr.).....
April 3—There She Goes (Com.).....
April 4—Whiffles Tries Moving Picture Acting (Com) .....
April 4—An Excursion to the Grand Chartreuse, France (Travel) .....
April 5—The Broken Idyll (W. Dr.).....

SELIG

Feb. 26—Yankee Doodle Dixie (Com.).....1000
Feb. 27—The Bank's Messenger (W. Dr.)....1000
Feb. 28—The Understudy (Dr.).....1000
Mar. 3—The Deputy's Sweetheart (W. Dr.).1000
Mar. 4—The Collector of Pearls (Com.)...1000
Mar. 5—The Story of Lavinia (Com. Dr.)..1000
Mar. 6—The Spanish Parrot-Girl 1000
Mar. 7—A Husband Won by Election (Dr.).1000
Mar. 10—Diverging Paths (Dr.).....1000
Mar. 11—The Ferrets (Dr.) 1000
Mar. 12—Juggling with Fate (W. Dr.).....1000
Mar. 13—The Great Wall of China (Edu.)....
Mar. 13—The Fugitive (Dr.).....
Mar. 14—The Sands of Time (Dr.).....1000
Mar. 17—Love Before Ten (Juvenile Dr.)..1000
Mar. 18—Peking, China (Edu.).....1000
Mar. 18—Turn Him Out (Com.).....
Mar. 19—The Sheriff of Yavapai County (W. Dr.) 1000
Mar. 20—The ex-Convict (Dr.).....1000
Mar. 21—The Dancer's Redemption.....1000
Mar. 24—The Old Clerk (Dr.).....1000
Mar. 25—The Scales of Justice (Dr.).....1000
Mar. 26—Shanghai, China (Edu.) .....
Mar. 26—The Life Timer (W. Dr.).....
Mar. 27—The Food-Chopper War (Com.)....1000
Mar. 28—Sally in Our Alley (Com. Dr.)....1000

URBAN ECLIPSE

George Kleine

Mar. 5—Pottery Making in Dorset, England (Ind.) 300
Mar. 5—The Wages of Transgression (Dr.).. 700
Mar. 12—The Lost Wager (Com. Dr.)..... 800
Mar. 12—Picturesque Spalato (Austria) (Travel) 200
Mar. 19—An Innocent Offender (Dr.).....1000
Mar. 26—Fiords and Waterfalls of Norway (Sc.) 300
Mar. 26—The Crab and Lobster Industry (Indus.) 350
Mar. 26—He Saw the Point (Com.)..... 350
April 2—The Fruit of Suspicion (Dr.).....1000
April 9—The Kentish Coast, England (Travel) 250
April 9—Making Birch Brooms (Indus.).... 300
April 9—An Up-to-Date Aviator (Com.).... 450

VITAGRAPH

Feb. 24—Four Days (Com.)..... 300
Feb. 25—When the Desert Was Kind (West.).1000
Feb. 26—The Final Justice (Dr.).....1000
Feb. 27—Tim Crogan's Foundling (Com. Dr.).1000
Feb. 28—The Old Guard (Dr.).....
Feb. 28—Governor Wilson (Edu.).....
Mar. 1—Under the Make-Up (Dr.).....1000
Mar. 3—O'Hara's Godchild (Dr.).....1000
Mar. 4—Hubby Buys a Baby (Com.).....1000
Mar. 5—A Heart of the Forest (West.)....1000
Mar. 6—College Life (Com.).....1000
Mar. 7—The One Good Turn (Dr.).....1000
Mar. 8—He Waited .....
Mar. 8—Black Diamonds .....
Mar. 10—Red and White Roses (2 parts)....2000
Mar. 10—Put Yourself in Their Place (Com.)
Mar. 10—New York Fire Drill (Edu.).....
Mar. 11—The Way Out (Com.).....1000
Mar. 12—His Honor, the Mayor (Com.)....1000
Mar. 13—The Deceivers (Com. Dr.).....1000
Mar. 14—Sisters All (Dr.) 1000
Mar. 15—The Dog House Builders (Com.)..1000
Mar. 17—The Mouse and the Lion (Dr.).....1000
Mar. 18—A Birthday Gift (Dr.).....
Mar. 18—According to Advice (Com.).....
Mar. 19—The House in Suburbia (Com.)....1000
Mar. 20—The Wonderful Statue (Com.).....1000
Mar. 21—A Matter of Matrimony (Com.)....1000
Mar. 22—Belinda, the Slavey, or Plot and Counterplot (Com.) 1000
Mar. 24—Brother Bill (Dr.).....1000
Mar. 25—Dick, the Dead Shot (Com.).....1000
Mar. 26—Love Finds a Way (Com.).....
Mar. 26—In Old Quebec (Edu.) .....
Mar. 27—Getting a Practice (Com.).....1000
Mar. 28—The Blarney Stone (Com.).....
Mar. 28—Jean and Her Family (Com.).....
Mar. 29—Two Brothers (Dr.).....1000
Mar. 31—Bedelia Becomes a Lady (Com.)...1000

PILOT FILMS

ONE-REEL FEATURES
ONE EVERY WEEK

To the Trade:

"Lincoln for the Defense" was so well received by the trade, we decided to put out another Lincoln picture, and our release of March 27th is so much better than the first one, we are glad we did so. It is historically accurate in every particular; has strong dramatic situations; and is full of pathos and heart interest.

You will like our release of April 3rd. For a long time we had been trying to give the trade a very fine military picture, and we were fortunate in getting a good scenario for this film. It is a picture which will appeal to all.

GEO. A. MAGIE, Secretary.

RELEASE OF MARCH 27TH

WHEN LINCOLN WAS PRESIDENT

Historical Drama.

RELEASE OF APRIL 3RD

IN THE BATTLE'S SMOKE

Military Drama.

PHOTOGRAPHS for lobby display of all our players can be obtained from us or from the Kraus Manufacturing Co., 14 East 17th Street, New York City, at the uniform price of six for $1.00.

PILOT FILMS CORPORATION

120 SCHOOL STREET, YONKERS, NEW YORK

The Doom of the GUNMEN OF NEW YORK

The most valuable *educational* document of the day—Sensational and Safe.

Mayor Gaynor, District Attorney Whitman, Canon Chase and numerous other famous men appear in the picture.

This is a genuine feature production, first of the

RUBY COMBINATION FEATURES

Not bloody or murderous—clean, safe, and educational; high class, doing credit to the estimable men who have lent their aid.

IT'S DIFFERENT FROM ANYTHING EVER OFFERED.

STATE RIGHTS GOING FAST—WIRE!

The litho line with this feature is a novelty—the high character of the production is maintained in the display.

RUBY FEATURE FILM CO, Inc.

145 W. 45th ST., NEW YORK

SCENARIOS WANTED

Special Attention to

COMEDIES

KINEMACOLOR

1600 Broadway New York

Will pay $20.00 for a lease rental contract for the

VANOSCOPE PROJECTION MACHINE

Must be a serial number under 100. Address Exhibitor "F," care of Motography, Monadnock Bldg., Chicago, Ills.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.

Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

WE MANUFACTURE
MOVING PICTURE REPAIR PARTS
Stereopticons, Arc Lamps, Rheostats and Accessories. Wholesale and Retail. (Catalogue.) A Trade List of 563 Exchanges and Supply Houses, $1.15. Over 15,000 Moving Picture Theatres in State Form at 20 cents per hundred. Booklet with 500 scattered names for 25c. List showing number in each State.
L. HETZ, 302 E. 23 ST., NEW YORK

SONG POEMS WANTED BIG MONEY IN SUCCESSFUL SONGS. Entirely NEW and UNEQUALLED PLAN. Send US your Poems or Melodies. YOU MAY BE ABLE TO WRITE A HIT. PAST EXPERIENCE UNNECESSARY. Publication GUARANTEED, if acceptable, by the WORLD'S LARGEST, RELIABLE SONG PUBLISHERS. We pay 50 per cent. HAYWORTH'S MUSICAL MAGAZINE and BEAUTIFULLY ILLUSTRATED BOOK, explaining our SQUARE DEAL PLAN, FREE. Send us your work for FREE advice. HAYWORTH MUSIC PUB. CO., 8780, WASHINGTON, D. C.

Have You Failed To Sell?

If so, there's a reason why!

The Magazine Maker

has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!

Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.
TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

MARY ALDEN

LEADS WITH RAMO FILMS

"THE BETTER WAY" March 12, 1913

FOR RENT—FILMS
In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.
LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

EXHIBITORS

Let your Pianist or Orchestra Leader see your copy of the Moving Picture News. The Picture Music articles will interest them and help you.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

We BUY and SELL Second-hand Films and Moving Picture Machines.
WESTERN FILM BROKERS
538 S. Dearborn St,
Chicago, Illinois.

The Art of Scenario Writing
By WILLIAM LORD WRIGHT
And 1 Year's Subscription to *Moving Picture News* for $2.00

RELIANCE

HERE IT IS! **IN ONE STARTLING REEL!**

"The Grafters"

A TIMELY DRAMA ON A VITAL SUBJECT **By LU SENARENS**

A Tense Scene from "THE GRAFTERS" **Released SATURDAY, MARCH 22nd**

In which EDNA CUNNINGHAM as the Stenographer upsets some well laid plans

---

WEDNESDAY, MARCH 26th

"His Day of Freedom"

An absorbing drama founded upon a curious incident in THE LIFE OF A CONVICT, a beautiful heart-interest offering

---

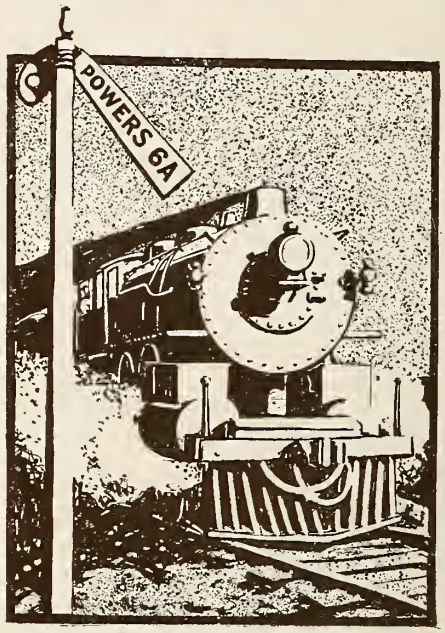
COMING APRIL 2nd

IN 2 REELS **"The Judge's Vindication"** **IN 2 REELS**

THE MUTUAL PROGRAM

POWER'S CAMERAGRAPH No. 6A

Shows a Clear Road To Success

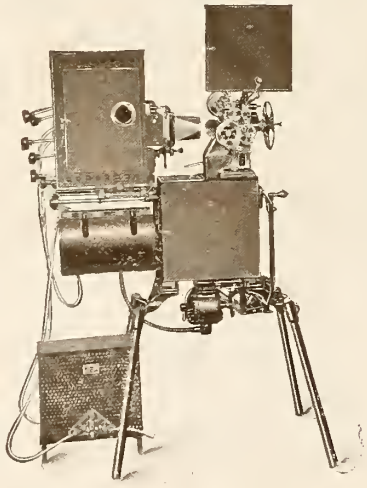


YOU WANT

To be on the MAIN LINE, with signals right on the clear road to prosperity.

YOU DON'T WANT

To be sidetracked—to remain on a siding and watch the procession go by.



POWER'S No. 6A is up to date in every respect. Its projection is perfect, its construction of the very best material and durable to the last degree.

A POWER'S means a first-class ticket to prosperity by the quickest, surest, best route of public approval.

OVER 65 PER CENT OF THE TRADE ARE ON BOARD THE POWER'S TRAIN.

A letter to Department D will bring catalogue with full details.

Nicholas Power Company

90 Gold Street :: New York

THE LEADING MAKERS OF MOTION PICTURE MACHINES

APR 3 1913

MOVING PICTURE NEWS

VOLUME VII
No. 13

MARCH 29
1913

LIBRARY OF CONGRESS
PERIODICAL DIVISION
APR 3 1913

PRICE
TEN
CENTS

"THE IMPOSTOR"
Gaumont Feature Release

MAJESTIC

AN EXCEPTIONAL PROGRAM!

SUNDAY, MARCH 30TH

THE BRILLIANT LOVE-DRAMA

"A Well Meant Deception"

By the well-known author GEORGE HENNESSY

TUESDAY, APRIL 1ST

THE ABSORBING NEW-IDEA DRAMA

"A STUDY IN SOCIOLOGY"

By FORREST HALSEY, Author of "THE PAWLER OUT," Etc.

SUNDAY, APRIL 6TH

MARION BROOKS' DELIGHTFUL COMEDY

"THE HALF ORPHANS"

WHO WERE COMPELLED TO DRESS LIKS KIDS TO DISGUISE THEIR PARENTS' AGE

3 GREAT PLAYS

By 3 GREAT AUTHORS

MUTUAL PROGRAM "A STUDY IN SOCIOLOGY" MUTUAL PROGRAM

Ambrosio

A FEATURE REALLY WORTH FEATURING

"THE LIFE OF DANTE"

IN THREE REELS. Ready for shipment now. Be wise and wire

"THE KNIGHTS of RHODES" IN THREE REELS

A small amount of territory left. Wire!

OUR NEXT REGULAR RELEASES

APRIL 5th **"FOR HER SAKE"** IN TWO REELS

Pathetic, Human, Appealing

APRIL 12th **"AUTO SUGGESTION"** IN TWO REELS

Or THE CRIME OF ANOTHER

Sensational and Melodramatic, Thrilling and Mysterious, yet absolutely inoffensive.

P. S.—Did you get "THE HUMAN TARGET"?

AMBROSIO AMERICAN CO., 15 E. 26th Street, New York, N. Y.

THE SCREEN CLUB BALL

will be held on SATURDAY EVENING, APRIL 19th, at Terrace Garden, 58th Street and Lexington Avenue. Tickets may be obtained from members of the Club. You will have until April 1st to get your advertising copy to J. W. FARNHAM, care Screen Club

EASTMAN
motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

3 CALIFORNIA MADE PICTURES EACH WEEK

"CUPID THROWS A BRICK"
(Release Monday, April 7)

A bully story in which the hero connects with a healthy brick thrown by an envious suitor. Cupid considered the evidence and passed judgment.

"THE HOMESTEAD RACE"
(Release Thursday, April 10)

How a home was saved and an unworthy rascal brought to justice. Good photography, stirring scenes and choice California settings.

"WOMAN'S HONOR"
(Release Saturday, April 12)

A splendid Kerrigan story. How a priest brought about a union saved a woman's honor, and, incidentally, proved himself capable as man as well as priest.

TO THEATRE PROPRIETORS—By application to your exchange you may obtain handsome one-sheet posters of those popular "FLYING A" favorites, Jack Kerrigan, Pauline Bush and Jack Richardson.

AMERICAN FILM MFG. CO.
6227 Evanston Ave. Chicago.

MIATT PROCURES
PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

One Reel Features **One Every Thursday**

To the Trade:—

Here is one of the many letters we have received endorsing Pilot Films:—

HERMOSA THEATRE,
4308 Armitage Avenue, Chicago.
C. A. Anderson, Manager and Owner.

March 20, '13.

Mr. Geo. A. Magie,
Pilot Films Corporation,
120 School St., Yonkers, N. Y.

Dear Sir:—

I exhibited at the Anti-Trust Film Co., March 18th, to about 40 exhibitors, your first great two-reel feature—TILL DEATH US DO PART. I have never written a letter of this kind to anyone, but as all the exhibitors who saw the reels run off asked me to write, I wish to do so and congratulate you on the Pilot Films and the selection of stories.

We think that your first two-reel feature is GREAT. It has surpassed anything we have ever had in our program for some time, and we wish and ask you to continue with such photo-plays, as they bring us the money as well as satisfaction to the public. We demand the Pilot Films.

Respectfully,
C. A. Anderson,
Vice-Pres., M. P. E. L. of Ill."

GEO. A. MAGIE, Secretary.

RELEASE OF APRIL 3RD

IN THE BATTLE'S SMOKE

(Military Drama)

RELEASE OF APRIL 10TH

"THE SMUGGLER'S DOG"

(Drama)

PHOTOGRAPHS for lobby display of all our players can be obtained from us or from the Kraus Manufacturing Co., 14 East 17th Street, New York City, at the uniform price of six for $1.00.

PILOT FILMS CORPORATION

120 SCHOOL STREET, YONKERS, NEW YORK

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of **twelve beautiful portraits** in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

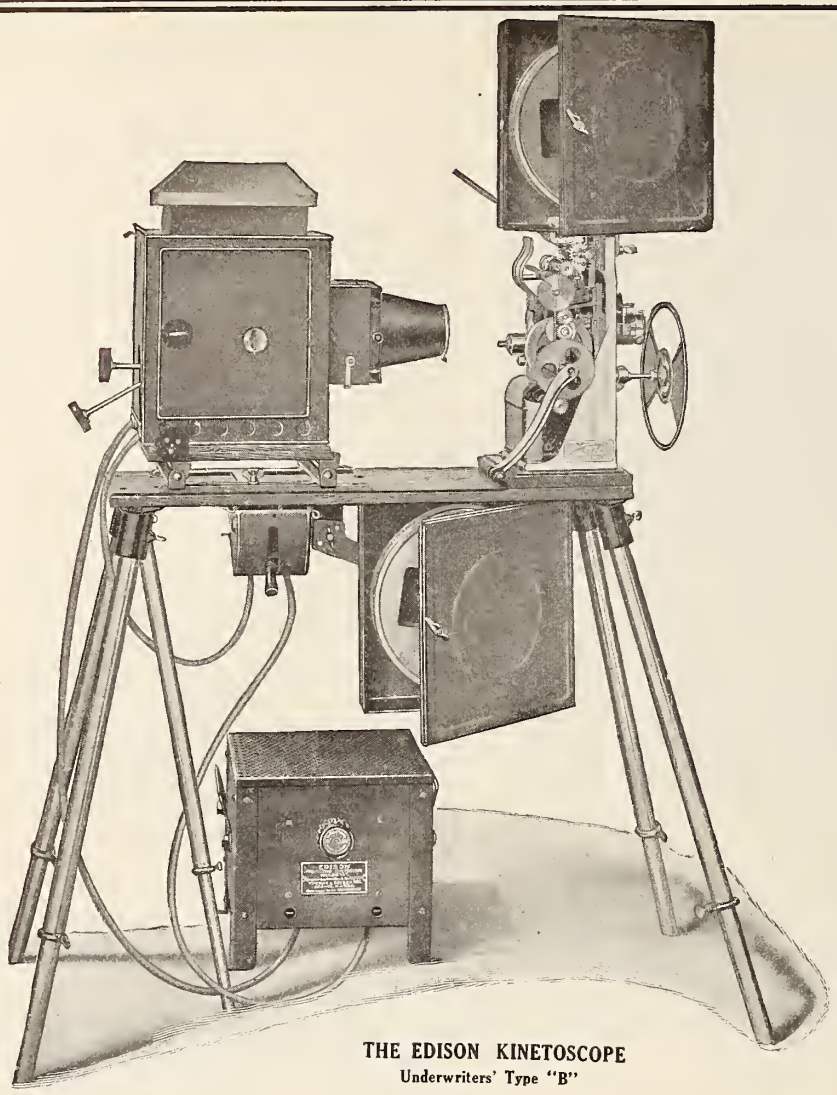
Twenty types—every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.



THE EDISON KINETOSCOPE
Underwriters' Type "B"

WHY isn't your motion picture show making you the great big money you read about? How is it that the man in the next block can show the same pictures you do—and take the crowds away from you? We'll tell you. It's all in the machine—you need an

EDISON KINETOSCOPE

The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes and are a real pleasure to look at. There are no discouraging "intermissions for repairs". And the Edison Kinetoscope *saves* the extra money it makes, because it runs the longest time with the least upkeep expense. Get Posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes - $225.00
Price, " 110 volt, 60 Cycle Transformer - - 245.00

THOMAS A. EDISON, Inc., 274 Lakeside Avenue, Orange, N. J.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **March 29, 1913** **Number 13**

EX-CATHEDRA

THE OPERATOR

REGARDING the question of fires and the operator's booth, quite a lot of interesting matter came in to me in reference to the same, and the cry of the operator went up from several sources. One letter deserving of special attention is as follows:

Dear Sir:

In the February 15th edition of the Moving Picture News you write under the article of "A Small Boy and a Large Panic," that you advocate the glass covers in all apertures of the moving picture booth for the safety of the public. I agree with you, every exhibitor should see that his place is fireproof; he should see that the public are not in danger of a panic; but, how about the operator?

Don't you think that his health should be safeguarded as well? Is it not a fact that almost 75% of moving picture booths are without proper ventilation? Is it not also a fact that the only fresh air that gets into the booth is though the apertures? Now, what chance does the operator stand with all the apertures covered with glass? I think you should give the operator some consideration in this matter.

Hoping you will give this letter some of your valuable time and space. Yours truly,

AN OPERATOR.

"An Operator" certainly voices a strong plea for the rank and file, of the "men behind the machine," and I candidly admit something should be done, and done very quickly, to allow proper breathing space. I have been an advocate for the safety and convenience of the operator, and as his health is of prime importance to himself and his family I think that should be safeguarded. It is getting to be a serious problem with the operator as to what he can do to preserve his health. Only the most robust can withstand the strain under which they are working, and when I observe the number that are in the first or second stages of consumption I often wonder where it will end. The breathing of the carbon dust is a very great detriment to the operator, and the heat from the arc makes it almost impossible for him to be comfortable while attending to his work, owing to the fact that the booth must be close shut, and, as "An Operator" remarks, 75 per cent. of the booths have no ventilation. This is absolutely wrong. The booths should be made not only fireproof, but capable of thorough ventilation. There should always be an intake and an outflow of pure air. This can be accomplished by a proper grating at the bottom of the booth and a ventilating fan with an exhaust pipe at the top. This would insure always a fresh supply of pure air into the booth.

I am perfectly well aware the Board of Fire Underwriters and the Fire Department have made it very hard to overcome the difficulties of poor ventilation, but if the matter is brought to their notice by a few strong, pertinent remarks or letters, and the attention of the Board of Health called to the condition under which the operator works, I think the solution would be very speedy, and that not only the safety of the public be assured by the glass in front of the booth, but the operator's comfort also taken into consideration by a properly ventilated booth.

CINEMATOGRAPH FIRES

COMING again to the question of the booth and its safety, I quote from an editorial I wrote in my issue of May 27, 1911, in which I said:

We wonder if the trade fully realize the very small percentage of fires brought about by Cinematography. Our London correspondent in the May 13th issue gave the following significant fact:

Out of 3,208 fires which occurred in the area of the London County Council in 1910 only seven were at picture exhibitions which is 109/500 or 1/5th of 1 per cent. Noting these figures for London, a correspondent gives us the figures for New York City. Out of 4,032 fires in 1910 only two were caused by Cinematograph films and the damage infinitesimally small.

In New York State the fires for 1910 were 11,098, and out of this large proportion only five were caused by films. We tried to verify these figures from Mr. Forsyth, of the Board of Fire Underwriters; he happened to be engaged in court at the time so we could

not reach him. If these figures are near correct, is it not time the cry of Fire! Fire! Danger!!! and the glaring scare headlines in the press should be eliminated, and due credit be given to the careful handling of the films and the safety devices used by the machine manufacturers; if only the cigarette fiend could be eliminated, we would soon hear the last of Cinematography being put in the most dangerous class of fire causers. Will our readers bring these facts before their local editors and get them to give as large a publicity to them as they do when one poor little fire breaks out through the carelessness of the cigarette boy, or the school product who bridges a fuse? By so doing they will earn the thanks of all in the industry.

And now, in addition to the above and thoroughly up to date, I get the following figures for 1912 from the department of the State Fire Marshal in Albany. With a large amount of laborious work the records were examined for me so that the full, specific details might be given. I am more than thankful to the Department and to Mr. George F. Roesch, the First Deputy Fire Marshal, for the work done. Out of a total of 8,165 fires in the State, 9 were in moving picture houses. This is outside Greater New York. From Greater New York, which includes Manhattan, Bronx, Brooklyn, Queens and Richmond counties, the number of fires was 15,633, and the number of fires in Cinematograph theatres was 19, and these could be reduced to a much smaller percentage with careful manipulation on the part of the operator, but from these fires, as is well known to my readers, the small boy crying "Fire!" is the chief factor to be taken care of.

Another growing habit which I view with great alarm, and (while it may be trenching upon the liberty of the subject or personality or the liberty of gross selfishness) will, unless curbed, quickly be the source of a great deal of trouble in the theatres. Many theatres in New York are now abandoning the legitimate and installing moving pictures in their places, and the inveterate smoker is being catered to by giving him open house and allowing him to smoke in the balcony and gallery, to the great annoyance and insult to the ladies. What would happen in one of these crowded theatres, and they are crowded to capacity, if during a dark period some smoker flared up a match and the small boy immediately cried out "Fire!" more especially if this smoker happened to be near the booth?

Putting aside the question of the liberty of the subject, I think the smoker should be prohibited from these houses and thus eliminate every atom, even the remotest relation, to fire from the moving picture theatre.

Alfred H. Saunders.

WEST VIRGINIA STATE BRANCH NO. 6, OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

The fourth annual West Virginia State convention is to be held at Wheeling, W. Va., on April 15 and 16, 1913, and to say that it will be a big success, is putting it very mildly. Clem Kerr, of Dayton, Ohio, the organizer, together with L. R. Thomas, the state secretary, have surrounded themselves with a coterie of live-wire exhibitors from Wheeling district, including a great number of exhibitors from across the Ohio River in Ohio. The beautiful new auditorium which has just been opened to the public will be the home of the West Virginia convention.

Manufacturers of moving picture accessories will make no mistake in having an exhibit at this convention as Wheeling is so well located that it will command the attendance of hundreds of exhibitors from a wide area and from a number of sister states. Many manufacturers have already contracted for exhibit space, but owing to the immense size of the auditorium there will be ample room for all exhibits.

The auditorium is so arranged that all visitors passing to and from the hall will see the exhibits. Many important matters will be taken up at this convention such as legislation governing taxes and licenses, a state examination board for operators, and a state Sunday opening law. A bill for a stricter censorship on pictures will also be discussed.

It is extremely essential that all exhibitors in the state attend this convention as matters of vital importance will come up. An election of all the state officers and the selecting of delegates to the national convention at New York will take place.

FIGHTS FOR FILM EXCHANGE

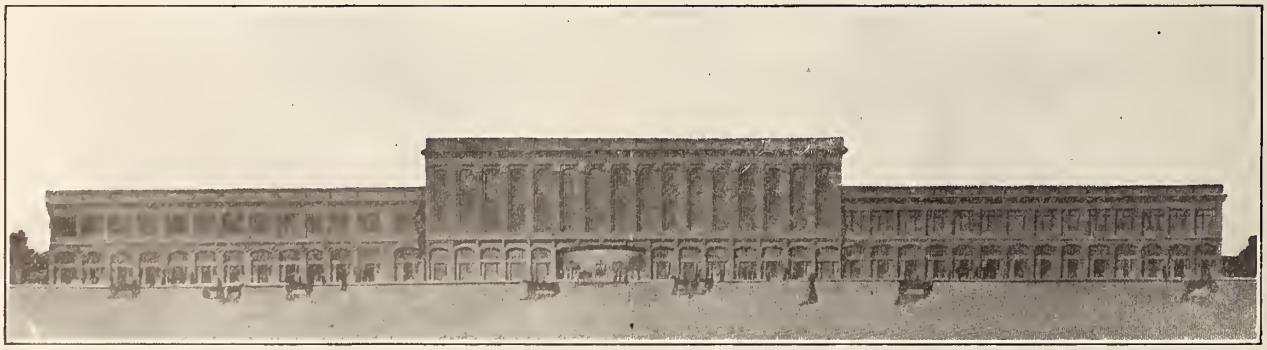
J. W. Morgan, head of the Morgan Film Exchange, which was ousted from its offices at 804 Pine street, Monday, by private detectives employed by the Universal Film Manufacturing Company of New York, arrived in St. Louis yesterday from Kansas City and announced he would begin a fight to regain control of his business.

The St. Louis Globe-Democrat says:

"He already had filed suit for $250,000 against the New York concern, but would not divulge what other steps he intended to take until after conferring with his attorney. He registered at the Stratford Hotel and said he would conduct his business there until he could make other arrangements. The difference between the concerns is said to be an outgrowth of a proposition of the New York company to take over the Morgan business."

"HER BIG STORY" NEWSPAPER PLAY TO BE RELEASED WITH MAGAZINE ISSUE CONTAINING STORY

"Her Big Story" is the title of a two-reel subject which the American Film Manufacturing Company has just completed at its Western studio. This story was purchased from the Street & Smith Publishing Company and will be released by the American on or close to the date of its appearance in the Popular Magazine. This general plan will be followed by the "Flying A" forces in similar cases.



BEAUTIFUL NEW AUDITORIUM AT WHEELING, W. VA., WHERE STATE CONVENTION WILL BE HELD

EXHIBITORS' LEAGUE OF AMERICA

April 8, 1913, Exhibitors' Day has been endorsed by the exhibitors throughout the country, and every state is heartily in accord with the sentiment and action of The National vice-presidents in selecting April 8th as Exhibitors' Day, a day on which all members of the Motion Picture Exhibitors' League of America will heartily support by contributing the amount of 5 per cent to their own state organization and 5 per cent to the National Organization. The small amount contributed by the members will never be felt by them and will place both the state and national organization in a position to do even more effective work than has been done heretofore. The officers of the league deserve great credit for financing the national organization so efficiently and economically. In fact, there is no other organization that has ever been financed on so small an amount of money as the Motion Picture Exhibitors' League of America, and made such a grand success.

The books of the league are open at all times to every member; itemized statements are made at every convention, and an auditing committee appointed to audit the books. In fact, it has caused a great many to wonder how an organization of such gigantic strength has been able to survive upon the small amount of money that it has taken to bring about such splendid results.

Every member throughout the United States and Canada should make a special effort to feature Exhibitors' Day. Western Canada reports that every member in the dominion will be only too glad to contribute their mite to the organization. Letters are pouring into headquarters from every state in the Union, stating that they are only too pleased to have an opportunity to contribute to a cause that means so much for the uplift and protection of the motion picture business.

The Motion Picture Exhibitors' League of America is now recognized as one of the greatest powers in the United States; the strength and force of the screen will become more apparent to all as the organization grows with each added state, bearing evidence of the desire and firm determination of all motion picture exhibitors to stand and co-operate together for mutual protection and the uplifting of the greatest educator, amusement and advanced civilizer the world has ever known, the motion picture.

Let every member of our organization come forward, whether it be a small or a large amount and assist in welding together all the interests of our business, and to assist in bringing about harmony, co-operation and providing means whereby a strong, vigorous campaign can be made whereby each and every individual member of our organization will receive a square deal.

ALABAMA ORGANIZED

Exhibitors There Favor Exposition

The following telegram was received on Tuesday evening by Mr. Frank A. Tichenor, chairman of the First International Exposition of the Motion Picture Art, from M. A. Neff, president of the Motion Picture Exhibitors' League of America:

"Alabama organized. Forty-seven members. Following officers elected: Mr. A. A. Wall, Birmingham, national vice-president; Mr. E. H. Colley, Birmingham, president; Mr. T. S. Abernathy, Birmingham, second vice-president; Mr. R. T. Wilby, Selma, second vice-president; Mr. John H. Snyder, Bessemer, treasurer; Mr. J. G. Wells, Anniston, secretary. (Signed) M. A. Neff."

In his address in the banquet room of the Hillman Hotel, Mr. Neff told those present the following facts:

"This is my first visit to Birmingham. From what I have seen of your city it impressed me very much. As to the motion picture, all I can say is what everybody knows, that it is the greatest business of the world today; the greatest educational force, the greatest force for the establishment of needed reforms, and the greatest force for the moral uplift of education in the world. For instance, who ever dreamed two years ago that China, ruled by cruelest despotism, would become a republic as it is to-day. The motion picture is the answer. All the teachings and prayers of the missionary were good for the heathen Chinese, but it was not until the arrival of the motion picture that millions of Chinese were able to see the progress of the western world. The skyscrapers of New York, the architectural beauties of Europe and the ways of educated white people. Motion picture men the world over should feel proud that to them belongs much of the credit of this great reform.

"The nicel and dime novel so popular 10 years ago, has not survived the competition of the motion picture. Out of 150 of these fiery publications only eight are now being published. This number will soon be reduced. The consumption of beer and whiskey in the United States since the motion picture came in vogue has fallen of 32 per cent. Criminal statistics throughout the country have fallen off 28 per cent, and it is claimed that cigarette smoking has been greatly reduced. All owing to the influence of educational pictures. The motion picture men are not content with the success already achieved, but are daily striving to better the films and to provide greater amusement and better theatres for the public."

In explaining the aims of the Motion Picture Exhibitors' League of America, which stands for the uplifting of the industry as a whole, the theme of his talk was, "United we stand, divided we fall."

He spoke about the third annual convention and the First International Exposition of the Motion Picture Art, explaining that never before in the history of the industry has the exhibitor been accorded the opportunity of seeing all the up-to-date contrivances pertaining to the business. As explained by Mr. Neff, all the largest manufacturers in this country and Europe have arranged to exhibit their products to the 10,000 motion picture theatre owners who will attend the convention.

He ended his talk by urging all exhibitors to join the league and work for the uplifting of the indsutry and fair legislation.

From the manner in which the exhibitors received Mr. Neff's address it would seem that there will be a number of representatives from Alabama in New York on July 7. The work of furthering both the convention and the exposition is being hustled right along, and from the headquarters of the exposition comes the news that there is very little space left on the main floor of the New Grand Central Palace.

FIRST ANNUAL BALL OF PENNSYLVANIA STATE BRANCH M. P. E. L. OF AMERICA

Under the auspices of the Pennsylvania State Branch of the Motion Picture Exhibitors' League of America, there was held at Turners Hall, Broad and Columbia streets, Philadelphia, Pa., on Wednesday night, March 26th, the first annual ball of that state branch. To say the least "it was some ball."

To Walter Stuempfig, National vice-president and member of the Philadelphia local go the honors of making it so great a success. An orchestra of sixty pieces furnished music for 4,000 merrymakers, composed of hundreds of pretty girls and their escorts. The whole affair was such a big success that another one is promised in the near future. Everybody there said they had the best time of their life, and no one wanted to go home.

New York was well represented by manufacturers, players, exchange men, etc.

Darwin Karr, of the Solax Company, delivered a monologue which made the Philadelphians take notice, but the real hit in the vaudeville part of the entertainment which comprised many well known vaudeville stars, and players well known on the screen, was made by Kenneth Casey, the clever juvenile star of the Vitagraph Company.

Many of those present thought, and gave voice to their opinion, that young Mr. Casey would be the riot in big time vaudeville. Many pictures were shown upon the screen. "The Tempest," a new Solax feature was especially well liked. A funny incident happened after the picture had been run. The operator and representatives from the Solax Company in receiving congratulations from their friends forgot to keep an eye on the reels, and when finally some one thought of going home it was discovered that some wise guy in the sleepy town had copped the reels.

State officials from the neighboring states were warmly welcomed at a banquet held at the Touraine Hotel. Automobiles met representatives who attended and those who returned to New York early Thursday morning claimed that Philadelphia is quite some burg.

Aside from having a good time much business was ac-

complished by Mr. Trigger and Mr. Tichenor. After the ball several committee meetings were held by representatives from different states. Mr. Tichenor, chairman of the committee of directors of the First International Exposition of the Motion Picture Art, which will be held at the New Grand Central Palace, July 7th to 12th, 1913, made an address telling of the wonderful progress being made by the committee. After congratulating the officials on the great success of their entertainment he said in part: "With very few exceptions all the well-known manufacturers of articles pertaining to the industry have made arrangements to exhibit their products, and so many firms in other branches not directly connected with the motion picture business, such as the vacuum cleaners, electric fans, souvenir novelties, etc., have taken so much space that it seems likely that there will not be space enough in the Palace to accommodate all those desirous of exhibiting."

From the hearty applause tended Mr. Tichenor upon the conclusion of his remarks, it is sure that all those present will take an active interest in the coming convention and exposition.

THE JUDGE'S VINDICATION

(Reliance 2-reel Release for April 2)

A remarkably interesting plot is worked out in the story of "The Judge's Vindication," and the capable manner in which the Reliance players have handled their respective roles renders the production well worth the seeing. After "The Bells," produced by the Reliance Company a short time ago, "The Judge's Vindication" certainly comes next in quality of dramatic action and finesse of production.

E. P. Sullivan, who starred in "The Bells," also has the lead in this splendid production, and impersonates the judge who was arrested for bribery through the deep-designing president of the Sugar Trust, and his associates. Some of the best scenes in the film are the committee meeting in the Senate chamber, the Judge's unsuccessful attempt to induce the president of the Sugar Trust to give up letters in his possession which would prove the falsity of the accusation, and the successful attempt of the Judge's daughter and the star reporter of a leading newspaper. This latter is most thrilling and is splendidly worked up.

Again we must praise the splendid work of the Reliance players in this production. Some of those whose names we are ignorant have done remarkable, notably the president of the Sugar Trust, the Senator, the lawyers for both parties, the daughter of the Judge, and even the young man, whose only bit of business is to hand a pencil to the star reporter, which part, by the way, has been cleverly interpreted by Irving Cummings, adds tone and spirit to the production by the eager interest which he displays in this one act.

LINES TO THE FAULT-FINDER

I call that man a pessimist,
  Who is ever waiting to sling
A stone of defect to totally wreck
  The good of everything.

Everything in this world has its weakness,
  No matter how strong it may seem;
There is some little wrong you can trace all along
  From the greatest of things to a dream.

'Tis easy enough to find fault with the world,
  If that's what you're looking for most;
But it's better to eat of a nourishing meat,
  Than that which is not fit to roast.

There is nothing existing that's perfect,
  For God did not make it that way;
The sweetest music affords some little discords,
  And so with the picture play.

I call that man a pessimist,
  Who is ever waiting to sling
A stone of defect to totally wreck
  The good that is in a thing.

—Edward C. McCormick.

The Selig production of "Pauline Cushman" utilized over 1,000 well-trained soldiers who were kept on the salary list for a full week.

ALICE INWARD IN "TEMPERAMENTAL ALICE"
Excelsior release April 7th.

THE SUPERIOR LAW

It is with pleasure that we make special comment on the American Eclair feature release for April 2. This film is indeed worthy of special comment. The story has evidently been based on the theme of a story well-known to all of us, and which we will leave the auditor to guess for himself when he sees the picture.

The Canadian wilds has again served as an interesting and picturesque background for a film story. The plot of

the story is, we must admit, somewhat complicated, and even obtuse in spots, but even that obtuseness, strange to say, in this particular production, carries with something of allurement. The strange conception of characters also has a charm, and there is a peculiar something about the production that holds your attention fast and hard.

The writer has not commenced this short eulogy with the intention of telling the story of the film, but merely to show an appreciation of an effort in filmdom that is worth while.

EXPOSITION NEWS

Since the first of January an immense amount of work has been accomplished in furthering the interest of the First International Exposition of the Motion Picture Art, which is to be held in conjunction with the Third Annual Convention o fthe Motion Picture Exhibitors' League of America at the New Grand Central Palace, July 7 to 12, 1913.

The floor space, which measures some 40,000 square feet, is rapidly selling, and from the present outlook it would seem that the New Grand Central Palace, large as it is, will not be large enough.

Within the last week the Enterprise Optical Manufacturing Company, makers of the Motiograph Projection Machine, through their New York manager, Mr. Fred A. Clark, signed for spaces No. 327 and 328, and that leaves but very little space in that part devoted to projecting machines.

The Edison Company have closed for spaces No. 205, 206, 207 and 208, and a novel display will be prepared immediately.

Mr. Frank E. Samuels, secretary of the committee, is at the present time in London attending the Cinematographic show there as representative of the Motion Picture Exhibitors' League of America.

There is little doubt from the correspondence already received but that Mr. Samuels will bring back several signed contracts for space with him.

Under a special act of Congress received this year by the International Exposition Company of the New Grand Central Palace, all goods for exhibition purposes may be brought into the United States free of duty. This will enable foreign manufacturers to send their exhibits to the Motion Picture Trades Exposition free from all the annoyance and expense of customs duties, and without doubt a number of our European friends will take advantage of this.

SELIG POLYSCOPE COMPANY

"A Lucky Mistake" is the title of a laughable comedy which will be released by the Selig Polyscope Company on April 2nd. The mistake in this case occurs when a careless telegraph operator makes the word "assists" read "arrest." On the same reel is an imposing Selig educational travelogue entitled "Chinese Temples."

* * * *

Trained horses are ever interesting. Probably the most human of all so-called human horses is the famous "Arabia," known to vaudeville and circus audiences throughout the world. The Selig Polyscope Company recently completed an expensive series of unique pictures in which this human horse "Arabia" plays the featured roles. The first of the series will be released on April 3rd under the title of "Arabia, the Equine Detective."

* * * *

"The Hoyden's Awakening" is the Selig Polyscope Company's release of April 4th. This is a comedy drama of life in a girls' college, and shows how an up-to-date American girl triumphed over those that conspired against her.

SCENE FROM "THE CLIMAX"
Solax release.

HIAWATHA

The Indians have been poetically called The Vanishing Race, but when one sees the vigorous old people, the hardy middle aged and the sturdy, happy children shown in the Hiawatha films, there seems to be more poetry than truth in the statement. Mr. Moore, the producer of Hiawatha, and who, through his work with the Indians, has become an authority on them, says: "The Indian is all right as long as he works out of doors and keeps away from fire water. All

MINNEHAHA (LAUGHING WATER)

of our winter scenes were taken with the thermometer down around zero, and yet not one of the Indians caught cold. It took a long time to get the famine and funeral scenes, but they stood the exposure splendidly."

These winter scenes are wonderful. For a long time Mr. Moore despaired of getting them, as day after day went by and no snow fell. It is no small matter to hold 150 people together waiting for a snow storm that may not come, but his patience was rewarded, and with the snow fresh upon the ground the photographer got some of the finest negatives ever seen in New York. The snow is so soft and fleecy, and hangs on the dark trees like clouds. Against it the dark skins of the Indians stand out even better than in the summer scenes.

MISS KATHLYN WILLIAMS, famous actress and versatile leading woman of the Selig Polyscope Company forces, surprised her many friends last week, when she became married to Robert Allen, a well-known actor who is at present playing at the Burbank Theatre in Los Angeles. The ceremony was performed at the home of one of the wealthiest business men of Los Angeles, where Miss Williams is at present located in connection with the Pacific Coast Studio of the Selig Company. The marriage was followed by a spread at the Hotel Alexandria, to which a few selected friends were invited. Miss Williams, with her large following of admirers throughout the country, has many times been the recipient of flattering proposals, but it fell to the lot of Mr. Allen to carry off the coveted prize. Miss Williams has known Mr. Allen for several years, he having been featured with her during the production of "When We Were Twenty-one." Miss Williams has not allowed her new-found joy to interrupt her picture work in the least, and the day following the ceremony found her busily portraying the harrowing role of heroine in a new Selig animal feature which will soon be released.

WILLIAM LORD WRIGHT'S PAGE

MOVING pictures received hard treatment the other day at the hands of Prof. Allan Hoben, of the University of Chicago, who declared in an address that they have a bad influence on the minds of children. "The nickel show teaches the child just what educators and fathers and mothers do not want the child to know," he said. "It teaches irreverence of all sorts and sets up false standards of success. It presents false, unnatural situations and makes apparent virtues out of smartness and cunning." We confess that we have occasionally heard of Prof. Hoben, and as the University of Chicago has to get into type just so often, we suppose it was his turn for the limelight. Give these people a wee bit less ground to stand upon, please!

* * * *

Since moving pictures have become so popular nobody seems satisfied to stay at home in the evening and study the faces in the old family album with the red plush cover.

* * * *

Few persons might be in perfect accord as to what is immoral and what is harmless in moving pictures. There are people who think that there are immoralities in "Mother Goose," and they have revised her according to their rights. We think it is immoral to let children run automobiles, but we cannot recall ever hearing of an accident which a child driver ever brought about. We have all heard this and that denounced as immoral, vicious, dangerous, irreverent, and yet have known those denouncing to have their own weaknesses, their own shortcomings which from one or more points of view were not strictly ethical. Unlike the Chicago University professor, Mayor Brand Whitlock, of Toledo, is diffident in the matter of regulating moving pictures. He has refused to act as a censor or to appoint one.

His position as Mayor calls for regulations of public morals which will still leave him free from wondering if he has been fussy, if he has let his mere individual opinions rule his hand, if he has not interfered in a little affair, the morality or immorality of which is open to argument, while ignoring a grosser affair. There are major sins and minor sins, and it is quite as much as any public officer can do to define the harsher offenses against society and act in keeping with justice and the cardinal virtues. We think Mayor Brand Whitlock has taken the wise course in leaving the problem of censorship in the hands of the picture exhibitors. The University of Chicago professor will differ with us there, having through one way or another acquired the conviction that moving picture men are just naturally depraved. But anyway, Mayor Whitlock will let the exhibitors regulate their own pictures, and will give that plan a good try-out. And its success will prove there are a lot of inconsistent busybodies in the world.

* * * *

Edison says he will soon have his moving picure and talking machine in every home. But wouldn't a small boy do all the moving and talking necessary?

* * * *

There have been an unusual number of little oversights creeping into certain pictures lately. We saw a picture last night that had a couple being married and leaving the church in a "taxi," and the last picture showed the old man, 60 years later, dying alone and deserted. There were no taxis sixty years ago. Some directors insist on affixing a huge seal on all messages sent during the heat of battle. Imagine stopping during a battle to affix a seal on a letter sent between officers. A doctor called to see a sick child, before placing the fever thermometer under the tongue, carefully wiped it off with a seemingly dirty handkerchief. Some sanitary precaution there. Many of the flags appearing in battle scenes recently are now new and fresh compared with the travel-stained troops shown. And when it comes to Indian scenes, some of the stiff-legged Irish-Pawnees that dance the scalp-trot around a victim tied to a pole that he could carry off without half-trying, it is ridiculous. Sure, it's easy to criticise!

* * * *

It might be well for some of these city and state censors who forbid the picture theatres to show crime films to first call in a psychologist for suggestions and guidance. He might have shown the guardians of morals that that which they had thought dangerous promoted good, and that which seemingly made wrongdoing commonplace, really taught the beholders the benefits derivable from the observance of law and order, of fair dealing and charity, and of kindliness to man and beast. The scheme of presenting the mastery of good over evil in this way is as old as the art of story-telling. It is the thread of the mother's tale to her child at bedtime. It is a scheme not despised in the Scriptures. How much of good it has done we can never know, we can never measure, but that this outweighs a million times the occasional wrong it does we can feel assured.

It is not our purpose to quarrel with the law. No more than it is to suggest the defiance of the law. We only point out what seems to be another instance of the law slipping a cog. The moving pictures are so new, the little theatres are multiplying so rapidly, it is no wonder that a bewildered populace feels an overpowering impulse to hasten and regulate.

* * * *

City officials of Toledo Ohio, have asked for a fund to build a municipal moving picture theatre. It is planned to have the city conduct such a place of amusement at cost for the poor.

* * * *

The feature film promises to be of prime importance during the coming year. We are having all kinds and all designs of features from "The Human Doughnut," in two reels, to Shakespeare in five reels. Every theatre welcomes a good feature film, but those not so good are not so cordially welcomed. Discrimination is being keenly practiced anent features. There is a dearth of good American feature films, it seems to us. We have plenty of European productions, too many perhaps, but the good feature film of American locale is few and far between. Our country is rich in historical settings and stories, and American literature is easily accessible. Let us enter more earnestly into the American historical and classical lore.

* * * *

Mr. and Mrs. Norman Browers were spectators at a moving picture show at Boonton, N. J., when one of the dramas was suddenly interrupted with these scribbled words thrown on the screen: "Norman Browers wanted at home at once." A daughter had been attacked by a burglar, and the police had telephoned the theatre where the unusual burglar alarm was immediately caught by the parents. Score another for the picture machine operator.

* * * *

It used to be an event in our lives when somebody introduced a new song into our town, a song expressive of something touching and appealing like "When You and I Were Young, Maggie," or "Kathleen Mavourneen," and others. Perhaps the old-time songs are a little bit old-fashioned for present-day tastes, but they used to touch a responsive chord in our souls the modern ragtime melodic movement never reaches. Along with old books and old friends, old songs should be added. They should be given to the moving picture theatre. We know one manager who refuses to permit one of the vulgar, mawkish, up-to-date songs to be sung in his theatre. He prefers the old songs. He profits thereby, for there are many who visit his theatre as much to hear the old-time melodies as to see the pictures.

* * * *

Up in Lansing, Mich., a woman recognized her husband, she had thought dead, in a moving picture. This may be tough luck for the husband.

* * * *

The works of O. Henry are to be filmed. The style of O. Henry can never be filmed, and so we believe that O. Henry pictures will not be extraordinary. Like Stevenson, O. Henry's charm lay in his style and diction and atmosphere.

* * * *

In the opinion of Brig.-General Edwards, U. S. A., the public's lack of interest in the army is due primarily to the

belief in our own military invincibility. This belief, he argues, has been instilled and fostered by the school histories more than by any other agency. Happily, the moving pictures did not come in for criticism in this regard, although we fear, there would have been some foundation upon which to build. Patriotism should be carefully instilled in the youth of the land, but historical pictures should not suffer in accuracy. This criticism of school histories is somewhat justified. The text-books of a generation ago, at least, were far too highly colored. Many a school boy has emerged from a study of the War of 1812 with the impression that in that conflict we proved our overwhelming superiority as a fighting people. If he has pursued his historical reading he knows that the war was a draw. Teaching history by means of exaggeration can do no good.

HUGH D'ARCY, famous throughout the world as author of that stirring poem, "The Face on the Floor," had a birthday last week, and to show that he was still a young fellow, invited a number of his friends to a little celebration. It took place on the roof garden of the Continental Hotel, and was a joyous occasion. Hugh made every one of the guests tell their right age, and then absolutely refused to tell his own age. However, everyone agreed that the host did not look or act as old as he really was, no matter what that age might be. Speeches of the two-minute kind filled the little gaps between the rounds of "drinks and eats," while a vaudeville show was an added attraction. The affair was attended by many prominent theatrical and literary people, and was one of the most enjoyable events of the season.

GAUMONT CHRONOPHONE

At the Gaumont Palace Hippodrome in Paris a few days ago there was exhibited a speaking film running forty-five minutes. This is by far the longest talking picture ever thrown on the screen. The pictureplay was taken from a famous French farce and was witnessed by nearly eight thousand people, the extreme capacity of the house. The dialogue was distinctly heard in the furthest corners of the auditorium without appearing unduly amplified to those in the pit. The Paris daily papers gave the Gaumont talking pictures from four inches to three-quarters of a column the next morning and described the entertainment as a revolution in the cinematograph art.

CHARACTER STUDY OF IRVING CUMMINGS IN "THE WOMAN WHO KNEW"
Reliance release April 9th.

MAE BOTTI
New Leading Lady, Reliance Film Co.

EUSTACE HALE BALL

Eustace Hale Ball, general manager and part owner of the new Historical Film Company, of 1 Madison Avenue, and 4 Gerard Street, London, has had unique experience in moving picture work. He is a graduate of Harvard University and also of Cincinnati University, and for several years in New York after his graduation held the record for Marathon fiction writing, doing 60,000 words weekly under contract with Frank Tousey, the publisher, and other syndicates. Then he wrote the Nick Carter thrillers for Street & Smith not neglecting an occasional story in the current magazines along more serious lines. Mr. Ball founded and edited the little magazine "Broadway Buzz," and became successful as a dramatic critic. From this he entered the field of Cinematography, starting with the Eclair Company, as scenario editor and special writer. He has directed for Solax, Majestic, Reliance and other film companies, specializing in the production of his own plays. He attained much public attention by his productions of mid-air thrillers with Rodman Law, the sky-trouper, and is the first cinematographic director to have managed and produced an entire film-play in the breezy, "Saved by Airship," in which Mr. Ball and his aviator, Harry Bingham Brown, did some aerial duets in a biplane which caused three camera men to lose their jobs from stage fright. He is Librarian of the Screen Club, and a member of the Harvard Friars, Southern, and other well-known clubs. The Historical Film Company will soon begin releasing for the "open market" special productions along educational and historical lines, under the auspices of the great universities and the Federal government, in new lines which it is believed will surprise the "old guarders." American historical plays, with all-star casts, will be specialized upon. English scenery and history will be utilized by the London branch of the company, for American sale. A number of Wall street capitalists are backing the new organization, as well as two men high up in filmdom finances.

For Those Who Worry O'er Plots and Plays

"Human Interest Stuff"

"HUMAN interest stuff" is newspaper parlance for heart interest. Heart interest is that which arouses emotion and appeals to the heart, and not invariably to the head. When the editors inform you that they like "gripping heart interest" they mean they like that kind of script that "goes over with an appeal." If you want to be a good script writer you must have the knack of writing "human interest stuff." It is not the story so much as the angle you put to the story that causes human heart interest. A shabby little man died in a cheap hotel in Cleveland the other day. Not so much here. But a writer on the Cleveland Leader had the "human interest touch." Here is the lead as he wrote it:

"There was no one to rub the fevered temples of the little gray-haired man and the gray-haired man was dying. Neither was there anyone to arrange the curtains—had there been curtains—and there was no one to fix the shade so it would keep out the strong morning light which had just begun to stream through the none too clean windows.

"And so the little gray-haired man just died, without a fuss. At least, if there was a fuss, the Palisades didn't know of it, and the strong morning light continued to penetrate into the little bare room.

"In the course of time the window shade was adjusted to keep out the light, and the fever had left the temples of the little gray-haired man, and the Haymarket had lost another of its claims to fame, for the little gray-haired man was the Palisades man of mystery. Besides, there was another name to be checked off the hotel register; or, perhaps, it could be left on—the name didn't mean anything—and there would always be plenty of Joe Smiths."

Let you and I write a story with the "human interest touch." Blanche Douglass, aged 13, took care of the children after her mother died. She sacrificed her life to save one of them at a railroad crossing. Not so much here. But let us get in the human interest touch. Here is the way we develop the story of Blanche Douglass:

"Take care of my babies," whispered Blanche Douglass, aged 13, when she was carried, dying, into a hotel at Quincy, Thursday, after being struck by a locomotive.

"The babies will be cared for, never fear," replied a physician encouragingly. Strong men wept.

Satisfied, the "little mother," as she is known in Quincy, sank into unconsciousness, from which, physicians assert, she will never be aroused. They say she has sacrificed her life to save one of her babies.

Since Mrs. Elmer Douglass died, three years ago, Blanche, the eldest daughter, has tenderly cared for the motherless brood of six younger children. Every morning she has arisen, washed and dressed the younger children, prepared breakfast, and got her brother, Arthur, aged 6, ready for school. She promised her mother on her deathbed that she would look after the little ones, and she has never faltered.

Thursday afternoon Blanche and her little brother Arthur approached the Big Four street crossing at Quincy, en route to school. Blanche crossed in the face of an approaching freight train, east bound. She turned and perceived her brother, standing in the center of the track, helpless from fright. Despite warning shouted by horrified spectators the little girl rushed to save her brother. As she pushed him safely from the track she was struck by the train and hurled 20 feet. Crushed and bleeding she was carried to shelter. Knowing that she had saved him, the next thought of the little mother was for her babies and when assured that they would be cared for she became unconscious.

So it is with script writing. It is the developing of the human interest touch in your stories so they will "go over" that draws the checks from editorial departments. Have you the human interest—the dramatic touch? No? Well, you should get it to succeed.

Will Make a Good One

Ralph Stoddard, author and editor of the Cleveland Leader Moving Picture Page, has been asked for the book rights to his history of the moving pictures now running serially in the Leader. It will make an authoritative and interesting addition to any motion picture library.

Well Deserved Honor

No better selection than A. W. Thomas could have been made to head the Photoplay Clearing House recently inaugurated under the direction of the Motion Picture Story Magazine.

An Optimistic Report

A. Van Buren Powell, president of the Order of Optimists, surely lives up to his responsible position when writing about Epes W. Sargent's dinner recently served. He writes: "The dinner was a success. Add to the appetizing provender, perfectly served, the wit of writers, the intellect of editors, the sagacious sayings of directors and the sparkle and vivacity of the feminine members of the gathering, and you have a combination impossible to be bettered. Editors of note spoke words of cheer and encouragement. Producers of high standing told us how far from antagonistic are their feelings toward the scribe—Mr. Herbert Brennon of the Imp went so far as to say they could not get along without 'outside writers,' and Mr. Sargent was the presiding genius. The dinner surely reflects credit upon the sponsor."

And Mr. Powell is no more enthusiastic than the others who were fortunate enough to be there.

Thanks Miss West

A St. Louis writer thanks Miss West for a sample picture play published by the News. She says she has derived great benefit from our text-book and was enabled to sell three scripts after perusing it. The lady wants this published and we do so.

Moved to St. Louis

A correspondent "K. H." received word from Cleveland that her three months' subscriptions to a purported "Scenario Monthly" was not filled because "publication offices had been moved to St. Louis." She wrote to St. Louis and is inclined to believe the offices are still moving. Ask Uncle Sam about it.

An Address Wanted

The address of "The Photoplay Author" is Holyoke, Mass. T. E. Letendre is the editor.

A Line from Mr. Schulberg

Mr. B. P. Schulberg has helped to make The Famous Players Film Company famous. Before that he was editor for Rex and for Imp, and wrote those heart touching rejection slips that made you—well, we used to get 'em, too! The Famous Players are going to make a feature every other week, or possibly every week, a powerful two or three-reel drama, without a star, in conjunction with the bigger productions once every two months, with a star. This is going to set a new standard in feature production, and the Famous Players Company wishes scripts. The concern will pay the biggest prices on record to get the goods. The "correspondence school" scripts are not desired, and only the first-class stuff should be submitted to this concern. Here i sa good market for experienced and original writers.

Changing Titles

In answer to several readers we state that editors certainly have the right to change script titles and do change them. There are many reasons. The title may not be as original as the script, may be too long, or any one of a hundred other reasons. Try to make your titles appealing, comprehensive, and also possessing the necessary bounce. Nothing advertises a film better than a good title, and nothing detracts more from a film than a commonplace, meaningless title.

An Intimation to Melies

Will the Melies publicity man kindly send in the stories of Melies releases every week?

Here It Comes Again!

Yes, we single space each and every one of our picture scripts and double space magazine stories and special articles. We were quoted recently as double spacing scripts, but we do not. A small item in any event.

Many for MacNamara

There is a new staff man working for the Universal, and his name is Walter MacNamara. He is Irish, like ourself, and so he is to be congratulated. The point of it is, however, that MacNamara is a successful writer of legitimate drama who has turned his attention to script writing and is overturning all theories. Some of his comedies produced re-

cently; "The Would-be," "The Collaborators," "The Double Cross," "What Katy Did," "Almost a Hero," "Ole, the Hypnotist," "One of the Bravest," "The Honeymooners," the "Binks" series, "Billy's Uncle," "A Sprig o' Shamrock," etc. Dramatic: "King Danforth Retires," "The Regeneration of John Storm," "The Rise of Officer 174."

"Not Like Other Girls"

Here is one writer of successful fiction who is "not like other girls." She wasn't condescending in her attitude toward picture play writing, was pleased to glean a few ideas as to the profession, and realized that she must work hard to succeed in another line of literary work. We refer to Maibelle H. Justice, well known magazine writer, who promises to become just as well known as a script writer. You have all read her magazine stories, the latest started in the Cosmopolitan of current issue. She writes:

> It is only within the past three months that I have sought entree, but in that time I have found the work so fascinating that my literary work has suffered sadly. The enjoyment has been my discovery that I could write scenarios. The editors have been very encouraging, and I will work harder than ever in consequence. The producers have followed my scripts identically in most cases so far, and I am really trying very hard to introduce something new in each script, so that my thirteen plays so far accepted are entirely different from each other; after I see them all on the screen I will try and see where my forte lies. These embrace dramas, Western romances, historical, and two plays are to be two-reel features. At the studios, in the editorial rooms, etc., I have met such pleasant people, that it has been an incentive to attempt really earnest and good work. And like the small child, you know, starting out on conquest, I have about a hundred ideas I am eager to work out. It is not all fun; it is real hard work if one wishes to submit good work, and I shall never attempt any other kind. The Smart Set publishes a novel of mine in a near number and very shortly my short stories begin in the Cosmopolitan Magazine. But the scenario game is so novel and new to me, that not a short story has developed for weeks, for as fast as I sit down to my typewriter to write one, it turns out a moving picture play. You know how it goes.

Here is a successful writer of fiction who, turning to a new literary game, does not think "all editors incapable" to quote a recent correspondent. Her enthusiasm is contagious, and we deem such communications helpful to others not so talented, perhaps, as Miss Justice. We hope she will write in early and often.

Pertinent Pointers

A great many underestimate the requirements for successful script writing.

Conceive your main idea and then proceed to build your plot around it.

The element of suspense is never lacking in a good picture play. Cultivate this element.

Do not write descriptive history; write short sentences. The ability to put a good sentence together is no small art.

Your stories should be seasonable. Love stories are always most popular.

Avoid the triangle. The two men and the woman or the two women and the man are rarely novelly situated.

There is a great demand for new material and it creates a wide field for the writer of talent.

Remember, genius is the capacity for hard work and for taking pains.

Nothing in It

We read an argument the other day in which it was stated that the newspaper reporter who "gets into the rut by writing of common events" has a "wearied style" that is inapplicable to script writing. This listens well, and may be applicable to the "journalists" of ten or fifteen years ago. Nine out of ten newspaper reporters have little opportunity to develop any "wearied style" of their own nowadays. The day men generally 'phone in their stuff and the night men are under the tender mercies of a copy reader. The good newspaper of to-day is the sheet that has the "punch." No one with a "wearied style" is permitted to loaf around any newspaper office of any consequence. We believe with C. B. Hoadley, that newspapermen are unusually successful in picture play writing. Many of the successful script editors and authors got their first "bumps" in the newspaper world. The same rule is applicable to fiction writers of prominence. Among many literary stars who graduated from the newspaper profession can be named: Kipling, Chester, Whitlock, the late O. Henry and David Graham Phillips, Opie Read, Augustus Thomas, the playwright; Eugene Wood, Finley Peter Dunne, Vance, W. D. Howells, the late Mark Twain, in fact nearly every topnotcher past and present, including Charles Dickens, who was first a court reporter before he became a novelist.

These men and others may have "wearied styles" but we do not think so. These men graduated from a hard school. They had to write—write when they "felt bad," write when they "felt good," write any old time or place, and in any environment. Hence they learned the value of ready thought and the tools of their trade. And another thing: Nine out of ten city editors will tell you that they would rather break in the reporter fresh from the country newspaper who has had assignments ranging from the courthouse to the First Methodist Church, than any number of "graduates" from "schools of journalism," or "highbrows" with sheepskins and secret contempt for the profession in which they wish to start.

We've Taken It Up

To the good California lady who paid $30 for a "course" and got five lessons only, we want to say that we have asked the post-office department to investigate the "professor" and his whereabouts.

"Stick to the Ship"

Nashville, Tenn., writes that although he has ability and a newspaper "job," he has failed to sell a script. He subscribed to two different "courses of lessons" and tried hard for a year. Keep on trying for another year and forget the "schools." Don't give up the ship and your ship may come in sooner than you anticipate.

"Lacks Available Environment"

A Cincinnati script writer got a rejection slip checked as above. He is in a quandary because he asserts that a scene required a pool room. The less pool rooms the better, and perhaps the concern named by the Cincinnati man has finally reached that conclusion and so checked the rejection.

WM. LORD WRIGHT

SCENARIO EXPERTS

I have to caution my numerous readers against sending two, three and five dollars to so-called scenario experts, who are writers of scenarios and short of ideas. I have recently received many complaints from readers who have sent money and scenarios for criticism, and no acknowledgment has been made, nor has the script been returned. Some writers say they have seen their story produced in several films recently released—a rank steal—and a very contemptible one.

I will publish the letters giving the names of films and the directors and editors to whom the scripts have been sent in a near issue.

A. H. S.

THE LURE OF THE LORELEI
Gaumont release March 25th.

HIS DAY OF FREEDOM

By VIRGINIA WEST

(Adapted from Reliance Release)

THE one clerk came into the one shoe store at Freeport-by-the-Sea and prepared to begin his day's work.

"There's a big box of shoes come in from the prison this morning," announced the proprietor, "I have to go out for a while. You had better empty the box as soon as you can."

Whistling as he moved about, the clerk gathered together his few necessary tools and went into the back room, where the new box was. Deftly he worked, as one used to the job. The nails were drawn and the broad boards laid aside. The clerk was about to remove the heavy paper lying just beneath the lid, when suddenly the paper rose straight up in the air and the clerk received a blow on the head that knocked him unconscious to the floor.

A man sprang from the box and stood looking round him as he stretched himself. His eyes stopped when they came upon a long coat and a hat hanging upon a nail. They were apparently just what he was looking for. Quickly covering his striped prison clothes with the coat, and pulling the hat down well over his head, he walked through the store and out onto the street.

The convict's stomach was knocking softly, but insistently against his backbone. His greatest desire was to satisfy this demand. The question was, how could he do it? He had no pockets of his own so he felt hopefully in those of the overcoat he was wearing. They were painfully empty.

The man walked leisurely along the street looking for a promising place to secure some food without money or some money with which to buy it.

Some distance down the street was situated a cottage with a store in one corner of the front. It happened to be the corner nearest the hungry man. On that side of the cottage ran a hedge about three feet from the wall and nearly as high as a man.

The hungry one thought this looked promising At least it was a good place to make one's plans undisturbed. So into the midst of the hedge he crept.

Now, in this cottage lived one Jones, fisherman by trade and keeper of a general store. With him lived his daughter Bettie. She was young, attractive and much sought after by the young men of the village. She was also a good business woman and attended to the store almost entirely beside her household duties.

On this particular day Bettie was busying herself merrily about the store and the kitchen behind it.

The man in the hedge heard tuneful melodies hovering between the store and the kitchen and smelled delicious odors issuing from the latter.

When he was about to move along the hedge a little closer to the odors, Jones came into the store.

"Bettie!" he called.

The girl came into the store.

"I've just made a good sale. Put this away."

The girl took a roll of bills from her father and he immediately left the store. She counted the money, came to a shelf beside the side window and put the roll into a tin box setting there. Then she quickly turned and ran out onto the front porch to meet young Paul Kimble, whom Bettie heard approaching. From her manner of meeting him one should be justified in believing that their relationship was something more than friendship.

The man in the hedge saw all this. He also saw that a wonderful apportunity had come to him. He realized that the money was within four feet of him and the food more nearly forty feet—and boiling upon the stove. Thinking that money in the pocket is worth more than food in somebody else's kitchen, he quickly and deftly reached through the open window and secured the tin box with its contents.

No sooner was the box in his pocket than the thought struck him: "Why shouldn't I have the money and the food, too?" Straightway he went to Bettie's kitchen and softly approached the stove.

No sooner had the lid of a tempting pot been lifted than the man heard Bettie say, "You must mind the shop, Paul, while I clean the kitchen. It needs it badly."

The man turned to escape, but he saw that he would be caught if he attempted to reach the door. The huge wood-box stood open near the stove and was almost empty. In a moment he was in it and the lid closed.

When Bettie came into the kitchen she saw at a glance that her fire needed replenishing, so she went straight to the wood-box. As she laid her hand on the lid she heard voices in the store. With her head turned in that direction she mechanically raised the heavy oak lid as high as it would go. She stood for a moment listening to the voices, now growing very angry. A blow was struck; Bettie let go the lid and ran into the store.

When Bettie left the store a short time before, Felix Hill had entered the front door. Seeing Paul behind the counter he smiled sneeringly and said, "Working for a woman, are you?"

Paul did not answer.

"She can wind you round her little finger all right."

"Well, I guess you'd like to be wound," answered Paul.

"You lie!" flashed Felix, and struck at Paul.

Then a struggle and incoherent words and then blows.

When Bettie reached the store the fight was in full swing with Paul winning. She grabbed him by the arm and dragged him from Felix. Then she pushed them both out through the doorway, saying angrily: "I am ashamed of you both."

Calming her anger as best she could, the girl returned to the kitchen to see to her neglected fire. When she raised the lid of the wood-box great was her astonishment upon seeing the convict, just recovering from the dazed condition he had been put into when Bettie dropped the heavy lid upon his head.

If Bettie had not been so angry with the two men she had just ejected from the store she probably would have been frightened by this other man, but as it was she was only startled.

"What are you doing there? Who are you?" she exclaimed.

The man began to climb from the box. Bettie saw that he seemed unsteady and assisted him. In doing so she pulled aside his coat and revealed the striped clothes of the prison.

"You're an escaped convict!" cried the girl.

"Yes, I am, lady," he acknowledged, "and I'm awful hungry. You ought to give me some food for nearly killin' me just now."

Then he told Bettie how he had stuck his head up out of the box when she lifted the lid, hoping that he would frighten her so she would run away and he could escape; how she had dropped the lid suddenly on top of his head and stunned him.

Betty felt very sorry that she had hurt the man and straightway gave him some fish and potatoes.

When he had nearly finished he suddenly stopped, "What's that?" he asked in a half whisper.

Bettie looked out

"It's a big crowd," she answered, "they are coming this way."

"Oh, hide me, please hide me!" pleaded the man. And Bettie, not bothering about the right or wrong of it, only following her impulse, put him in a dark closet hidden from view.

"We're lookin' for a convict, Miss Bettie. You ain't seen one around, I reckon," said the leader of the mob.

"I haven't been outside this morning," answered Bettie calmly. "I've just been from the kitchen to the store. You can take a look round if you want to"

The men went around to the back of the house and looked through the outhouses, then they went on their way.

Bettie ran quickly to the closet door and opened it. "Put on that old suit hanging there," she commanded. "and then go as fast as you can."

When the man had gone Bettie vigorously attacked the kitchen. Things were happening so fast that her mind was in a whirl.

"Bettie!"

The girl went to answer her father's call.

What do you mean." he demanded, "by leaving a fellow to care for this store who has no more decency than to fight here?"

"Father, I don't think it was altogether his fault, I think——"

"No matter what you think, girl, I guess I know about how it was."

As he spoke he went to the little shelf by the window. "Where's the tin box," he asked.

"Why—why—isn't it there?" asked Bettie helplessly.

"No!" thundered the father.

Felix, who had come in behind Jones, looked from him to Bettie quickly. Then he said: "I saw Paul put a tin box in his pocket."

Jones whirled upon Bettie. "So that's the kind of customer he is, is it. We'll get him, all right."

Before Bettie could find her voice to speak in Paul's defence her father and Felix were gone. For several minutes she stood trying to see the best thing to do, but feeling helpless to prove Paul's innocence. She knew in her heart that he was not guilty of such a thing, and yet she could not prove it. At least she must let him know that she believed him innocent.

Away she flew over the ground as fast as she could go.

There was a crowd around the constable's office when Bettie arrived and the constable was just leading Paul away.

"Oh!" she cried, and then gazed after them in dumb despair.

"Hold on!" cried a man in the crowd. Everybody turned and the constable and his prisoner stopped.

"Who dares to tell me to hold on?" asked the officer.

"I do, and I'll tell you why," continued the man. "Let that fellow go. Here's the old man's tin box. I took it myself before that fellow come into the store. You all wonder who I am, do you? Well these'll tell you."

He pulled off his coat and revealed his stripes.

"The convict!"

"Yes, but you needn't get so excited. I could 'ave run away if I'd wanted to. It's not my conscience but that little girl that's troublin' me. She was good to me and I couldn't bear to see her look like she did just now. And you, you good-for-nothin', lyin' sneak," he said turning to Felix. "I may be a hardened criminal, but I'm not as bad as you."

Felix turned and left the crowd with his head hanging.

"I suppose you're tickled to get me again," the man went on, "but there's one thing you can't do. You can't take away my one day of freedom no matter what you do with me."

OPENING OF LOEW'S BROADWAY

The opening of Loew's Broadway Theatre this week with motion pictures, proved most successful. First run Association pictures are being exhibited there, with an orchestral accompaniment of music arranged and directed by Ernst Luz, of the Moving Picture News.

Although the Loew theatres are playing an important part in the picture game throughout the country, it is interesting to note as a landmark in the history of the motion picture, that a New York theatre of the significance of the Broadway should lend itself even temporarily to the exhibition of motion pictures.

The summer season will, no doubt, find large and intelligent crowds of people regaling themselves in the comforting silence (save for the sweet strains of the orchestra, to be sure) and interesting entertainment of Loew's Broadway.

A moving picture man in Chicago estimates that the American people spend $500,000 a day on moving picture shows, and that 5,000,000 persons a day go to see them, and each person stays an hour on the average.

THE EYE OF A GOD

(Warner's Features. Three reels)

The film in question is one round of interesting action from start to finish. It might be classed as a refined melodrama, for ti is thrilling without being blood-curdling, and intensely interesting and refined in action and interpretation.

This film was produced by the Pyramid Film Company, the interiors of which have been staged at the Crystal studio. Miss Mabel Weeks has made an exceedingly clever effort which is apparently effortless in the characterization of Eleanor Brockway, the leading female role of the play.

The story of the film is as follows: William Brockway, a highly respected merchant, is discovered to be an expert forger, and is at last caught red-handed and sentenced to a term in prison, where he dies before his sentence term is ended. Meantime, while he is still alive, his daughter falls in love with and marries a young man by the name of Frank Hammond. The sorrow and mortification of Eleanor at learning that her father is a criminal causes her to conceal the fact from her husband. The time comes, however, as it surely must in any case of the kind, when not alone did the truth burst forth, but the reputation and happiness of Eleanor came near to ruin through the misunderstanding and wrong impressions which deceit resulted in.

A cellmate of her father's, escaping from prison in the coffin prepared for the body of her father, preys upon her for money, threatening to disclose to her husband the awful truth which she has striven to conceal, until one day he, by his threats, forces her to take from its place in the safe a beautiful necklace given her by her husband, and which contained a wonderful brown diamond taken from the forehead of an image of Buddha, and give it to him. He escapes with the necklace. A detective who is employed on the case, finds the finger prints of Eleanor on the jewel box Mary Lane, the maid of Eleanor, and whom Eleanor and her father have rescued from a suicidal death, in her love and gratitude, and to save her mistress from disgrace, gives herself up as the thief. In the meantime, however, the detective, which role has been cleverly played by Chester Barnett, finds the real thief in a rathskeller trying to sell the necklace A thrilling chase ensues, resulting in the capture of the thief and incidentally the betrothal of Detective Byrnes and Mary.

Some tremendously thrilling scenes occur in the course of the three reels of the filmed story, including a realistic dash over a cliff, and an automobile wreck.

THE EVENT YOU HAVE BEEN WAITING FOR

The Screen Club ball will be held on Saturday evening, April 19, at Terrace Garden, Lexington avenue and Fifty-eighth street. All the stars of moving pictures will be there. Tickets may be obtained at the club rooms or from members.

THE NEW FILM ACTOR
Great Northern release March 22nd.

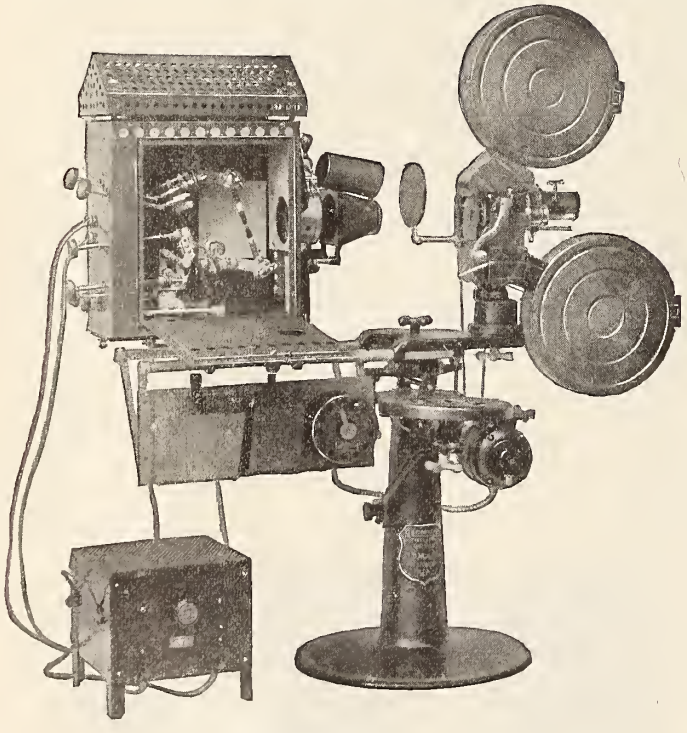
THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

We are introducing herewith a cut of the latest product of the Enterprise Optical Manufacturing Company, the 1913 Model Motor Driven Chicago Approved Motiograph machine which, while in general appearance is similar to the Motiograph of previous years, takes a great step forward in improvements, and is one of the most compact, durable and attractive-looking machines now on the market.

The Motiograph Company has also had approved for use a fully enclosed type of rewind (as illustrated) mounted on metal-covered board, with self-closing magazine doors and high-speed release gear crank handle.

We are advised that, in line with the usual wideawake policy of the Enterprise Optical Manufacturing Company, they are instituting a service department, a move considered by many very radical, yet one sure to bring the results looked for, which has been tried and proven in the automobile industry, with the typewriter makers, sewing machine companies and others who cater to a widely scattered and miscellaneous class of users.

This service department, which the makers of the Motiograph propose to install is, in a few words, the putting out of a force of competent inspectors and demonstrators, who will combine the work of demonstrating the latest model Motiograph motor driven machine, with the inspection of all models of the Motiograph machine now in use. We mean by this, inspecting in the booth of the owner of a machine, and as soon as a force of competent men are secured, trained in the factory and equipped for the

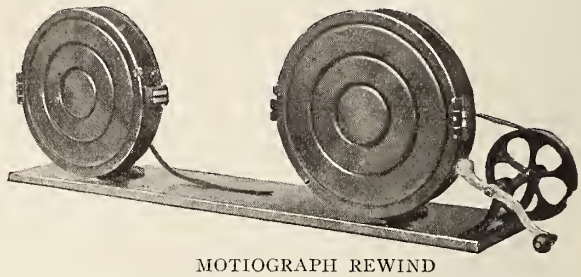


1913 MODEL MOTIOGRAPH MACHINE
Motor Driven.

road, you may expect a visit at almost any time from one of the Motiograph representatives, each of whom will bear a letter of introduction, and will, in every instance, use his best endeavors to adjust the Motiograph machines free of any cost to the owner.

It might be well to mention, at this time, that the following young men—demonstrating salesmen—are attached to the force of the Motiograph Company:

Mr. Fred A. Clark, of Boston, who has been with the company for the past two or three years, and is now in charge of the New York office, as Eastern manager. Mr. Bernard M. Corbett, also from Boston, a member of the Elks and formerly a demonstrating salesman with the Thomas A. Edison Company, Inc. Mr. Lewis E. Neukom, for many years one of the most competent operators in Chicago, and who has been in the employ of the Motiograph Company as Chicago inspector for the past three years. Mr. John A. Kloman, another Chicago man, who has had many years of experience, in some of the best



MOTIOGRAPH REWIND

theatres in Chicago, and who has been attached to the staff of the Motiograph Company's inspectors for a year or more. Mr. John McAuley, another Chicago boy, who is an expert mechanic, and has had many years of experience in the operating room, and who has been in the service of the Motiograph Company for several months, and who is now attached to the Eastern office. Mr. Sidney B. Blakely, another Chicago boy, who recently left his position as chief operator of the Kedzie Amusement Company to become a traveling inspector and demonstrator for the Motiograph Company, and who in the year 1910 was employed by the European agents of the Nicholas Power Company to look after the demonstration in England of the Powers Cameragraph. Mr. William D. Burroughs, a New York operator of several years' experience, and from a point of age, the dean of the Motiograph men, who is now attached to the Pacific Coast office of the Motiograph Company, and who has been doing some excellent work along the Pacific slope.

The manager of the Motiograph Company, Mr. L. A. Woodward, is very enthusiastic over this new service department, and says that with a tryout of six months in Chicago, there were over 100 theatres called upon and adjustments made in the booth, that he is well satisfied with the results obtained so far, and hopes within the near future to have from 12 to 25 men constantly on the move, making all towns where there is more than one theatre.

Mr. Woodward himself has some reputation as a traveler, and in the year just past, called personally on about 97 per cent of the film exchange managers and supply houses throughout the United States.

In the absence of the manager, on his many short and fast trips, the business of the company is looked after by his assistant, Mr. W. F. Herzberg, an electrical engineer of wide experience, who for seven years was connected with the Illinois Tunnel Company.

The president of the company, Mr. A. C. Roebuck, while not able to devote a great deal of his attention to the business, spends a considerable portion of his time at the factory, is very enthusiastic over the success of the 1913 model and is laying plans for further improvements. His success in the introduction of useful improvements on motion picture machines is already so well-known that it is not necessary, at this time, to further dwell on what you may expect from this wideawake company.

Abonnement 1 fr. pour le monde entier

CINEMA-REVUE

Journal indépendant d'Informations
Supplement mensuel à "Cinema"
Annuaire de la projection fixe et animée
Numéro spécimen sur demande
Bureau 118, rue d'Assas Paris

JUST GOSSIP

By The Mahoney

Mahoney Herb Brenon is unquestionably a great general. He never orders his men anywhere, or to take any chances, he is not willing to assume.

In a recent Imp production it became necessary for an actor to leap from the deck of a liner into the bay.

The man selected for the part balked at the crucial moment, and all arguments, reasoning and inducements proved futile until Herb's patience exhausted, he exclaimed with that spirit of polite aggressiveness for which he is noted:

"Ah! get out of those togs and give 'em to me! I'll do it myself."

And he did. Brave boy, Herby.

Mahoney Schenck, until recently associated with the World's Best Film Company, now located at Tampa, Fla., tells an interesting story of the recent thrilling experience of Capt. Jack Bonavita, who is making an effort to inject some throbs into the Universal output.

There was a situation in the Wizard of the Jungle, where Bonavita, portraying the part of a spiritless, nerve-racked man, is seized by an enraged lion and carried away in its mouth.

Brutus, a forest-bred animal, the one selected, had always been tractable and under the captain's complete subjection in the arena, but the change from the dauntless trainer to the fear-stricken character he was portraying, evidently confused the brute, for he came through the improvised jungle (a dense tangle of weeds and underbrush) with glaring eyes and wide-open mouth, snorting and growling.

The Captain, with an assumption of fear, retreated, still issuing his commands, which the magnificent brute failed to comprehend, for with a bound he landed fairly on top of the fearless Captain and bore him to the ground.

His jaws locked; and when driven off through the combined efforts of the assistants, armed with revolvers and ammonia-saturated sponges, a large area of the leather suit worn by the Captain under his costume, and considerable flesh from his side was missing.

"A month at least in the hospital for yours," said the doctors, but Jack's back on the job again.

A well-known Mahoney started out last week in quest of P. A. Powers. Rumor reported him at the Hotel Marie Antoinette, to which place the "Mahone" went in search of him, but met with disappointment.

Next his steps were directed to the Mecca building, where they denied all knowledge of any such "person."

"Exchange Alley" was next explored, still no trace of the "Peck's Bad Boy" of Cinematography.

Several other haunts of the redoubtable P. A. were visited, but without success, until 133 West Forty-third street was named as the one best bet, and thither the well-known "Mahone" directed his steps.

As he entered the building he encountered the general manager of—(the elevator).

"Is Mr. P. A. Powers located in this building?" he inquired.

"No, sah," answered the descendant of Ham.

"Why, I understood, from extensive advertisements, that he had a suite here."

"Must be some mistake, sah."

The well-known "Mahone" thanked the G. M. of the E., moved toward the door, when his egress was interrupted.

"Wait a minit, boss! Who did you say?"

"Why, P. A. Powers, the moving picture magnate!"

"Oh, yes! Yes! Now I understan'; dey is a man comin' in by de name of "Pat" Powers; guess mebbe dat's him!"

And the "Mahone" departed, wondering if dignity really means anything.

Mahoney Lee Beggs is talked of as one of the budding additions to the ranks of the manufacturing magnates.

Inspired by the enormous sales enjoyed by his productions while with the Solax and Imp Companies, and the glowing prospects of an open market, Lee signifies a willingness to part with some of the accumulated bankroll, which he proudly exhibits from inside his vest pocket, to the envious and longing gaze of the Mahoneys who gather in Exchange Alley.

"You've played in 'Crockett,' Lee, remember Davy's sage advice and counsel:

"'Be sure you're right! Then go ahead!'"

Mahoney Charley De Forrest has some screamingly funny ideas for comedy subjects, but is most unwise in these times of "pilferers" and "pilferings" to exploit them so boldly.

If the stories "screen" as funny as they "tell," they'll be a howl, but—unfortunately a "theme" of any description in the motion picture game is never really "told" until it is "screened."

THE AMERICAN'S

Property at Santa Barbara is beginning to assume shape with the erection of the first big building of the new studio. This is the administration building and is surmounted by two giant mission towers. Over 8,000 cubic yards of earth were removed in the actual leveling of the property, a figure that will give some conception of the size of the new venture.

The Glendive Amusement Company, with capital stock of $50,000, was incorporated in Albany to deal in moving picture films. The directors are Messrs. Marcus Loew, Nicholas M. Schenck and David Bernstein.

No, Lillian Walker is not Harry Mayo's daughter. Mrs. Mayo and Miss Walker are great pals. Mrs. Mayo always accompanies them whenever they play.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

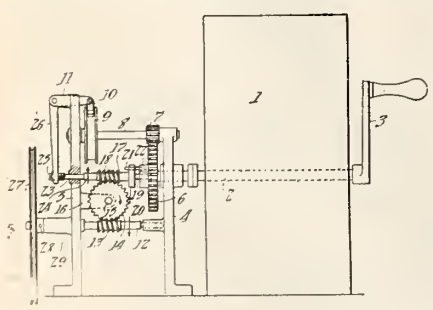
In view of the unreasonable criticism of, and attempts to tamper with, our Patent Laws, which are the best and most liberal in the world, we desire to call attention to what Daniel Webster had to say about them as long ago as 1852.

"The Constitution does not attempt to give an inventor a right to his inventions, or to an author a right to his literary productions. No such thing. But the Constitution recognizes an original, pre-existing, inherent right of property in the invention, and authorizes Congress to secure to inventors the enjoyment of that right. But the right existed before the Constitution and above the Constitution, and is, as a natural right, more clear than that which a man can assert in almost any other kind of property. What a man earns by thought, study and care, is as much his own as what he obtains by his hands. Invention, as a right of property, stands higher than inheritance or devise, because it is personal earning. It is more like acquisitions by the original right of nature. In all these there is an effort of mind as well as muscular strength. Upon acknowledged principles, rights acquired by invention stand on plainer principles of natural law than most other rights of property.

"The right of an inventor to his invention is no monopoly. A monopoly, as it was understood in the ancient law, was a grant of the right to buy, sell, or carry on some particular trade, conferred on one of the king's subjects to the exclusion of all the rest. Such a monopoly is unjust. But a man's right to his own invention is a very different matter. It is no more a monopoly for him to possess that than to possess his own homestead."

An issue of 794 patents for the week ending the 18th inst. is an indication of general prosperity. Of these 708 were issued to residents of the United States, New York leading with 107. Germany leads the foreigners with 35 to her credit. One hundred and four trade-marks, etc., were registered in the same period.

The object of Patent No. 1,054,203, issued to Daniel Higman, of New York City, is to provide means by which a phonographic and moving picture apparatus can readily be operated in synchronism, each apparatus being driven by its own independent operating means. The phonograph is operated at an approximately constant speed, while the moving picture apparatus is regulated into synchronism with the phonograph by automatic means which break or retard the movement of the moving picture apparatus when the latter exceeds the speed proper for the production of pictures in combination with the reproduction of their appropriate sounds, the force of the retarding means being removed or decreased when the speed of the moving picture apparatus is less than that at which the same should properly be run in connection with the phonographic apparatus to allow the motive means of the moving picture apparatus to increase the speed of the same and bring it into synchronism with the phonograph.



The accompanying illustration represents a front elevation of the synchronizing means shown in connection with a hand-operated moving picture apparatus 1, operated by a crank 3. An extension of the shaft is supported in frame members 4 and 5, and carries a spur gear 6 which meshes with pinion 7 on shaft 8, which also carries friction brake wheel 9, adapted to co-act with which is break shoe 10 pivotally supported from bell crank 11. Also mounted between uprights 4 and 5 is worm shaft 12 carrying worm 13 which is in mesh with worm wheel 14 mounted to rotate at 15 on arm 16 of frame member 5. Worm shaft 17 carrying worm 18 is mounted parallel to shaft 12. Work shaft 12 is rigidly mounted between uprights 4 and 5, whereas worm shaft 17 is so mounted as to allow a certain amount of longitudinal movement. Worm shaft 17 carries a reduced portion 19 at one end thereof, which has a sliding bearing in the end of the crank shaft 2. On worm shaft 17 adjacent this reduced portion 19 is a collar 20 which carries a pin 21 which is inserted in a hole in boss 22 on gear 6, connection thus being furnished through boss 22 and pin 21 whereby worm shaft 17 may be driven from crank shaft 2, while at the same time, worm shaft 17 may slide axially, pin 21 being free to move backward and forward in its hole in boss 22. Worm shaft 17 is also provided with a reduced portion 23 which has sliding bearing in upright 5 through which upright it may slide a distance determined by shoulder 24 on shaft 17 on the inner side of upright 5. Screw 25 is adjusted in a threaded opening in the end of arm 26 of bell crank 11, which is so mounted that the end of screw 25 abuts against the end of shaft 17. Connection is thus provided by which the longitudinal movement of worm shaft 17 in one direction applies brake 10 to wheel 9 and in the other direction, allows the same to release Belt wheel 27 is mounted on the end of worm shaft 12 and held by set screw 28, arm 29 of upright 5 serving as support for the overhanging end of shaft 12 and the belt wheel 27. A driving belt runs over wheel 27 and drives the same from a similar wheel on the rotating shaft of the phonograph.

When the phonographic and moving picture apparatus rotate in perfect synchronism worm 14 will turn ldiy. If the speed of shaft 2 is increased, worm 17 will rotate more rapidly than wheel 14, with the result that the brake 10 is applied, retarding the rotation of the crank shaft 2. If the speed of rotation of the picture apparatus is less than that of the phonograph the resistance of the brake is removed or lessened, whereupon the shaft 2 speeds up.

VIDENTLY a pretty small controversy. Shorter vs. Lesser, 98 Miss. 709.

The Court of Appeals of the District of Columbia, in re. Western Electric Company, held that the word "Inter-phone" was properly refused registration as a trade-mark for telephone switching apparatus, since it is descriptive of the character of the goods upon which it is used, and therefore comes within the prohibition of the Trade-Mark Act.

A camera that may be aimed at an object in much the same fashion that one aims a pistol or rifle is the ambition of John N. Johnson as set forth in his Patent No. 1,053,400. The inventor hails from Albuquerque, New Mexico, where quick aim is a desideratum if not a necessity.

Of the accompanying views, Figure 1 is a side elevation, and Figure 2, a front elevation of the camera 1. 2 indicates the shutter-actuating mechanism, connected by

tube 3 with bulb 4 in casing 5, forming part of the camera support 6, comprising a crossbar 7 provided with sights 8 and 9. The camera is suspended by a goose-neck bracket 12 on a stud 11 seated in tube 10. A-A represents the axis of the camera. The bulb casing 5 constitutes a handle. When the sights 8 and 9, and the object are in alignment the camera axis will normally pass through the object immediately below the line of sight, so that

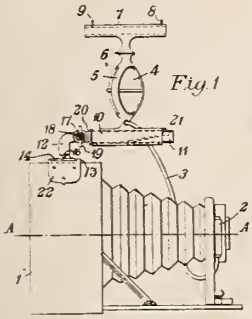


Fig. 1

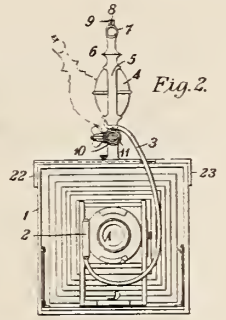


Fig. 2.

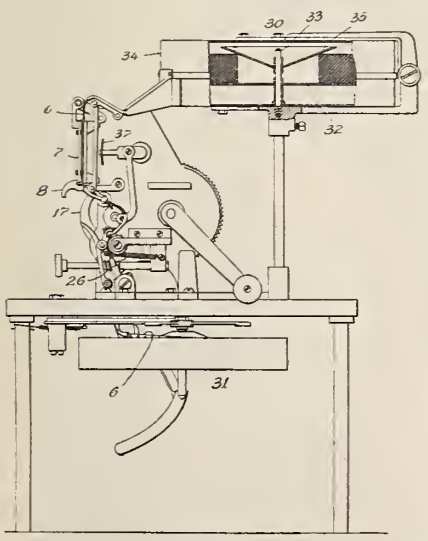
by merely sighting at an object it is made the centre, substantially, of the picture to be taken. This obviates the necessity for the ordinary finder. The same hand which sustains the camera, and sights it, may be used to snap the picture. Even though the handle 5 be held other than perpendicular, as shown in dotted lines in Figure 2, the camera will, under the influence of gravity, swing plumb, thus invariably bringing the sides of the picture which are parallel to the top and bottom of the camera, truly horizontal. For carrying, the sight bar 7 may be used as a handle.

(Ad in the Leavenworth Times.)

"Very latest pictures Every convenience for ladies and children Perfect ventilation. *We have taken our singer off by general request of the public.*"

Evidently the people of Leavenworth have the courage of their convictions—and at least one manager knows which side his bread is buttered on.

In the type of motion picture apparatus wherein the film is intermittently advanced by rolls which are given a reciprocatory motion, the requisite speed results in momentum which causes the sudden reversals of motion to "pound," making an objectionable amount of noise, wear, etc. George W. Bingham, of Brooklyn, N. Y., in Patent 1,052,209, seeks to remedy this by advancing the film by means of a tubular member which is given an oscillatory movement so as to intermittently advance the film past the point of exposure — said tubular being pivotally supported and actuated by a cam or similar mechanical expedient. Upper and lower guides may be used, oscillating in unison with said tubular exposure member; and a take-up device, such as a sprocket, may be used to take up the film as it is advanced.



The accompanying cut shows a side elevation of the machine, 6 indicating the film, and 7 the exposure tube. 8 is a latch to the door of the tube. 17 is the cam. 30 is the film-supporting means embodying the disc 32 counted on spindle 33 within the casing 34, 35 being a film-centralizing device. 37 is an oscillatory shutter. There are several sheets of drawings in the patent, the specification of which is minute in detail, and involves some 28 claims to the specific structure, which is adapted for use either as a projector or as a "taker." 31 is the film receiver.

A decision of special interest at the present time, in view of recent prior decisions and the pending of the Oldfield bill in Congress aiming to "denaturize" the patent law and practice, is that of the Supreme Court of the United States, rendered January 20, 1913, in the "Creamery Package" case, in which Justice McKenna delivered the opinion of the court, to the effect that "the owner of a patent has exclusive rights, rights of making, using and selling. He may keep them or transfer them to another, keep some of them and transfer others. This is elementary; and keeping it in mind there is no trouble in estimating the character of such rights or their transfer. Of course, patents and patent rights cannot be made a cover for a violation of the law. But patents are not so used when the rights conferred upon them by law are only exercised. Patents would be of little value if infringers of them could not be notified of the consequences of infringement or proceeded against in the courts." The evidence in this case was held to be insufficient to establish a combination or conspiracy in restraint of interstate trade or commerce between two dependents, each of whom had brought a suit against plaintiff for infringement of a different patent

---

Vaudevillian interlopers who "queer" motion picture exhibitions, please take notice that the Supreme Court of the United States last term decided that death by the hand of the law (i. e. justifiable homicide) is not covered by a policy of life insurance.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miath

(Full copies of any of the above forwarded for ten cents each. Order by number.)

KINEMACOLOR AT THE TRAVEL SHOW

The Kinemacolor Company, in connection with the Travel Show at Grand Central Palace, is showing a series of travel scenes through the United States and Canada. The Kinemacolor pictures are a special feature, as the Kinemacolor process reproduces the scenery in more realistic colors than the artist who had painted the scenic pictures at the Travel Show could possibly produce. The authorities of the Travel Show recognized this fact and requested the Kinemacolor Company to give four performances each day, 11 to 12, 2 to 2:30, 7 to 7:30 and 10:30 to 11:00.

The progress will all be varied and there will be no repetitions throughout the entire week. The Kinemacolor Company has so many travel scenes in the United States and Canada, that they have enough to produce four complete shows every day for seven days, with many more to spare.

On Thursday, the opening day, the Travel Show was open only to invited guests, and on that day Kinemacolor pictures were shown from five to six as a special feature, Prof. A. Bert Samuels introducing the subjects.

A show space 108 feet long and 30 feet wide was set aside for the Kinemacolor pictures, and has been given by the authorities of the Travel Show for this purpose.

The various programs will include such scenic features as Niagara Falls, Glacier National Park, Yellowstone Park, Grand Canyon, Indians of the Blackfoot Reservation, Crow Indians, Scenes in California and Florida, Canadian scenes, etc.

A PLEA FOR A BETTER UNDERSTANDING

By "YORICK"

For some time past film manufacturers, together with their writers and directors, have been floundering around in a maze of contradictory suppositions as to what they are trying to do without any definite knowledge as to just "what the public wants." That old phrase has become a positive bugbear in the motion picture business as it has always been in the theatrical business. Time upon time, however, it has been proven a falsity. The motion picture audiences are made up of a more cosmopolitan class than are those of any other line of amusement, and it is a certainty that they do not all demand the same thing. Sooner or later it simmers down to what, at the moment, sells the best and then manufacturers get into a groove—forgetting that a public satiated with a cramped variety of material will soon want a change.

The censor boards throughout the country have made the situation still more difficult. That they have accomplished a great deal of good must be acknowledged, but their duty should be more to assist than retard the manufacturer. The opinions of a censor board are necessarily as varied as those of the public, and I am afraid that in too many cases pictures have been censored by opinion and not by impersonal judgment. Because I do not like a certain class of pictures or the portrayal of certain phases of life is no reason why John Henry should be denied them if he likes what I do not. Nor should I set up my opinions or tastes in defiance of his.

The day of the slapstick, the immoral, the crude and the exaggerated sensational in pictures has passed and the manufacturer who would still attempt that sort of balderdash will very soon find his level—and a mighty disastrous level, financially, it will be.

I do not doubt that the censor board, as well as manufacturers, get many letters demanding that they condemn certain kinds of pictures that other people, just as emphatically, commend. You cannot please everyone, and when you let yourself be ruled by such letters, your pictures are going to become tame and inane.

I am not deriding the efforts of the censor board, nor have I reference to the pictures of the fly-by-night producer who panders to notorious sensationalism. The latter is an evil to be earnestly decried, and should not be tolerated by the police of any city where such an exhibition occurs.

The day has come when a certain amount of enlightenment should be awakening the manufacturers to the fact that they, themselves, must study out the solution of the future of the motion picture. They must ground their ideas upon the facts before them and not be tossed about by every censorial wind that blows.

We are altogether too liable to swing to extremes, and at present we are at an extreme where almost everything is a rehash of old situations, tepid themes and overdone characters. They have become monotonous, as untertaining as they are uninteresting, and seem to suffer from a general dry rot, with so much retelling.

A protest must be lodged against the conditions that compel the artificiality of the greater part of what we see now on the screen. We do not get to the vital heart of our dramas because we are bound by these steel hoops of conservatism, and human life, with all its wonderful twistings and turnings, becomes a cramped, inanimate thing before our eyes, shorn of all possibility of earnest and true visualization. A determined and honestly square stand should be taken against these holy conventions that our efforts are being judged by and allow of a more sensible latitude.

* * * *

Why should we always have to have the happy ending—let some do it, yes, but for a healthy progress in picture drama let us not all do it. Virtue need not necessarily triumph over vice, for we know that in many cases it does not. The greatest characters are not by any means the "goody goody" ones, nor are all the big themes colorless. Must we be overnice in the portrayal of a character or a situation and thereby eliminate the dramatic possibilities or of its "getting over"? If the story is worth telling, why not tell it as the body and spirit of the plot demand?

Don't, please, misunderstand me. Countenancing the vices to the other extreme is as bad, and worse, than our present situation, but there most certainly is a healthy intermediate state into which we can inject our picture plot.

Let's get away from the false to the real and deal honestly with our characters and themes. We should not assume that the spectator always wants his point of view reaffirmed. Might he not want to get the other fellow's viewpoint as well?

We should not be afraid to offend the narrow and fastidious-minded spectator either, for he can only appreciate the hackneyed, the trivial and the bloodless. By such an edict we stultify the talent of our writers and directors and fail to correctly represent or delineate the phases of character and life that are about us. There is enough insincerity in the lives of all of us, to go on countenancing the sham by holding up to nature a mirror convexed and distorted.

The rigidities of this perverted condition have driven our writers back upon themselves and have caused them to dissemble and controvert in giving expression to their ideas.

When a strong, vital theme rises up before us let us not throttle and strangle it in an attempt to make a saccharine tablet of a saline solution, but make the best of the opportunity afforded us. To convert the tame and inane themes allowed us into serviceable pictures we must exaggerate and warp them until we have made mud of our idol. This condition, mind you, prevails only in the matter of original material. Produce a subject already in print, verse or poetry, and you may depict what you like, but originality in the scenario governing similar conditions will be quickly censored.

There are one or two companies that are making a strong effort to get out of this rut and much praise is due them. One director especially is very daringly proving the argument in favor of the new era in pictures, and his psychological studies are making history in the business.

The initiative has been taken, and what one can do, others may at least strive for. So, let us all, from the manufacturer down to the humblest writer and producer, make a fresh endeavor to create a more healthy interest in our work by getting away from this quiescent, stagnant condition that is getting to be almost tradition.

HARRY FRASER
Majestic Film Co.

Manufacturers' Synopses of Films

IMP

BINKS, THE TERRIBLE TURK (April 5).—Zslamsco, a Turk, champion wrestler of the world, is touring America, giving exhibitions and meeting all comers. Playing a rural town, the Terrible Turk is seized with a violent toothache and the doctor, who is summoned, states that he will be unable to appear that night, and he informs Binks, his trainer, of this fact. Binks rusbes off to the theatre to inform the manager, who is taking tickets at the door. The manager is talking to three rubes who have been attracted by the billboards, which state that Zslamsco will throw three men in ten minutes or forfeit $100. The rubes, being assured that the offer is bona fide, purchase tickets and pass into the theatre. The manager, learning of the Turk's illness, rushes off to the hotel with Binks at his heels. Upon arriving in the Turk's room he proceeds to upbraid him for his cowardice, also telling him that the house is sold out. The Turk, crying, tells him that he cannot appear owing to bis great pain. The manager, in a rage, attempts to drag him out, when he is stopped by Binks. Though only a trainer, Binks has been befriended by the Turk and he won't see him abused, as be informs tbe manager.

A sudden light dawns upon the manager. Why not put Binks on in the Turk's place. He drags Binks out of the botel and down to the theatre. He tells Binks he wants him to take the Turk's place. Binks, in great fear, refuses. The manager insists and tells Binks his plan. He gets the rube stage carpenter, who is the world's champion sleeper, to bore a hole in tbe stage, the idea being for Binks to get his opponent down over the hole and the carpenter, who is to be stationed underneath the stage, is to prod the rube aspirant for the $100 with a hat pin, after which Binks will be able to defeat him easily. Binks is delighted with the plan and, after getting made up as the Turk, is introduced to the delighted audience which packs the auditorium. The manager, after introducing Binks, issues the defi on behalf of the Terrible Turk, whicb is taken up by one of the three rubes, who clambers upon the stage amid the jeers of the audience. He is soon thrown to the floor and the carpenter, hearing him fall, prods him with a pin and Binks easily puts his shoulder to the mat. Binks, elated at his success, is ready for the next husky son of the soil, whom he puts down quickly with his manager's clever assistance in tripping him. The pin doing effective work, the next victim's shoulders go down and he rushes over the footlights screaming with pain.

Binks swells up like a pouter pigeon and he glares at bis third victim, who has come to "do or die." Binks and the rube wrestle all over the stage, the rube showing great strength. Binks gets him over the hole several times, but the rube manages to get out of danger. The manager stamps on the floor to attract the carpenter's attention and, seeing his $100 leaving him, he rushes to the cellar, where he finds the custodian of tbe pin sound asleep. He awakens him and the carpenter, hearing a fall, proceeds to prod viciously, but the rube had turned the tables and had got Binks over the hole, and when he received the pin prods he immediately allowed himself to be put down and out. At this moment the manager, not knowing that his plans had failed, rushed out on the stage, only to be greeted by demands from the rube and the audience for the reward. He reluctantly paid over the money and glared at Binks, who stood rubbing his sore spots. The audience proceeded to show what they thought of the great wrestler by showering him with what they had brought for any aspirant that failed to live un to their ideas of gameness, eggs (strictly NOT fresh), cabbage, spinach, onions, etc. It was a sorry wrestling crowd that left that town.

VITAGRAPH

CHECKMATED (April 1).—Betty Bartlett, well-born. but in poor circumstances, is a stenographer and supports ner invalid mother by her work. Cecil Wray comes into a large fortune and is at once a mark for sharks. Lawrence Penton, a broker, who has known Cecil, gets him to go into business with bim for the purpose of fleecing him. Betty gets a position in Penton's office, who is rather struck with her good looks. Cecil, who comes to the office but rarely, meets Betty one day when she is ill from nursing her mother, and is very kind to her, and afterwards visits Mrs. Bartlett and takes her a few delicacies. Cecil goes out of town for a summer vacation. Penton gets him to leave behind him several blank checks for expenses. Betty, who suspects Penton, tries to warn Cecil, but does not know what to say. Penton tries to make love to Betty and is repulsed by her; whereupon he discharges her. She goes around looking for work. One day she goes to Turner's office, a man who is the friend and acquaintance of Penton, and accidentally she overhears their schemes to misuse Cecil's checks and land him in a stock deal that will ruin him and enrich themselves. She at once telegraphs Cecil to return and tells him all she has heard. He summons a detective and the tables are turned on Penton and bis shark companion. Cecil proposes to Betty and tells her he loves her for herself and admires her for her quick wit and brains.

SOLAX

THE BACHELOR'S HOUSEKEEPER (April 2.)—Three young bachelors, dissatisfied with club life, decide to take an apartment and keep house. They find a suitable place, and, after a few days' trial alone, they find the services of an experienced housekeeper absolutely necessary. They insert an advertisement in a daily paper. It is answered by Ethel Jennings, a young, attractive girl of twenty-two, whose family fortunes are on the decline. Against the opposition of her family, she applies in person for the position. The three young men are immediately attracted to her and engage her at a much larger salary than tbe position is worth. She begins her duties at once and finds herself surrounded by three ardent admirers. They even complicate her duties by insisting on helping her, showering her with gifts, and vie with one another for first place in her affections. They neglect their business, come home at odd bours, and forget everything in their mad race for the heart and hand of the attractive little housekeeper. At the end of one short month each one determines to learn his fate. In turn each proposes to her and two are shocked and disconsolate over her acceptance of the young lawyer, Harry. With his arms about her waist he takes her out of the apartment and to her home, to await the wedding day. The two remaining bachelors, disappointed and thoroughly unhappy over the outcome, prepare a second "Want Ad" for the paper which reads: "Wanted—A Housekeeper, must be short, fat and over 65. Address 127, this office."

THE OGRES (April 4).—John Evans, millionaire, has grown embittered through years of loneliness, and in spite of an honest desire to make friends, is feared and avoided by all. He decides to prove that he is not an ogre and goes out to do something good. He sees a small boy of the streets gazing longingly at a toy window where a mechanical railroad system is on display. He purchases the toy and offers it to the lad, who, failing to understand what it is and frightened by the man's unintentionally gruff manner, refuses to take the package and runs away. Evans decides there is nothing in charity, goes home, sends the servants away and even cuts his telephone wires so as not to be disturbed while he sulks.

Bill Stephans, released from prison, tries to live respectably, but is discouraged by the fact that everyone seems to fear him. He buys candy for a crying child, but she is jerked from his arms by her frightened mother, who refuses to allow her to eat the candy. Despondent, Bill returns to bis old life and breaks into Evans' mansion.

Bill is shot by Evans, whose sympathies are aroused by the burglar's suffering. In trying to make Bill more comfortable, Evans finds the candy on his person and Bill tells the story of his last effort at goodness. Evans understands and relates his experiences, showing Bill the railroad he bought for the boy. The men recognize a kindred spirit, become fast friends, fit the railroad together, pass the candy and smile.

KINEMACOLOR

RISE OF DOCTOR MABLEY (2 reels).—A young physician opens richly furnished offices in a fashionable vicinity.

Months pass without a "call." Discouraged, the young doctor decides to leave town.

At this moment a telephone call summons him to a "call," which be finds to be to prescribe for a sick dog.

Infuriated at the request, the young physician nevertheless prescribes for the dog.

Several days later the beautiful debutante solicits from the young doctor a contribution for a "Dog Hospital." Unable to refuse tbe young girl, the doctor returns his "fee."

Recognizing the bill, and thus discovering the doctor's poverty, the girl, using hypnotic influence, convinces her father that he is ill and immediately sends him to the young physician. Friends agree with the young girl that they are ill, and take her advice to consult the new doctor.

Assured that her protege is on the road to success, the young woman falls ill from overexertion.

The old family physician fails to relieve his young patient, who insists that her father call in the younger doctor.

Early in the story Cupid has wisely aimed his bow and arrow.

THE AMATEUR PHOTO PLAYWRIGHT.—A satirical comedy, novel in story and treatment. Biggs is a clerk; his wages are small, his wife has a queer cheap servant and is tired to death with her various household duties. Biggs reads of a wonderful book, cost $2.00. This book teaches anyone how to write a photo play and make money easily. The wife grudges the $2.00, but Biggs sends off the money for the book.

At his desk Biggs neglects his work, he is thinking up a grand idea for a picture play. His boss is furious, his fellow clerks amused.

The book arrives. Biggs studies it and writes and writes. He compels his wife and the cook to act out scenes for him, then he dashes off reams of writing. The play is finally finished and sent to the scenario editor of a great picture company. Biggs falls asleep and dreams his story brought $100 and an offer a position of $300 a week on the editorial staff of the picture company. He falls out of the chair and wakes with a start.

What really happened: In her office the scenario editor and her stenographer are working like mad, the postman enters with the morning mail and, horror-stricken, they examine Biggs's great play. Amusement follows their disgust, and after much fun the scenario is returned "Useless."

The morning mail brings to the luckless Biggs his returned manuscript. Furious, he tears it to pieces, throwing it all about. The servant is called and the great work of his brain is swept into the dust pan. Biggs returns to his bookkeeping, a sadder but a wiser man.

EDISON

THE DUKE'S DILEMMA (April 2).—It was a fortunate happening for his Grace, the Duke of Niesenstein, that a company of players were in the immediate neighborhood of his castle. The Duke was alone—his court, which had been so notoriously brilliant, had deserted him; his financial affairs which had been for some time involved, had at last reached a crisis and be was on the verge of ruin and disgrace.

It was at this particular moment, most unfortunately, that the daughter of a reigning duke had come to link her fortune, which was considerable, with his, and to become bis consort. The Duke was in despair. How should be receive them and, having received them, expect them to agree to the marriage witb a duke who was almost a pauper. It was at this point of his reflections that he received a visit from the manager of a theatrical company, who

wished to give a performance at the palace. The Duke had a sudden idea; why could not the company of players be his court ladies and gentlemen and the manager himself the court chamberlain. They could use their theatrical costumes for the masquerade. The manager readily agreed and the company arrived and filled their parts well, so well, in fact, that the Grand Duke became smitten with the leading lady and the leading man with the wife of a certain ambassador. The flirtations became so strong that the Duke and the theatrical manager began to fear that this new trouble was worse than the first but, fortunately for everyone, the Grand Duke, instead of being annoyed at the deception, laugbed beartily at the joke and a most satisfactory state of affairs resulted.

The comedy is beautifully staged and costumed and perfectly acted by an all-star cast. It is a wholesome story as interesting as it is amusing.

WITH THE EYES OF THE BLIND (April 1).—John McLane has, by his successful operations on Wall Street, almost ruined James Horton. It would be quite possible for him without much loss or inconvenience to save Horton, but he is very hard in business matters and will not "let up" notwithstanding the fact that James Horton comes to his bouse to plead with him; in fact he refuses to see him—tears up his card and insults him by sending the servant back witb it. Poor Horton is crushed and in a hopeless state of worry when he arrives home. His son Walter, who is just off to the club, insists upon knowing the cause of his dejection, and is very much incensed wben he hears it, and makes up his mind to go and see McLane and tell him what he thinks of him.

In the meantime McLane has forgotten all about business and Horton and everything but the one object of all bis love, his blind daughter Nora. A great specialist has seen her and has asserted that he can restore her sight. Nora is a very lovable girl, with all the wonderful intuition and highly developed sense of touch of the blind. She has left her father downstairs in the library. She bears him go out.

Just as her father goes outside tbe house young Horton arrives at the door. He asks McLane for a few moments' conversation. McLane refuses and young Horton calls bim a coward. McLane, not wishing for a scene on his own doorstep, asks him into the library. They have a stormy altercation in which McLane is accidentally killed with a paper knife. Nora hears him fall and runs downstairs into the room before Horton has time to escape. He sits in a chair and feigns sleep. Nora touches him lightly on the face, thus impressing his features upon her mind. She steps forward wonderingly—finds her dead father and Horton has escaped.

A year later Nora has been successfully operated upon and bas recovered her sight. Her father's slayer has never been discovered and the tragedy is a thing of the past. Nora goes into society and begins to meet people. One of her earliest encounters at a house party is Walter Horton. He, of course, recognizes her at once, but she does not know him. It is obvious that they are in love witb eacb other from the first. Horton tries to avoid her, but fate seems to throw them together. At last be throws all scruples to the wind and tells ber of his love and, with the first embrace she touches his face with her fingers and learns who he really is. The dream of happiness is over.

AMERICAN

CUPID THROWS A BRICK (April 7).—Jim Reynolds worked by day in the village brickyard. And Jim loved pretty Mabel Whitaker very much, but Mabel gave her affection to Bob Warren, another brickyard worker, who called on her often. One day the hopelessly smitten Jim saw Bob go into a saloon. He remonstrated and Bob advised him to mind his own business. The following day in tbe brickyard Bob hauled a flask from his pocket. Jim took it from him with the remark, "You'll have to cut that out if you're going to marry Mabel." Bob's reply was to pick up a brick and heave it. Jim took tbe brick on the side of his head and for days was missed at bis work.

But—and here is where Cupid stepped in to adjust destinies—Jim saw much of Mabel and Mabel's faith in Bob waned in proportion as she grew to love Jim. A day came when the boys caught Bob. They were treating him roughly when Jim interfered and bid them leave Bob alone. They left and Mabel came. Bob, who had thought Jim dead, was so overcome as to offer his hand. For reply Jim stooped, picked up another brick and handed it to him with a look at Mabel, saying, "Hit me again, Bob, and maybe she'll marry me."

THE HOMESTEAD RACE (April 10).—Ben Halliday came to the Big N ranch for rest. He soon fell in love with charming Carrie Wilkins, daughter of the ranch owner. She showed him a letter from Jim Wells, the distant land agent, telling her that he would obtain an excellent homestead if she burried on at once and filed on it.

Ralph Cunningham overheard tbe conversation, and later a gust of wind swept the letter out of the open window to him. He picked it up, saw that he had sufficient money to file himself, and rushed for the barn to get a horse. Meanwhile the letter was missed and the empty stable gave a reason.

And then Ben Halliday took a hand. He found anotber horse and a mighty chase ensued. Over bill and dale the pair galloped, until, overtaken, Ralph got off his horse, held Ben at the point of his gun, took Ben's borse and made away. But all luck had not deserted the apparent loser. Stopping a passing automobile, he climbed in and again overtook bis enemy. Both arrived at practically tbe same time at Wells' office. Ben, a fraction of an instant ahead, leaped in and bolted tbe door. After the necessary papers had been made out, Wells gave him bis gun. Ben crept around to the front of the house and got the drop on Ralph, who stood, revolver in hand, confronting the door.

LUBIN

A FALSE FRIEND (April 3).—Tom Morton, in love with Elsie, is unaware that bis friend, Jack Winters, also loves her and is trying to win her away from him. While out riding one day Tom sees a little Indian cbild playing with a rattlesnake. He shoots the rattler and thereby gains the gratitude of the child's mother. Returning to her hut with the child, the motber is beaten by her husband, Sancho, wbile he is in a drunken frenzy, and she, swearing vengeance, follows him with a gun. In the meantime Tom and Sancho meet and bave an altercation. As Tom draws his gun, the squaw shoots from ambush and Sancho drops dead. Men rushing out of the store find Tom with his gun drawn and he is accused of the murder. Jack, who has been attracted by the queer action of the squaw, follows her and witnesses the firing of the shot, but remains silent, planning to have Tom convicted of the murder and thereby winning Elsie. The day before the trial, Jack frightens the squaw into leaving by telling her that she is suspected of the murder, and she, after a night of wandering, falls exhausted at the door of Elsie's home. While being cared for by Elsie and her mother the squaw recognizes a picture of Tom, and, upon being told the cause of Elsie's grief, she confesses that she killed Sancho. Elsie immediately takes her to the courthouse and she tells her story. As she finishes, the exposure and the wounds inflicted by her husband prove fatal, and she falls dead at the feet of the man she has saved.

GAUMONT

THE ANGEL OF MERCY (April 8).—A Red Cross nurse, Florence Valfontaine, obtains a permit to go to the front. War is threatened between France and a hostile nation. The troops of botb nations are mobilizing.

At the headquarters, at the same time with the nurse, is a courier from the Frencb lieutenant-general. He puts in his bag important papers. A man, acting as a servant, takes unusual interest.

After the courier has departed, the servant spy sends a telegram. "Courier leaves tonight. Will be interesting to know what bag contains."

Two accomplices of the spy board the train with the courier and enter the same compartment. The nurse takes this train also and enters the next compartment. As the train is passing through a tunnel she hears a noise. Looking through a window she sees the courier being overpowered by the secret emissaries. The latter are about to throw him into the inky black of the tunnel. As she looks with horror-stricken eyes one of the emissaries sees her. Conscious that she has been apprehended and fearful of consequences, she goes out upon the small footboard and crawls along to another compartment just as the emissaries thrust their heads out of the window to seek her.

At the first station the nurse informs an officer of the crime. Men rush back to where the courier had been thrown from the train. They find him, seriously wounded. A few minutes later a train would have come along and death would have been his portion. The courier tells the nurse that his despatches were stolen. One contained information that a convoy of war supplies was scheduled to cross the frontier on that day for headquarters. It is understood then that the enemies' purpose is to wreck the train. The nurse, with special officers, rush in an automobile to the place where they know the secret emissaries would try to derail the train. It is a mad race. They arrive just in time to overpower the spies as they are about to pull the switch, which would have sent the train to destruction.

BY DESIGN OF HEAVEN (State Right Feature).—Sweet and pure and simple was the life of Yolande, the lacemaker; beautiful her love for Peter Claus, the son of the Alderman. Warm was her maidenly heart for this Dutch boy and often over her lacework she dreamed of a little cottage by the Zuyder Zee and of the little nesting loves that some day might come to gladden her heart. But, alas, there was an obstacle. Yolande was poor and her father could quickly count the gold pieces in the stocking, and Peter was the son of a rich man. And so there came to her disturbing thoughts. She feared that ber love could never bear fruit; that her heart must flutter its wings impotently over the abyss whicb separates the poor from the wealthy.

"We are humble folk, dear Peter," she said one day as she felt his kisses against her lips and the thrill of his arms around her. "Will not your father steel his heart against our marriage?"

A man of business was Peter's father and one to whom love was a commerce as well as a thing of beauty and a joy forever. His ambitions for his son were large, and he longed to see his boy united with one of the great families of Holland. But, when he received the word from Yolande's father concerning the wish of his daughter and that of the Alderman's son the Alderman wrote from his heart, as well as from his head: "Not entirely do I oppose the marriage of the children, but as I am giving 5,000 florins to Peter, it is only fair tbat your girl should have tbe same amount. If you cannot arrange this we remain as good friends as before."

Sad were the eyes of Yolande, long tbe droop of her pretty lips, as her father read to her this message. "Five thousand florins is such a vast sum—where on earth or in beaven could she or her father get it?" It seemed impossible now that she would ever feel the thrill of the little gold band upon her finger and the joy and the pride of being the daughter-in-law of the great Alderman.

Against this dictum of the material mind she was strong. The fire blazed in her eyes as she sat down to write to Peter that the riches of tbeir love would be worth more to them than the florins in the coffers of the bankers. She wrote: "Dear One: Father can give to me only 2,000 florins. Surely you will not make me unhappy because of the absence of 3,000 florins. Do we need money when we love? I can do much with my fingers, and willingly would I work. Yours for all eternity, Yolande."

Though the heart aches, on we must go with our daily duties, and Yolande continued at the school of the lacemakers. Busy were her nimble hands over the filmy fabric one day wben the town crier's voice was heard. She, with her sisters in labor, quickly abandoned tbeir little tables to hasten to the windows where outside in the center of an attentive crowd stood the town crier. This was his message: "Her Gracious Majesty has decided to institute a competition amongst the lace workers, who have done so much for the glory and wealth of our country. The first prize, 5,000 florins, will be given from Her Majesty's private purse."

Swiftly beat the pulse of hope in Yolande's heart as she listened. Five thousand florins meant more than that pleasure to her. It meant love and the little cottage by the windmill, and the little things in after years who, with their tiny hands, would pull at her skirts as she went about her household duties. Yes, but how was she to win the competition? She was young and the skill of lacemaking with her was incomparable to that art wbich had come through experience to older hands. But hope she would, and she would find the way.

In every kind of mill in Holland hearts beat quickly, women chatted and the spindles whirled. Women forgot to talk about their ills and the doings of their neighbors. Their one topic was the Queen's competition and the five thousand florins. Yolande for days had

thought and thought and thought of some new, beautiful and original design which, under her agile fingers, could be woven into the lace creation which indeed would be to the Queen's taste. And then inspiration came. She would invoke the aid of Our Lady of the Distaff, Patron Saint of the Lacemakers. To the church Yolande went, and in the stilly twilight of the cathedral she knelt on the cold stones and lifted her voice in supplication. This was her invocation: "Oh! Gracious Lady of the Distaff, give, I pray, my trembling hand, the art and skill to trace a flower with all the beauty of thine own star."

The spirit brightening the roses in her cheeks, Yolande traced homeward her steps. The hour was late, and into her bed she crept. Her thoughts were only of Our Lady of the Distaff and of the expected inspiration. As her consciousness slowly fleeted it appeared that she saw Our Lady of the Distaff descend from heaven and stop outside her door. But when she awoke from sleep it was only to gaze into nothingness. But there on the mullioned pane of the window glass she saw, formed by the hand of frost, a beautiful design in the white. This was the miraculous delineation of fate. She felt this was the answer to her prayer that Our Lady of the Distaff had drawn with the cold but kindly hand of winter that which was to winf or her happiness and love.

Swiftly pencil and paper brought Yolande, and upon her knees she knelt before the table and swiftly copied the design before it could be snatched from her by some mischievous elf. It was the design celestial.

The April sun was a harbinger of joy. It was noised abroad to hearts envious, to hearts which could rejoice in the gladness of another, that the design of Yolande, the little lacemaker, beloved by Peter, the Alderman's son, was to be the winner of the Queen's prize.

On the day of announcement, when all the townfolk gathered in the public square and the clatter of the wooden shoes had hushed in expectancy, the Burgomaster in his deep bass which sifted through his bushy beard like the winds through the summer foliage announced that the Queen looked with favor upon the design of Yolande, and that she was to receive the prize of five thousand florins, that she had won the laureate of the Queen's competition.

Days have sped by and Yolande has passed from the sweetheart without a dowry to a wife with a dowry. They are living their appreciation to Our Lady of the Distaff and knowing the joys of the glad, clean things.

IMP

THE WANDERER (April 7).—A symbolic story illustrating how at the psychological moment of temptation, only a touch of an influence of good is necessary to prevent the wrecking of three lives, all of which, while close to the brink, only need a deterring hand to save them from themselves and the fruits of their evil passions.

In the valley the world best "eternal triangle" is being worked, but between a husband, a much younger wife and "one who covets." On the heights, the Shepherd hears the call and for the nonce becomes a wanderer and descends into "the valley of Passions and Pain."

It is the gentle, unfelt, almost unseen influence of the wanderer that stops a maddened husband from first murder and then suicide, exposes the frailty of a wife to her own consideration and points to her the grim consequences of a moment's folly, and finally takes the "one who covets" away from the born passions of the valley a far journey up the heights, and disaster to three souls averted, the wanderer, against the Good Shepherd, returns to his peacefully grazingship.

REX

PURE GOLD AND DROSS (April 13).—A young man possessed of moderate means meets a young actress—a woman of irreproachable character and of great intelligence. The infatuation is mutual and a hasty marriage is the result.

The couple go to the West, where the man gets into the clutches of a plausible mining shark, who takes his money in exchange for mining land which he firmly believes to be of no value.

Following a year of hopeless endeavor and useless, unremitting toil, they are left penniless, and, to add to their cares, a baby has arrived and must be provided for. A big-hearted man takes a fancy to the young husband and assists him. The husband shows his gratitude both to the man and to his daughter, and his attitude toward this girl is misunderstood by the suffering wife.

The unwarranted and cruel gossip of the thoughtless villagers strengthens her suspicions; and her state of health, the death of her babe and poverty leave her despondent, and it only takes a letter of invitation from her former friends to decide her to go quietly away. She sells her engagement ring to pay for her passage and goes.

The husband, on his way home, wanders by the river bank and discovers the gold he has been seeking for so long. He hurries on to tell his wife the glad news and finds her gone. He is heartbroken, and although the source of the gold is traced and he achieves wealth, it is all as nothing to him in the loss of his wife. He stands it as long as he can and decides to end it all. The wife, unable to bear the thought of him there in his loneliness, and longing for the freedom and the hills, returns in time to prevent a tragedy—and all is well.

EFFECTIVE and exclusive!

Box office results—that's what makes **KINEMACOLOR** so effective.

The novelty and grandeur of natural color gets them the ***first*** time and the wonderful subjects that are ***yours*** exclusively brings them back again and again and so on ***ad infinitum.***

GET THEM COMING!

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

FRONTIER

AS FATE WILLS (April 10).—Ill and without money, hungry and without a home, Jack Sheldon, destitute, is walking the streets, begging, accompanied by his child, Edythe. The girl is crying for food. Sheldon is famished for lack of nourishment. Their appeals for assistance meet with no response until Mrs. Preston, wealthy, picks them up in her automobile. In the machine, Sheldon becomes delirious and is taken to a hospital, where laboring under a strange hallucination, and evading the vigilance of the attendants, he escapes and wanders into the mountains in a demented condition, finally stumbling into a sheepherder's camp, where he obtains food and protection from the weather. Recovering from the delirium and regaining his strength, Sheldon is about to depart from the camp, when the returning goatherder falls from a high rock, receiving injuries which prove fatal. Nursed by Sheldon, the goatherder, before dying, proves his gratitude by leaving Sheldon all his earthly possessions.

Little Edythe, left in the hospital is adopted by Mrs. Preston, the woman who had offered assistance to the girl and her father on the day of the opening of the story. Mrs. Preston, with much wealth, rears Edythe with every luxury at command, but never discloses to the girl her real identity or tells her the story of her father.

Fifteen years after her adoption, Edythe and her girl friends go picnicking in the mountain, inadvertently picking out a spot near Sheldon's camp as a picnic ground. Sheldon, attracted to Edythe by strangely familiar resemblance to his daughter, enters into a conversation with her, but is disappointed when he fails to secure any information of value. As the girl leaves the camp Sheldon utters a prayer that his girl, wherever she may be, is safe from harm.

Dabbling in a mountain stream, Sheldon discovers a placer goldfield. He abandons his goat ranch to the care of a herder, and leaves for town. Cashing in his gold dust, Sheldon is now possessed of much wealth and is determined to find his daughter. Standing on a curb, Sheldon sees Mrs. Preston and Edythe enter their motor car. Edythe fails to recognize the goatherder. When entering the machine, Edythe loses her purse. Sheldon finds it in the street and traces Edythe to the Preston home by means of a visiting card, after having had his beard removed and having donned city togs.

Sheldon tells to Mrs. Preston and Edythe the story of his life and adventures from the time he escaped from the hospital until he met Edythe in the mountains, gradually leading up to the climax, which he springs when he declares that if Edythe will look on her arm in a certain place, she will find a scar of a certain description. Thoughts long dormant flit through the girl's mind. There is a flash of recognition from the girl and she slowly puts her arms around her father's neck. Sheldon tells Mrs. Preston of his gratitude to her and of his wealth and ability to care for the girl. Edythe reluctantly breaks away from the final embrace with her foster mother. Edythe and her father, happily reunited. walk slowly away.

POWERS

THE FEAR (April 11).—Hugh Webster is a strong man in all but the control of a violent temper, which has been a curse to him for the better part of his life. He does not possess the saving grace of humor, and as is usual in such cases his companions make life somewhat hard for him and subject him to many jokes. He does his best to take their badinage, but he does not accept their pranks with good grace, and while upon a hunting trip he one day lets his temper assert itself, and, in a frenzy of rage, he strikes down his best friend, and seeing what he has done, he flees in terror into the depths of the forest.

His friend is not badly injured, and as the whole party feel sorry for their conduct and know that their chaff was ill-advised, they endeavor to find him, well knowing that he is lost and that his chances for remaining alive are very slim. They get near him at times, but, haunted with the awful fears and believing that he is hunted, he eludes them and eventually throws them off the scent and gets lost.

He is found in an exhausted condition by the dog of a lumberman, and is rescued by the man, who takes him to the lumber camp. He gets word that his friend is all right, and returns home a cured man and with his temper forever in check.

ECLAIR

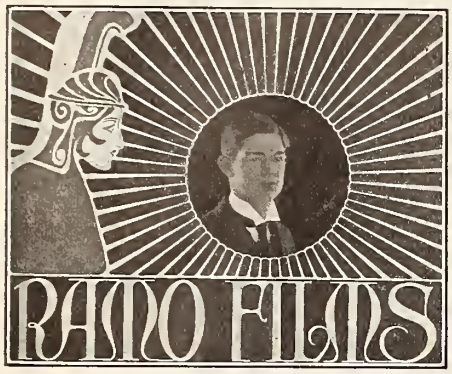
GOING FOR FATHER (April 13).—Father didn't get home from work and mother had supper ready. Dad was a workingman, and when he stopped at the sitting-room of the little corner saloon some of the boys invited him to join them in a little card game.

He got interested and forgot that it was supper time.

Mother sent little Clara and Willie to bring father home when the clock pointed to 7:30, but there was a piano in this sitting-

WRAY PHYSIOC

DIRECTING



March 12—"The Better Way."
March 19—"The Dividing Line."
March 26—"The Grip of Jealousy."

room and some music, and so the youngsters began to enjoy things and failed to bring home their tardy dad. Eight o'clock and no father and no children. So mother sent Muriel; 8:30 and no Muriel, no father and no children, so grandpa was sent.

As each one arrived the gay little gathering in the sitting-room invited them to become members of the party, and they began to have such a pleasant time that they forgot about supper being ready.

The soup began to boil over, and so grandma was sent. But when grandma arrived there were some traveling musicians playing in the sitting-room and she, too, joined in the gaiety.

Finally mother herself decided to go and see what the trouble was, and put on her shawl and headed for the sitting-room.

A timid policeman heard the uproar when mother found the whole family having such a good time, and began to give them a piece of her mind. Mr. Cop thought it was a riot and, calling some assistance, the entire family was arrested.

On the way to the police station they saw great clouds of smoke coming out of their home, and everyone went to the rescue to put out the fire. After fighting their way through the dense smoke into the kitchen, they discovered that it was only the soup that had boiled over, and nothing else had been damaged, and so, supperless, the whole family was put to bed.

On the same reel:

THE OCTOPUS.—On the same reel with this clever comedy will be found one of those very fine scientific subjects.

This time it is the Octopus which is shown, and as the animal has been so often pictured in cartoons, where it is shown in this country as representing one of the great trusts, this subject is unusually interesting.

The octopus is found on the coasts of the tropical zones, frequenting the rocky shores, and it is exceptionally active.

They are regularly placed on sale in the markets of Smyrna and Naples and the bazaars of India.

RELIANCE

THE HALF-WIT (March 29).—Bud Johnson, a poor, half-witted youth, is in love with Ruth Bradley, the belle of the village, who, through sympathy, has been very kind to him in many ways.

Ed Moore, a young farmer, who has been courting the girl, proposes and is accepted. Bud hears of this and is heartbroken. He goes to the girl and learns that she never cared for him. He is wild with brief and anger and plans some way in which he can revenge himself.

Ruth and Ed, finding a little objection at home, elope to the next village and are married. She writes home to her father, begging forgiveness. He softens and answers her letter, bidding her come home at once. When he mails it, however, it falls out of the chute and is found by the half-witted boy, who, seeing it is addressed to Ruth, opens and reads it. He tears it into bits, laughs to himself, and mutters that he will have his revenge at the price of Ruth and Ed's happiness.

The young people, receiving no answer, conclude that the old man will not relent. Ed goes to work in the city and they soon have their own home.

Repenting, Bud sets out to find them. After a search lasting two years, he finally locates them in time to save their baby's life and bring all three home to the waiting father. This much done, the poor, half-witted boy, asking forgiveness, dies, worn out by the strain of the past few years.

THE JUDGE'S VINDICATION (2-reel) (April 2).—Judge Harris, one of the most upright judges in the country, refuses to decide a case in favor of a certain powerful trust. The head of this trust vows he will break the judge and immediately sets about for some way to do it.

Not long afterward, at the instigation of the trust magnate, the judge is impeached.

His wife and daughter are heartbroken, but believe firmly in him. He goes to the magnate and pleads with him to no avail. He returns home broken in body and spirit.

His daughter Rose, seeing her father's condition, decides to see the tyrant herself. She does so but is only laughed at.

She goes to the courtroom and there meets a young reporter, who listens to her trouble. He has seen a package of letters pass from the secretary of the trust to the president and knows they are relative to her father's case. The thing is to get these letters.

He wants a story for his paper—and also wants to help the pretty girl—so he starts off with her. They drive to the president's house. The reporter enters, revolver in hand. Seeing the letters on the table, he grabs them, keeping the president at bay with his revolver. The president's lawyer, entering, tries to overpower the reporter, but in the struggle he gets away and dashes out of the house and into the waiting car.

The president orders his car and follows them but is unable to catch the smaller car.

The reporter and the girl get to the Senate chamber in time to produce the letters and change the verdict to a vote of unanimous acquittal.

She hurries home to tell her father and great joy is the result. The reporter, in his office, finishes a stirring article on the methods of a certain well-known trust. When this is safely on the press, he goes to the judge's house where much thanks and warm welcome await him.

MAJESTIC

A WELL-MEANT DECEPTION (March 30).—Bell, an amateur artist, who is financed by his uncle in his art studies, falls in love and marries a singer in a cafe. Uncle finds out about the marriage, and, thinking that any woman in such a position must necessarily be bad, he quarrels with his nephew and cuts off his allowance. Bell at first imagines that he can sell his pictures and get along without his uncle's assistance. He finds that his stuff is unsalable, the wolf is at the door, when his wife offers to go back to the cafe. Bell won't hear of it. The wife deceives him by telling him that she got a position as a teacher in a music school when in reality she goes back to the cafe. She earns good money and instructs an art dealer to buy some of her husband's pictures. Bell immediately gets a swelled head and tells his wife there is no need of her to work any more, but she, of course, knows better and insists on returning to work. Meantime the uncle accidentally meets the art dealer and finds out who the purchaser was of the nephew's pictures. He goes to interview the girl and is pleased with her goodness and sacrifice. A small fire starts in the music school where Bell thinks his wife is working. He enters the school to find his wife never worked there at all and has been deceiving him. Full of jealous rage, he finds his wife in the cafe and is about to attack her, but is prevented by uncle and the dealer, who later explain the situation, and Bell, recognizing his wife's sacrifice and that he lacks the true genius to make a successful artist, accepts a position in his uncle's business.

A STUDY IN SOCIOLOGY (April 1).—To protect his daughter from fortune-hunters, the old millionaire leaves a will directing that if she does not marry a man of good reputation and prominence, his fortune is to go to his relatives. An old roue relation of the heiress introduces a professional gambler to her as Parkman Dickerson, the author of a book on sociology, which she much admires. Disgusted with the prominent men that have courted her and admiring the author of "My Work Among the Workers," also somewhat fascinated by the smooth crook, the girl accepts him. He gives her a woman's diamond ring which has been given him by a young man, Travis, who has lost all his money in his gambling house. In order to fit herself to become the wife of the sociologist, the girl decides to do as he has done, study the workers by being one of them. She disguises herself as a maid and goes out to service in a wealthy woman's house. A love affair springs up between herself and the chauffeur at the house unbidden. Young Travis, whose mother's house it is, refused money by the mother, steals a pearl pin. He also tries to kiss the new maid, who slaps his face and decides to leave. As she is going the theft of the chain is discovered. Her suit case is opened, and while the chain is not found, the diamond which the gambler gave her is discovered. It proves to be Mrs. Travis'. The chain is demanded from the girl and as she cannot produce it, she is arrested. Mrs. Travis, her son and an officer are getting into the car to go to the police station and enter the complaint. The chauffeur drives the car off before the officer can get in and speeds it into the country, the rich old woman, her son and the butler banging on the glass of the limousine in protest. On a country road the car breaks down, the son and the butler go for the chauffeur, who fights them both. In the fight the son's coat is torn and the chain drops from his pocket. While his mother is denouncing him, the chauffeur grabs the girl's suit case and bids her follow him. He takes her to a country station, and, as she has no money, gives her what he has and a ring of his. She goes. Returning to her former life she finds herself pursued by the memory of the young workman. She dismisses the gambler and sends to the employment office to see if they can find the chauffeur. They do. When he comes she disguises herself as a maid, and, overjoyed at meeting her, he proposes. They are married, thus losing the fortune by the will. The rich relatives gather to dispoil the house and enjoy their triumph. The bride and bridegroom enter and are bidden to take themselves off. The bride shows them a picture of her husband in a newspaper and the headlines announcing that:

"Parkman Dickerson, the noted sociologist, marries an heiress. Both met while disguised as servants."

As this complies with the will, the relatives retreat and happiness advances to take possession of the home.

EXCELSIOR

TEMPERAMENTAL ALICE (April 7).—Alice's father, a rather lonely invalid, advertises for a companion and secretary.

Young Ralph Finn answers the ad in person and gets the position. He has just brought his mother South for her health and is very glad of the work.

Alice, a great favorite with the boys, tries to break the new secretary's heart. But it is no use. Ralph has eyes for no one but the invalid and, despite her various couquetries, pays no attention to her whatever.

She is angered at this unusual treatment and one day while caught outdoors in a shower, she stays there to make Ralph call for her with umbrella and raincoat.

But Ralph merely sends the gardener for the girl and she is furious. This time she makes up her mind that she will get even.

Seeing her father give some money into Ralph's hands, she manages to get it and hide it. Ralph is horrified at the disappearance of the money, but he is not believed and Alice's father discharges him at once.

A few days later as he is wheeling his mother along the street in her invalid chair, Alice's motorcar crashes into them. The mother is hurt, but recovers. Alice tells her father the truth and Ralph is reinstalled in his old position.

The girl's devotion to his mother wins Ralph's heart, and before long the past is entirely forgotten and a bright future looms before them.

THANHOUSER

THE WOMAN WHO DID NOT CARE (April 1).—She was beautiful, but heartless and ambitious, and in the end she was deservedly punished.

The girl was the daughter of a poor miner and was devotedly loved by a man in her own station of life. She accepted his attentions willingly until a young engineer came along and paid court to her. She then dismissed her first suitor, not caring what became of him. Her father made a lucky strike, and they re-

moved to the city to enjoy their wealth. This sealed the fate of the second suitor, for a rich man became smitten with the girl and she accepted his advances. Perhaps she would have married him in time had it not been that she aroused the enmity of an old witch, deeply skilled in magic. The witch, to have revenge, brought a scarecrow to life, supplied him with a title, and seeming great wealth, and ordered him to win the girl for his bride. He did this easily, for the idea of being a noblewoman appealed to the heartless girl. Her triumph was complete until the wedding day, when the witch appeared just as the ceremony was completed. She jeered at her victim, then transformed the "nobleman" back into a scarecrow again, so the girl was stricken down in what she had believed to be her hour of success.

The story is allegorical, of course, but it carries its warning to those who marry for social position, and not for love.

THE SPOILED DARLING'S DOLL (April 4).—Her parents said she was a darling. The long-suffering servants whispered that she was "a spoiled brat." From the time that she could first crawl and talk she had had her own way, and that is a mighty bad thing for any girl to have, even a "darling."

Her nurse did not like her, and who could blame the poor woman. The little girl never obeyed, always argued and protested. She smashed her toys, and tore her clothes, and screamed so her sick mother took a turn for the worse. Her parents, however, were satisfied she would outgrow her unpleasant habits, and sure enough she did.

One evening the nurse rushed into her room, attracted by the cries of the child. She had tumbled out of bed, but strange to say, was not peevish. She apologized to the nurse for causing any trouble, and altogether was so sweet that the nurse was convinced the child was seriously ill. Her father questioned her, and the little one told him of the remarkable conduct of her newest and biggest doll. It seems that the doll came to life, treated the little girl as she had treated her nurse, made life a misery to her, and taught her that selfish people cause much unnecessary sufferings. So she (the little girl) had firmly decided to be good in the future.

What did the family do? Well, the mother wept, and said she feared her darling was too good to live. The father asked if she had had hot mince pie before she went to bed, while the nurse said, "One never can tell what a child will do." Several doctors were called in and they shook their heads gravely, and charged fat fees for saying, "Well, well." The doll really knew what had happened, but she never said a word. It is hard to get dolls to talk, although they have been known to wink when pleased.

It is said that the spoiled darling's doll winked.

GREAT NORTHERN

A SKIPPER'S STORY (April 5).—Jack is a skipper, and, with three of his seafaring friends, he is boasting of his wonderful accomplishments while seated in a tavern. Lions, tigers, sharks and whales hold no fear for him, and countless have been his adventures and triumphs. Whatever Jack's qualities as a brave man may have been, he proves to be a poor storyteller and his pals quickly tire of his recital. They decide to test his bravery and buy from a costumer a huge shark's head, tiger's skin and a wooden leg, and, with this outfit, they hurry to the swimming bath, where an appointment has been made. It is with difficulty that Jack is coaxed to enter the water, but when he finally consents, he is startled by the cry of "Shark" and, looking over his shoulder, sees the dummy head in the water, the supposed fish being propelled by one of Jack's friendly jokers. He shouts in terror and faints when he arrives at the landing stage. So much for the first installment of his punishment for being a boaster. The trio of jokers next bribe a lion tamer to allow them the use of one of his cages, and when Jack is "half seas over" he is placed in a comfortable position in the empty cage. One of his pals dons the tiger skin and waits patiently until the roaring of the wild beasts in the adjoining cages awaken the boastful hero. When he finds that he is in the same cage with what appears to be a ferocious tiger, he bound for the open gate and dashes madly for his good ship. The "tiger" follows, but Jack reaches his cabin before the animal overtakes him. He sinks exhausted upon a bunk, and a few minutes later the jocular trio of old tars file in and have a good hearty laugh at his expense.

"Never again with any of that boasting stuff," sighs Jack as his three friends sit at the side of his bunk and chide him for his cowardice.

PATHE

PATHE'S WEEKLY NO. 14 (March 31).

HOW PLASTER IS OBTAINED (April 1).—Although plaster of paris is a very common commodity, the methods by which it is obtained are entirely unfamiliar to the general public, which is only one of the many reason why this film will be of keen interest. Gypsum, the substance from which the plaster is obtained, is dynamited from an immense quarry and then it is transported to the kilns. Three days are required for calcination, after which it is more easily powdered. The grinding process is an antique one, but interesting, a five-ton millstone being used. The powdered plaster passes through a fine sieve and is then packed and shipped.

On the same reel:

THE MOROS.—An aerial turn with a new thrill in it. The beautiful coloring makes it an additionally attractive offering.

THE ENGINEER'S DAUGHTER (April 2).—Lillian Wharton, the daughter of the engineer of the cyclone express, is carried away by a band of outlaws. They hold her a prisoner, but, after watching eagerly for the opportunity, Lillian gets one of the bandits unawares, and taking his gun, hold up the party and escapes. She is pursued, but has not gone far before meeting with her father, who has left his engine on a siding and is enjoying his lunch. Lillian hands the gun to her father, and while he holds the outlaws at bay, Lillian races to her father's locomotive. Her courage and skill, after a wild ride at breakneck speed, are responsible for the return of a posse of cowboys, who, catching the outlaws between two fires, soon eliminate the possibility of their causing further trouble.

On the same reel:

CAIRO (EGYPT) AND ITS ENVIRONS.—A very interesting series of views of an interesting section of the world.

THERE SHE GOES (April 3).—Hans Schmidt, who owns a delicatessen store in the little Western town of Clarksville, has a very pretty daughter, Lena, who was determined to marry Jim Jackson, a cowboy employed in the neighborhood. Hans objected to this wedding, and to prevent it, he locked Lena in her room. Jackson had a scheme to distract the old man's attention while he and Lena got married. He offered to bet Hans $50.00 that he could not keep time with the swaying pendulum of the clock, saying, "Here she is; there she goes," for half an hour. Hans decided to try it. While he was thus busily engaged, Jim slipped away with Lena and married her. And all during the marriage ceremony Hans kept saying, "Here she is; there she goes," never suspecting that his daughter had gone.

WHIFFLES TRIES MOVING PICTURE ACTING (April 4).—Whiffles, the awkwardly funny comedian, after reading an ad, offers his services to Pathe Freres as a moving picture actor. The illness of a leading man gives Whiffles an opportunity to show his ability. His experiences as a lover are highly diverting, as, in a situation of this kind, Whiffles is unequalled. A few days later, however, the husband of Whiffles' leading lady sees the picture in a theatre. Being of a mean and jealous disposition he challenges to a duel. Whiffles accepts, and, although a loser, the manner of his defeat will win him many new admirers and delight his old friends.

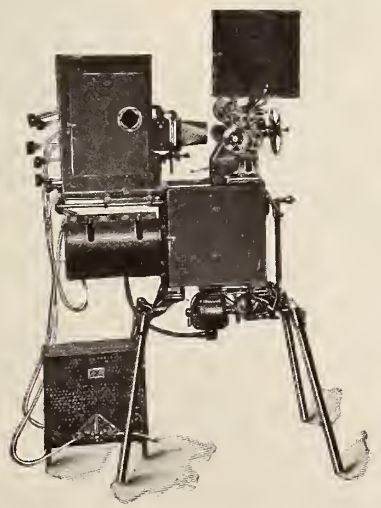
On the same reel:

AN EXCURSION TO THE GRANDE CHARTREUSE (France).—The most interesting scenic picture published in many a day.

THE BROKEN IDYLL (April 5).—A very pretty girl, spending a vacation on a ranch, becomes infatuated with a handsome cowboy. He presents her with a necklace, which further delights her. A chance meeting with the cowboy's baby daughter, however, informs her that she is the innocent cause of another woman's suffering. Her dream of love thus shattered provides a scene that is touchingly pathetic. The girl, compelled to choose between love and righteousness, handles the situation in a manner that proves her to be a strong character.

RYNO

THE OUTCAST (April 7).—Myrtle Henderson is in love with Harry Marsden, but



SURE RESULTS OBTAINED

With POWER'S CAMERAGRAPH No. 6A

You can get a line on a POWER'S CAMERAGRAPH by asking any operator of any theatre, and you can have a line out in front by using one.

POWER'S CAMERAGRAPHS always satisfy. They are always sure in results and always up to date. Our No. 6A possesses every improvement which present day knowledge affords—pictures clear, without flicker.

POWER'S PRODUCES PROSPERITY

Send letter to Dept. D for catalogue with full details.

NICHOLAS POWER CO., 90 Gold St., New York

The Leading Makers of Motion Picture Machines

her father, knowing that the boy is something of a ne'er-do-well, forbids the match and orders Harry from the house. The young people meet clandestinely and go for a walk over the hills. Myrtle accidentally stumbles on the root of a tree and falls over a cliff. Harry runs to her aid but finds her unconscious and, thinking her dead, runs away. The father, who has followed them, discovers Myrtle and carries her home, where she revives.

In the meantime Harry has gone to the city to find employment, and some time later Myrtle also secures work in the city. One evening she misses her train home, not arriving until late. Her father, in a rage, accuses her of meeting Harry against his wishes, and turns her from home. Harry has lost his position and contemplates suicide. Myrtle, in despair, intends to do the same thing. By chance of fate they both come to the same dock to jump into the water. She sees him preparing to jump, and rushes to his aid, but is too late. Just as she places her hand on his shoulder he jumps. Two police officers see her, and think she has pushed him overboard. She is arrested and accused of his murder. Harry has not drowned, and discovers later that she is accused of his murder. He comes forward with the information that he is the man who jumped into the water, and she is released. Her father, seeing their devotion, accepts Harry as his son-in-law.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

PILOT

IN THE BATTLE'S SMOKE (April 3).—The Warren and Niles families have a feud. Bert Warren has killed Zeke Niles' father. Niles returns to get revenge. He follows him to the field where he is plowing and secretes himself in the bushes and shoots the old man. Warren's daughter and son Bert arrive on the spot as the old man is dying and Bert promises his father to carry on the feud until the Niles family is wiped out. Niles and his sister, Beth, receive a letter from their uncle up North asking them to go and make their home with him. Bert Warren visits the deserted hut of the Niles and discovers, to his anger, that his proposed victim has flown the country. The war breaks out. Zeke Niles enlists in the Federal army and Bert Warren joins the Confederates. A battle between the opposing armies takes place and the Confederates are beaten and are forced to make their retreat, leaving many of the wounded of the North and South on the battlefield, among them being the two feudists. Zeke Niles is severely wounded and his cries for help reach Bert Warren's ears. In the moonlight they do not recognize each other and Warren makes his way to a small stream in order to get water for the wounded soldier. He returns with a canteen and is about to give his enemy a drink when a shell bursts near them. The light from the exploding shell illuminated the faces of the two men. They recognize each other and Bert Warren is about to kill the man who shot his father. Niles begs for mercy. The shell has set fire to the undergrowth and in a few moments the flames surround them. Bert Warren tells Zeke that he will not kill him, but leave him to be burned alive. As he leaves the scene of the fire a vision of his sister appears, telling him that two wrongs never make a right, and to let the feud end there. He quickly makes up his mind and, rushing back to the place where he left his old enemy to perish in the flames, he takes him upon his back and carries him to safety.

A FEW WORDS ABOUT FILM MERITS

Eclair

"Marry in Haste" is an excellent story. Some opportunities to make the most of the comic situations have been disregarded, it is true, but on the whole the above would pass as a very satisfactory comedy.

Rex

"Her Friend the Chauffeur" is full of snappy action, and the smooth, intelligent rendition of this excellent little comedy is a delight to the lover of clean fun.

Nestor

"Superstitious Mary" is another comedy of merit. The mishaps of Mary's wedding day on Friday, the 13th, culminating with the intoxication of the bridegroom, and her elopement with the man of her heart give plenty of opportunity for legitimate laughter.

"Mum's the Word" on the same reel is truly original. It treats of the experiences of a young reporter who was sent to cover an institution for the deaf and dumb. It is exceedingly funny, and will fit in any program.

Mecca

"The Criminals" is a drama in which talented players have done their utmost toward making the film an artistic success. With the exception of one or two inconsistencies, and a little indistinctness with regard to the arrival at the finale the production is a most excellent one.

Powers

"Do It Now" is an original idea in comedy, and very good, and shows the trouble a man can get into by a too profuse distribution of "Do It Now" cards in his capacity of husband, father and friend.

Thanhouser

"The Wax Lady" displays originality of theme, and the work of those impersonating the wax figures in the wicked clothing man's window is exceedingly fine. The above might be classed as comedy drama.

"For Her Boy's Sake" is tremendously human and full of pathos. This film has also been beautifully produced.

Imp

"To Reno and Back"—great comedy! King Baggott in the male lead is a surprise with his fun-making faculties. This production is full of action, is smooth and consistent and a legitimate reason is noticeable for every act and situation.

Essanay

"Finnegan" is also excellent in comedy. The mix-up of wives and husbands, through a similarity of conditions, is a scream.

Vitagraph

"The Strength," an Alaskan drama, is most fascinating in production and acting. The atmosphere of Alaskan wilds is there and it appeals.

Gaumont

"Suzanne's Necklace" is exceedingly clever and well produced. There does not seem to be one little flaw in the production of this pretty bit. It is a daintily staged burglary. The burglar is one of the gentleman kind, and falls in love with the pretty dancer whose jewels he has intended to steal. The film ends by the young woman receiving from the burglar on the following morning note with which to settle some few debts which he accidentally finds are on her list of worries.

"A lesson in Love" from the same firm is also very fine. This film is a snappy little comedy, beautifully staged and hand-colored.

Solax

"The Climax" is a well-acted drama of a very interesting sort. The story is food, and in fact this film may be classed among the best of Solax productions.

Bison 101

"A House Divided" in three reels is interesting in plot and as is usual with Bison films, the outdoor scenes, battle scenes and such, are well worth the evening. The character of the young woman, who evidently was hypnotized into betraying the secrets of the Federal army to the Union spies has been well wrought out by the clever little actress who played the role.

WILLIAM H. VAN WART

Secretary of the Grover Cleveland Birthplace Memorial Association, would like to receive the names and addresses of those who made moving picture films or other photographs of the dedication exercises at Caldwell, New Jersey, on March 18. His address is Box 501, Caldwell, or Room 1141, 346 Broadway, New York. 'Phone 4900 Franklin.

The taking of a telegram by the "Teeth Transmission Method" is demonstrated in one of the thrilling scenes of Selig's "Pauline Cushman," in which the heroine spy, secures valuable information regarding the movements of the Southern Army.

WASHINGTON, D. C.

Few topical pictures have created greater interest in Washington than those of the Panama Canal taken by the Feature Film Manufacturing Company. The national importance of these films called to the theatres many who have never entered such houses before, but the personal element in the views, the fact that they held the pictures of President Taft of members of Congress, and other officials both of Washington and of Panama, caused a greater desire to see these particular scenes. Other pictures of the great waterway have visited the Capital City on other occasions, but nothing so thoroughly official and local as these. The Garden Theatre has exhibited the President Taft Panama Canal pictures several different times by request from patrons. At the initial performance Manager Tom Moore placed the mezzanine section of the theatre at the disposal of the officials of the government, and many of the Presidential party and their friends thoroughly enjoyed seeing themselves as others saw them while inspecting the greatest engineering work of the present age. The expressions of approval from these guests were most encouraging to the moving picture industry as well as the film company.

* * * *

The moving picture theatres were seen in very gay attire by the visitors to the inaugural ceremonies attending the coming of President Wilson. Flags, bunting, and additional lights made these places of amusement very attractive. Perhaps the most elaborate were: The Cosmos, Garden, Palace, Empress, Plaza, Virginia, Pickwick, Maryland and Colonial. Managers report excellent business during the inaugural week, and only words of praise were to be heard from the visitors. One of the houses contemplated contracting for vaudeville for three days as an "extra" attraction, but finally decided to let the pictures have the entire program. The result was that he exhibited to capacity houses all the while without the expense of the vaudeville. This proved that a good picture house needs no extra attraction.

* * * *

Tom Moore, manager of the Garden Theatre, secured the exclusive right for the taking of the tableaux of the suffragette parade on March 3. It is rumored that some other photographers were angry. The Garden also did some hustling on February 28th when the suffragette "hikers" from New York had reached Hyattsville on their way to Washington. J. Boyd Dexter, house manager of the Garden hurried to Hyattsville that morning, took pictures of the travelers at ten o'clock, and at five o'clock had the film on the screen. The "hikers" were delighted to see themselves as the camera saw them.

* * * *

The Empress has been presenting some of the big features of the foreign and American make. The recent showing of the fairy tale of Snow White brought a large contingent of the juvenile element to The Empress. The grown folks enjoyed the play equally as much.

* * * *

The recent appearance of Chas. B. Hanford in a repertoire of Shakespearean plays brought forth this remark from many who attended the performances, "I have only seen Romeo and Juliet (Merchant of Venice or some other play) in moving pictures, and I was anxious to hear the play on the stage." Perhaps the actor and his able company were not aware of it, but there were many picture fans listening to them during Hanford's recent visit to his home city. This only goes to strengthen the oft-repeated assertion that the motion picture industry is creating an appetite for the classics that schools and reading circles have not been able to accomplish.

* * * *

The Maryland is presenting a multi-reel feature daily together with a happy combination of comedy and drama. Manager Johnson knows how to keep up the popularity of his theatre. Kay-Bee pictures have come to form a strong part of the week's program.

* * * *

A new picture theatre with a seating capacity of more than a thousand has recently opened in the resident section of the city. This is known as the Lyric, which has at once become popular on account of space, light, air and beauty. Manager Greenburg is quite proud of his house, which always presents an excellent program.

* * * *

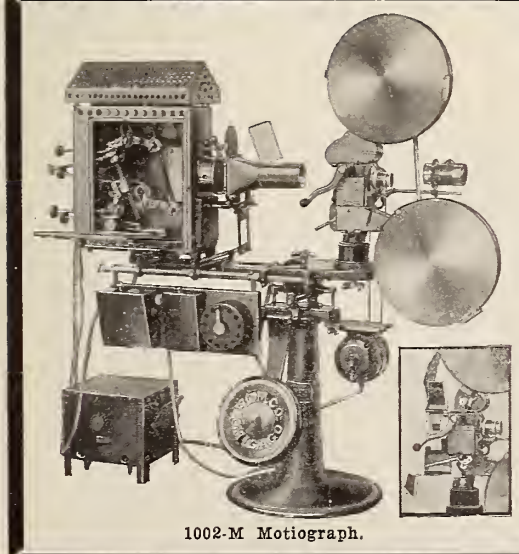
The Garden exhibited the pictures of the suffragette parade of March 3d on March 5th. It was greatly applauded each time it held thé screen. The tableau and dancing scenes on the portico of the Treasury building were especially fine. It was rather disappointing to individual suffragettes when they could not find themselves in the picture.

TO A MOVING PICTURE

Amazing triumph of the wizard's art,
What potency thy magic skill hath wrought
To bring before my gaze, scenes far apart,
That otherwise would never come unsought.

This miracle, it doth to me appear
A wondrous concept of the things to be,
When earth and air are compassed by the seer
Their mysteries explained that all may see.

— FRANK BULL.



1002-M Motiograph.

NEVER AN ANXIOUS MOMENT

When You Have a MOTIOGRAPH Installed in Your Booth

INSIST GENTLY, BUT FIRMLY, THAT YOUR DEALER SHOW YOU THE MERIT OF THE LATEST MODEL OF THIS **THE MACHINE OF QUALITY.**

DO YOU KNOW ABOUT OUR SERVICE DEPARTMENT?
DO YOU KNOW THE MOTIOGRAPH GUARANTEE?
DO YOU KNOW THIS IS A "BUILT" MACHINE AND DISTINCTLY DIFFERENT FROM AN "ASSEMBLED" ONE?
IF YOUR DEALER KNOCKS—WRITE US.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

Main Office and Factory
568 WEST RANDOLPH ST., CHICAGO, ILL.

Eastern Office
30 E. 23rd Street, New York City.

Western Office
833 Market St., San Francisco.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Mar. 8—Maritza (2-reel Dr.).....
Mar. 15—The Critic (2-reel Dr.).....
Mar. 22—Love Levels All (Com.) 2 reels)..
Mar. 29—The Human Target (Dr.) (2 reels)
April 5—For Her Sake (2-reel Dr.).....
April 12—Auto Suggestion or the Crime of Another (2-reel Dr.).....

AMERICAN

Mar. 20—The Lesson (Dr.).....1000
Mar. 22—An Eastern Flower (Dr.).....1000
Mar. 24—Cupid Never Ages (Dr.).....1000
Mar. 27—Lonesome Joe (Dr.).....1000
Mar. 29—Calamity Anne's Beauty (Com.)...1000
Mar. 31—The Renegade's Heart (Dr.).....1000
April 3—Matches (Dr.).....1000
April 5—The Mute Witness (Dr.).....1000
April 10—Homestead Race (Dr.).....1000
April 12—A Woman's Honor (Dr.).....1000
April 14—The Youngest Sheriff (Dr.).....1000
April 17—In Another's Nest (Dr.).....1000

AMMEX

Feb. 13—The Cowgirl and the Night (Dr.)..1000
Feb. 20—The Coward (Dr.).....1000
Feb. 27—The Quality of Mercy (Dr.).....1000
Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON

Mar. 4—His Brother (2 reel Mil. Dr.).....
Mar. 8—At Mad Mule Canyon (2 reels)....
Mar. 11—The Flaming Arrow (2-reel Dr.)..
Mar. 15—Indian Blood (2-reel Dr.).....
Mar. 18—The Battle of Bull Run (3-reel Mil. Dr.) .....
Mar. 25—The Light in the Window (2-reel Mil. Dr.) .....
Mar. 29—The Half-Breed Parson (2 reels)...
April 1—A House Divided (3-reel Mil. Dr.)
April 5—Taps (2 reels).....
April 8—War (3-reel Mil. Dr.).....
April 12—The Darling of the Regiment (2-reel Dr.) .....

BRONCHO

Feb. 5—When Life Fades (2 reels).....2000
Feb. 12—The Wheels of Destiny (3 reels)....2970
Feb. 19—The Sharpshooter (2-reel Dr.).....
Feb. 19—The Sharpshooter (2-reel Dr.).....1994
Feb. 26—Lure of the Violin.....2906
Mar. 5—The Barrier 1850
Mar. 12—The Sins of the Father (2 reels)..1990
Mar. 19—The Pride of the South (3-reel Dr.).2810
Mar. 26—Iconoclast (3 reels).....2780
April 2—Sinews of War (2 reels).....
April 9—The Grey Sentinel (2 reels).....
April 16—Southern Cinderella (3 reels).....

CHAMPION

Mar. 10—Fond Heart Saves the Day (Dr.)..
Mar. 17—The Honeymoon Lodging (Com. Dr.)
Mar. 24—An Interrupted Suicide.....
Mar. 24—A Trim and a Shave.....
Mar. 31—A Knotty Knot (Com.).....
April 7—Shanghaied .....
April 7—The Lifesavers of Chicamacomico..

CRYSTAL

Mar. 16—Calicowani (Com.) .....
Mar. 23—Lovers Three .....
Mar. 23—His Twin Brother.....
Mar. 30—It's a Bear.....
Mar. 30—The Drummer's Note Book.....
April 6—Pearl as a Clairvoyant.....
April 6—Almost a Winner.....
April 13—The Veiled Lady.....
April 13—Our Parents-in-Law .....

ECLAIR

Mar. 9—The Tester Tested.....
Mar. 9—Cocoa Cultivation .....
Mar. 12—The Stronger (2-reel Dr.).....
Mar. 16—When He Wants a Dog, He Wants a Dog (Com.) .....
Mar. 16—Lizards (Scientific) .....
Mar. 19—For Better or Worse (2-reel Dr.)..
Mar. 23—Business Must Not Interfere (Newlyweds No. 2) .....
Mar. 23—Dyticus (Scientific) .....
Mar. 26—A Night of Anguish (2 reels).....
Mar. 30—Marry in Haste (Com.).....
April 2—Superior Law (3-reel Dr.).....
April 6—He Wants What He Wants When He Wants It (Newlyweds No. 3)
April 6—Crystallization (Scientific) .....
April 9—Within the Limit of the Law (2-reel Dr.) .....
April 12—Going for Father.....
April 12—The Octopus (Scientific).....

EXCELSIOR

Feet

Mar. 31—The Romance of a Fisher Boy....
April 7—Temperamental Alice .....
April 14—The Moving Picture Girl.....
April 21—The Man from the City.....

FRONTIER

Mar. 20—Branded by His Brother's Crime (Dr.) .....
Mar. 27—The Tenderfoot's Turn (Dr.).....
April 3—The Bandit's Redemption (Dr.)..
April 10—As Fate Wills (Dr.).....
April 12—The Burning Lariat (Dr.).....

GAUMONT

Mar. 20—Vichy and Its Waters.....
Mar. 22—Educational and Topical Subject..
Mar. 25—The Lure of the Lorelei.....
Mar. 25—Sea Anemones .....
Mar. 27—The Amateur Sleuth.....
Mar. 27—Hypnotizing Hannah .....
Mar. 29—Educational and Topical Subject...
April 1—The Quality of Kindness.....
April 1—By Waters Beautiful.....
April 3—Marriage by the Wholesale.....
April 3—Exotic Fish .....
April 8—The Angel of Mercy.....

GEM

Mar. 11—Twin and Shoshone Falls.....
Mar. 18—Billy Wins (Com.).....
Mar. 25—Billy's Mistaken Overcoat (Com.)..
April 1—Billy's Double (Com.).....
April 8—Billy Gets Arrested (Com.).....

GREAT NORTHERN

Mar. 22—The Port of Copenhagen (Sc.)....
Mar. 29—Fred as a Soldier (Com.)..... 711
Mar. 29—Summer in the North (Sc.)..... 259
April 5—A Skipper's Story (Com.)..... 559
April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384

IMP

Mar. 29—Nervous Leo (Com.).....
Mar. 31—Cupid in Uniform (Dr.).....
April 3—The Bishop's Candlesticks (2-reel Dr.) .....
April 5—The Terrible Turk .....
April 5—Keeping a Great City Clean.....
April 7—The Wanderer (Dr.).....
April 10—Aunt Kate's Mistake (Com.).....
April 12—The Mysterious Card.....
April 12—Leo's Waterloo .....

ITALA

Dec. 9—Keeping in Style (Com.)..... 800
Dec. 23—Easy to Return Home (Com.).....
Dec. 23—A Good Hunting Dog (Com.).....
Dec. 30—Knock Wood (Com.).....
Dec. 30—Two Little Devils (Com.).....

KAY-BEE

Mar. 7—Lost Despatch (2 reels).....2100
Mar. 14—The Sergeant's Secret (2 reels)...2200
Mar. 21—Frontier Wife (1 reel) 960
Mar. 28—Texas Kelly at Bay (2 reels)..... 985
April 4—With Lee in Virginia (2 reels)....
April 11—On Fortune's Wheel (2 reels)....
April 18—The Runaways (1 reel).....

KEYSTONE

Mar. 3—A Deaf Burglar—The Sleuth's Last Stand 100
Mar. 6—A Rural Third Degree—The Sleuths at the Floral Parade.....1000
Mar. 10—A Strong Revenge.....1000
Mar. 13—The Two Widows—Foiling Fickle Father 1000
Mar. 17—Love and Pain—The Man Next Door 995
Mar. 20—A Wife Wanted—The Rube and the Baron 1000
Mar. 24—Jenny's Pearls—The Chief's Predicament 1000
Mar. 27—At Twelve o'Clock.....
Mar. 31—Her New Beau—On His Wedding Day .....
April 3—The Land Salesman—Hide and Seek .....
April 7—Those Good Old Days.....
April 10—Game of Poker—Father's Choice..
April 14—A Life in the Balance.....

LUX
By Prieur

Mar. 14—The Baker and the Sweep (Com.).. 300
Mar. 21—Miss Simpton's Jewels (Dr.) 565
Mar. 21—Pat Wishes to Economize (Com.).. 400
Mar. 28—The Man-Eater (Dr.).....1000
April 4—Too Polite (Com.)..... 475
April 4—More Than She Bargained For (Com.) 508

MAJESTIC

Feet

Mar. 30—A Well-Meant Deception.....
April 1—A Study in Sociology.....
April 6—The Half Orphans .....
April 8—The Night Riders.....
April 13—Billy's New Watch .....
April 15—Pedro's Revenge .....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....
April 5—By the Curate's Aid (Com.)....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

Mar. 28—The Mining Expert's Ordeal (Dr.)
Mar. 31—Superstitious Mary (Com.).....
Mar. 31—Mum's the Word (Com.).....
April 2—The Widow's Folly (Dr.).....
April 4—A Providential Tragedy (Dr.).....
April 7—The Maid and the Milkman.....
April 7—River Rhine, Germany.....
April 9—How Fatty Got Even (Com.).....
April 11—The Forgotten Letter (Dr.).....

PILOT

Mar. 20—Till Death Us Do Part (2-reel Dr.).2000
Mar. 27—When Lincoln was President (1-reel Hist. Dr.) .....
April 3—In the Battle's Smoke (Mil. Dr.)..
April 10—The Smuggler's Dog (Dr.).....

POWERS

Mar. 21—Ice Harvesting on the Hudson.....
Mar. 26—Having Their Pictures Taken.....
Mar. 26—City of Bergen, Norway.....
Mar. 28—The Calling of Louis Mona (2 reels)
April 2—Do It Now (Com.).....
April 4—Bachelor Bill's Birthday Present (Com. Dr.) .....
April 9—The Elixir of Youth.....
April 11—The Fear (Dr.).....

PUNCH

Feb. 27—Bobby's Bum Bomb.....
Feb. 27—Tracked to Florida.....
Mar. 6—Impetuous Jim (Com.)..... 500
Mar. 6—No Wedding Bells for Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

April 2—The Last Old Lady (Com.)..... 700
April 2—Rapid Transit in New York (Sc.). 300
April 9—White Roses (Dr.).....1000

RELIANCE

Mar. 29—The Halfwit .....
April 2—The Judge's Vindication (2 reels)
April 5—The Woman Who Knew.....
April 9—The Stronger Call .....
April 12—For Love of Columbine.....

REX

Mar. 23—The Peacemaker (Dr.).....
Mar. 27—The Great Ganton Mystery (2 reels)
Mar. 30—Her New Chauffeur (Com. Dr.)....
April 3—Fiddler Pete (Com. Dr.).....
April 6—Bobby's Baby (Dr.).....
April 10—Until Death (2-reel Dr.).....
April 13—Pure Gold and Dross (Dr.).....

RYNO

Mar. 31—Memories of Long Ago (Dr.).....1000
April 4—Classmates (Dr.) 1000
April 7—The Outcast (Dr.).....1000
April 11—Off the Mainland (Dr.).....1000

SOLAX

Mar. 26—Burstup Homes' Murder Case.....
Mar. 28—The Climax .....
April 2—The Bachelor's Housekeeper.....
April 4—The Ogres .....
April 9—The Lady Doctor .....
April 11—His Son-in-Law .....

THANHOUSER

Mar. 25—Cymbeline (2 reels).....
Mar. 28—The Woman Who Did Not Care..
Mar. 30—The Wax Lady .....
April 1—The Woman Who Did Not Care...
April 4—The Spoiled Darling's Doll.....
April 6—When Ghost Meets Ghost.....
April 8—The Patriot .....

VICTOR

Mar. 7—The Prima Donna (Dr.).....
Mar. 14—Love and the Workman (Dr.).....
Mar. 21—The Younger Sister (Dr.).....
Mar. 28—That Boy from Missouri (Com.)...
April 4—Letters to Mother (Dr.).....
April 11—Two Lives (Dr.).....

OPERATORS' CHAT
BY RALPH KNASTER

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

The Moving Picture Machine Operators' Union of Greater New York, Inc., Local No. 1, is making great headway, and in a very short time will be one of the strongest organizations of operators in the United States. At the last meeting, which was held on March 17, 1913, six new members were obligated and ten applications for membership were placed before the body for consideration. Several new members were obligated at the headquarters of the union, it being impossible for these men to wait for the regular meeting night, they being employed with various road shows, and had to leave the city. These men promised to help the New York operators of Local No. 1 in their fight for justice at the next convention. There are forty-seven road men on the books of the local at present, and many more are sending in letters, asking information about the progress which is being made, and stating that they expect to be in New York soon to make application for membership. Local No. 1 has become quite an interesting factor not only in this country but in distant lands as well. The business representative was greatly surprised to receive a letter from East Rangoon, Burma, India, asking to give the writer information regarding the situation in New York City. The operator also stated that he would like to know the rules for joining a union, as he is one of the leading operators in India and has a lot of influence with operators in that country. No doubt this brother has been reading the "Operators' Chat" and in this way has become familiar with M. P. M. O. U. No. 1 of Greater New York. Not alone from India have letters to the M. P. M. O. U. No. 1 of Greater New York been received but also from Port Elizabeth and Cape Town, South Africa. Several cities in England, also Germany, have communicated their best wishes for success in the endeavors of the M. P. M. O. U. No. 1 of Greater New York to secure justice, also many letters have been received from various locals of the I. A. T. S. E. throughout the country who mentioned the deplorable condition in the branch of Local No. 35, when they elected a scab strikebreaker as a president and still have him in office; the main query in these letters is "why does such a rotten condition exist and why is it not remedied?" The entire trend of the letters is most encouraging and at the coming convention no doubt many of the writers will be delegates and cause a substantial investigation without any "steam roller" tactics. Believe me, the band will play "There'll Be a Hot Time," and Local No. 35 will no doubt meet its "Waterloo" when the matter has been sifted to the bottom. Like Napoleon tried to conquer Europe, Local No. 35 has tried to grab the entire industry here in New York City, but up to the present time General "If" and General "Hopes" have failed to make any conquests.

During the recent inauguration of President Wilson at Washington, D. C., several of the members of M. P. M. O. U. No. 1 of Greater New York took a holiday and visited the capital, and while they took the occasion to visit Local 224, I. A. T. S. E., they met President Spellbring and the members of that organization at their rooms, and from all reports given here they certainly must have had some "swell" time, for the boys say that the Washington local don't do things halfway, but clear to the handle.

Next regular meeting will be held Monday, April 7, 1913, at Teutonia Hall, 66 Essex street. A full attendance is requested.

Application for membership can be made at the office, 133 Third avenue, near Fourteenth street, New York.

RALPH J. KNASTER,
Business Representative.

POWER'S CAMERAGRAPH INSTALLATION. A Power's Cameragraph No. 6A has been installed in the St. Michael's School, Clinton avenue and High street, Hoboken, N. J., through the Universal Film Exchange of New York.

The Broadway Theatre, Forty-first street and Broadway, New York City, has installed two Power's Cameragraph No. 6A through the People's Vaudeville Company.

M. D. LIVINGSTON, sales representative for J. H. Hallberg, "The Economizer Man," left for a trip to Chicago on Tuesday of this week, calling at several of the towns en route going and coming. The purpose of the trip is to close pending deals on A. C. to D. C. Economizers, and to establish dealers' agencies for Power's, Simplex and Motiograph motion picture machines, as well as for the Hallberg specialties.

NEWMAN COMPANY EQUIPS EMPRESS THEATRE. The Newman Manufacturing Company, of Cincinnati, Ohio, and 101 Fourth avenue, New York City, report that they have just furnished the two Chicago theatres controlled by the Sullivan & Considine Company, the new Empress on Halstead street, and the Empress on Cottage Grove avenue, with brass frames and rail work. Mr. Lincoln, general manager of the Sullivan & Considine Company, called by long distance 'phone requesting one of the Newman boys to go to Chicago immediately and take his order, which represented quite a tidy sum. The Newman Company have just issued a new catalog showing brass frames and easels, German silver frames and oxidized frames and brass rail work and brass work of every description, which can be had upon request.

HALLBERG A. C. ECONOMIZERS in Thanhouser Studio. The Thanhouser Company have equipped their studio with new motion picture machines, operating on alternating current with Hallberg Standard A. C. Economizers. Mr. Hallberg reports that Quirk's Theatre, Fulton, N. Y., have just purchased through him a second Simplex M. P. Machine. Mr. Rufus A. Maltby, of Middletown, N. Y., a Power's No. 6A with Hallberg A. C. Economizer; Weinberg & Mines, 500 Atlantic avenue, Brooklyn, N. Y., a Power's No. 6A.

The joke played on Mark Twain by one of his friends who mailed a letter from abroad addressed to "Mark Twain—God Knows Where" was recalled the other day when an envelope—entirely blank except for a rather indistinct newspaper portrait pasted on it—was mailed in Los Angeles. It found its way across the continent to Philadelphia and was duly delivered to Arthur V. Johnson, at the Lubin plant. This reads very much like a fish story, nevertheless it is true. Doubtless Mr. Wallace Clifton, of the Lubin Stock Company on the coast, saw that the envelope was put in the Philadelphia mail bag. The rest was easy for Arthur Johnson's face is as well known in the East as Mr. Taft's. However, it is a great example of the efficiency of Uncle Sam's service.

GRIP OF JEALOUSY
Ramo release March 26th.

F. D. GRANDON'S LUBIN COMPANY AT LOS ANGELES, CALIFORNIA

LICENSEES OF PATENTS CO.

BIOGRAPH

Mar. 13—Tightwad's Predicament (Com.)..... Feet
Mar. 15—The Unwelcome Guest (Dr.).....
Mar. 17—Tbe Power of the Camera (Com.) 453
Mar. 17—A Delivery Package (Com.)..... 545
Mar. 20—Near to Earth (Dr.)..... 999
Mar. 22—Fate (Dr.) 1038
Mar. 24—A Welcome Intruder (Dr.).....
Mar. 27—The Old Gray Mare (Com.).....
Mar. 27—All Hail to the King (Com.).....
Mar. 29—The Sheriff's Baby (Dr.).....
Mar. 31—Edwin Masquerades (Com.).....
Mar. 31—Their One Good Suit (Com.).....
April 3—Tbe Hero of Little Italy (Dr.).....
April 5—Tbe Perfidy of Mary (Dr.).....

CINES

George Kleine

Mar. 25—He Needed the Money (Com.)....1000
Mar. 29—Glimpses of Naples and Vicinity (Sc.) 450
Mar. 29—"Spirits of Youth" (Com.)..... 550
April 1—He Wouldn't Give Up (Com.).....1000
April 5—Modern Progress in Somaliland (East Africa) (Edu.) 500
April 5—Faint Heart Ne'er Won Fair Lady (Com.) 500
April 7—The Queen of Spades (Special) (Dr.) Part I.....1000
April 7—The Queen of Spades (Special) (Dr.) Part II.....1000
April 8—Scenes Along the Pescara River, Central Italy (Sc.)..... 350
April 8—A Romance by tbe Sea (Dr.)..... 650
April 12—On the Nebi River, East Africa (Sc.) 200
April 12—Keeping Tab on Sammy (Com.).. 800
April 15—The Ancient Town of Gubbio, Umbria, Central Italy (Sc.)..... 400
April 15—Anita, the Orphan (Dr.)..... 600
April 16—A Fugitive at Bay—Part I (Dr.)..1000
April 16—A Fugitive at Bay—Part II (Dr.).1000
April 19—For His Child's Sake (Dr.).....1000

EDISON

Mar. 1—The Photograph and the Blotter (Dr.) 1000
Mar. 3—Curious Scenes in India (Sc.)..... 400
Mar. 3—Superstitious Joe (Com.)..... 600
Mar. 4—Ann (Dr.) 1000
Mar. 5—A Letter to Uncle Sam (Com.).....1000
Mar. 7—The Lost Deed (Dr.).....1000
Mar. 8—The Priest and the Man (Dr.).....1000
Mar. 10—Bees and Honey (Edu.)..... 850
Mar. 10—It Wasn't Poison After All (Com.). 650
Mar. 11—Jan Vedder's Daughter (Com. Dr.).1000
Mar. 11—A Modern Horse (Des.)..... 350
Mar. 12—Aunt Elsa's Visit (Com.)..... 650
Mar. 14—A Youthful Knight (Com. Dr.)..1000
Mar. 15—The Gauntlets of Washington (Dr.).1000
Mar. 17—Kathleen Mavourneen (Dr.).....1000
Mar. 18—The Portrait (Dr.).....1000
Mar. 19—Mother's Lazy Boy (Com.).....1000
Mar. 22—The Risen Soul of Jim Grant (Dr.).1000
Mar. 24—Tbe Long and Short of It (Com.).. 400
Mar. 24—Tea and Toast (Com.)..... 600
Mar. 25—Bread on the Waters (Dr.).....1000
Mar. 26—The Unprofitable Boarder (Com.).1000
Mar. 28—A Way to the Underworld (Dr.)..1000
Mar. 29—Between Orton Junction and Fallonville (Dr.) 1000
Mar. 31—The Elder Brother (Dr.).....1000
April 1—With the Eyes of tbe Blind (Dr.)..1000
April 2—The Duke's Dilemma (Com.).....1000
April 4—The Inventor's Sketch (Dr.).....1000
April 5—Master and Man (Dr.).....1000
April 7—A Shower of Slippers (Com.).....1000
April 8—Old Jim (Dr.).....1000
April 9—The Well Sick Man (Com.).....1000
April 11—The Capture of a Wild Cat (Des). 350
April 11—Rule Thyself (Com.)..... 650
April 12—The Man Who Wouldn't Marry (Dr.) 1000
April 14—The Rocky Mountains in Winter (Des.) 350
April 14—Jones Goes Shopping (Com.)..... 650
April 15—The New Pupil (Com. Dr.).....1000

ESSANAY

Feb. 25—The Western Law that Failed (Dr.).1000
Feb. 26—The Gum Man (Com.).....1000
Feb. 27—Lady Audley's Jewels (Com.).....1000
Feb. 28—Swag of Destiny (Dr.).....1000
Mar. 1—The Influence of Broncho Billy (Dr.) 1000
Mar. 4—Billy McGrath on Broadway (Com.)
Mar. 5—The Discovery (Com.).....
Mar. 6—A Montana Mix-Up (Com.).....
Mar. 7—A Mistaken Accusation (Dr.).....
Mar. 7—The Hand of Fate (Dr.).....
Mar. 8—Broncho Billy and the Squatter's Daughter (Dr.) .....
Mar. 11—A Bottle of Musk (Dr.).....
Mar. 12—The Misjudging of Mr. Hubby (Com.) .....
Mar. 13—Old Gorman's Gal (W. Dr.).....
Mar. 14—An Old, Old Song (Dr.).....
Mar. 15—Broncho Billy and the Step-sisters..
Mar. 18—The Housekeeper of Circle C (W. Com.) .....
Mar. 19—Finnegan (Com.) .....
Mar. 20—The Tale of a Cook (Com.).....
Mar. 21—The Pathway of Years.....
Mar. 22—Broncho Billy's Sister.....
Mar. 25—The Sheriff's Honeymoon (Com.)..
Mar. 26—The Scratch (Com.).....
Mar. 27—The Trail of the Itching Palm (Com.) .....
Mar. 28—The Hero-Coward .....
Mar. 29—Broncho Billy's Gratefulness.....
Mar. 31—The Spy's Defeat (Dr.).....
April 1—Tbe Sheriff's Son .....
April 2—Tbe Price of Gold.....

KALEM

Mar. 24—The Attack at Rocky Pass (Dr.)..1000
Mar. 26—The Face at the Window (Dr.)....1000
Mar. 28—The "Fired" Cook (Com.).....
Mar. 28—The Cat and the Bonnet (Com.)...
Mar. 29—The Wartime Siren (Dr.).....1000
Mar. 31—The American Princess (Dr.).....1000
April 1—The Exposures of the Land Swindlers (3 parts, special Dr.).....3000
April 2—The Sacrifice (Dr.) 1000
April 4—Fatty's Deception (Com.).....
April 4—New York's Public Markets.....
April 5—A Mississippi Tragedy (Dr.).....1000

LUBIN

Mar. 7—His Children .....
Mar. 8—Pete Joins the Force.....
Mar. 10—The Soul of a Rose.....
Mar. 11—A Lucky Chance .....
Mar. 13—When John Brougbt Home His Wife
Mar. 14—Jane's Waterloo .....
Mar. 14—Sixes and Nines .....
Mar. 15—The Heart Brokers (2 reels).....
Mar. 15—An Adventure on the Mexican Border (Special) .....
Mar. 17—Greed for Gold .....
Mar. 18—Dolores' Decision .....
Mar. 20—Him the Burglar .....
Mar. 20—Mr. Jinks Buys a Dress.....
Mar. 21—Friend John .....
Mar. 21—Tamandra the Gypsy (Special 2 reels) .....
Mar. 22—Pete the Artist.....
Mar. 24—A Moonshiner's Wife .....
Mar. 25—The Fixer .....
Mar. 25—Such an Appetite .....
Mar. 27—Memories of His Youth.....
Mar. 28—The Gift of the Storm.....
Mar. 29—In tbe Land of the Cactus.....
Mar. 31—Women of the Desert (Dr.).....1000
April 1—Sbipping a Clock (Com.)..... 400
April 1—The Fake Soldiers (Com.)..... 600
April 3—A False Friend (W. Dr.).....1000
April 4—Tbe Burden Bearer (Dr.).....1000
April 5—His Widow (Com.)..... 400
April 5—Collecting the Bill (Com.)..... 600
April 7—The Evil One (W. Dr.).....1000
April 8—For His Cbild's Sake (Dr.).....1000
April 10—The Magic Sboes (Com.)..... 400
April 10—Angel Cake and Axle Grease (Com.) 600
April 11—The Split Nugget (W. Dr.).....1000
April 12—Pete Tries the Stage (Com.)....1000

G. MELIES

Feb. 27—Molly's Mistake (Dr.).....1000
Mar. 6—Misfortunes of Mr. & Mrs. Mott, on Their Trip to the South Sea Island of Tahiti, and the Tahitian "Upa Upa" Dance (Com.).1000
Mar. 13—The Gambler's Heart (Dr.).....1000
Mar. 20—Honor Thy Mother (Dr.).....1000
Mar. 27—Hinemoa .....
April 3—The Stolen Tribute to the King...
April 3—The River Wanganui (Sc.).....
April 10—The Maoris of New Zealand.....
April 17—What Is Sauce for the Goose (Com.)
April 17—A Tahitian Fish Drive .....

PATHE FRERES

Mar. 12—A Tour in the Alps (Travel).....
Mar. 13—The Love That Turned (W. Dr.)..
Mar. 14—Over the 'Phone (Com.).....
Mar. 14—The Luxembourg Gardens (Travel).
Mar. 15—Innocence (Dr.) .....
Mar. 17—Pathe's Weekly No. 12.....
Mar. 17—Notre Dame de Paris (Special Dr.).
Mar. 18—The Vengeance of the Kabyle (Dr.).
Mar. 19—The Escape (W. Dr.).....
Mar. 20—Deedee's Blind Master (Dr.).....
Mar. 21—Rastus Loses His Elephant (Com.).
Mar. 21—The Death Head Moth (Science)...
Mar. 22—When They Were Kids (Dr.)....
Mar. 24—Pathe's Weekly No. 13.....
Mar. 25—The Babes in the Woods.....
Mar. 26—The Gate She Left Open (Dr.)....
Mar. 26—The Moonshiners' Last Stand (Dr.)
Mar. 27—The Sheriff's Reward (W. Dr.)..
Mar. 27—The Chateau of Chambord (Travel)
Mar. 28—Crabs and Lobsters.....
Mar. 28—The Tobacco Culture in Cuba.....
Mar. 29—The Hardup Family's Bluff (Com.)
Mar. 31—Pathe's Weekly No. 14.....
April 1—How Plaster Is Obtained (Ind.)....
April 1—The Moros (Acrobatic) .....
April 2—The Engineer's Daughter (W. Dr.)
April 2—Cairo (Egypt) and Its Environs (Travel) .....
April 2—Nobility (Dr.).....
April 3—There She Goes (Com.).....
April 4—Whiffles Tries Moving Picture Acting (Com) .....
April 4—An Excursion to the Grand Chartreuse, France (Travel) .....
April 5—The Broken Idyll (W. Dr.).....
April 7—Pathe's Weekly No. 15.....
April 8—The Snapshot (Com.) .....
April 8—The River Clyde at Lanark, Scotland (Travel) .....
April 9—Too Much Parcel Post (Com.)....
April 10—God Is Love (Dr.).....
April 11—The Analysis of Motion (Scientific)
April 11—The Locust (Science).....
April 12—Tbe Happy Home (Dr.).....
April 12—In the Days of War (Special Dr.)

SELIG

Mar. 11—The Ferrets (Dr.) 1000
Mar. 12—Juggling with Fate (W. Dr.).....1000
Mar. 13—The Great Wall of China (Edu.)....
Mar. 13—The Fugitive (Dr.).....
Mar. 14—The Sands of Time (Dr.).....1000
Mar. 17—Love Before Ten (Juvenile Dr.)..1000
Mar. 18—Peking, China (Edu.).....1000
Mar. 18—Turn Him Out (Com.).....
Mar. 19—The Sheriff of Yavapai County (W. Dr.) 1000
Mar. 20—The ex-Convict (Dr.).....1000
Mar. 21—The Dancer's Redemption.....1000
Mar. 24—The Old Clerk (Dr.).....1000
Mar. 25—The Scales of Justice (Dr.).....1000
Mar. 26—Shanghai, China (Edu.) .....
Mar. 26—The Life Timer (W. Dr.).....
Mar. 27—The Food-Chopper War (Com.)....1000
Mar. 28—Sally in Our Alley (Com. Dr.)....1000
Mar. 31—A Prisoner of Cabanas (Dr.).....1000
April 1—Margarita and the Mission Funds (Dr.) 1000
April 2—A Lucky Mistake (Com. Dr.).....
April 2—Chinese Temple (Sc.) .....
April 3—Arabia, the Equine Detective (Dr.).1000
April 4—The Hoyden's Awakening (Dr.)...1000
April 5—A Change of Administration (Special, 2 parts, Dr.).....2000

URBAN ECLIPSE

George Kleine

Mar. 5—The Wages of Transgression (Dr.).. 700
Mar. 12—The Lost Wager (Com. Dr.)..... 800
Mar. 12—Picturesque Spalato (Austria) (Travel) 200
Mar. 19—An Innocent Offender (Dr.).....1000
Mar. 26—Fiords and Waterfalls of Norway (Sc.) 300
Mar. 26—The Crab and Lobster Industry (Indus.) 350
Mar. 26—He Saw the Point (Com.)..... 350
April 2—The Fruit of Suspicion (Dr.).....1000
April 9—The Kentish Coast, England (Travel) 250
April 9—Making Birch Brooms (Indus.).... 300
April 9—An Up-to-Date Aviator (Com.).... 450
April 16—The Winner of tbe Sweepstakes (Dr.) 1000

VITAGRAPH

Mar. 10—New York Fire Drill (Edu.).....
Mar. 11—The Way Out (Com.).....1000
Mar. 12—His Honor, the Mayor (Com.)....1000
Mar. 13—The Deceivers (Com. Dr.).....1000
Mar. 14—Sisters All (Dr.) 1000
Mar. 15—The Dog House Builders (Com.)..1000
Mar. 17—The Mouse and the Lion (Dr.).....1000
Mar. 18—A Birthday Gift (Dr.).....
Mar. 18—According to Advice (Com.).....
Mar. 19—The House in Suburbia (Com.)....1000
Mar. 20—The Wonderful Statue (Com.).....1000
Mar. 21—A Matter of Matrimony (Com.)....1000
Mar. 22—Belinda, the Slavey, or Plot and Counterplot (Com.) 1000
Mar. 24—Brother Bill (Dr.).....1000
Mar. 25—Dick, the Dead Sbot (Com.).....1000
Mar. 26—Love Finds a Way (Com.).....
Mar. 26—In Old Quebec (Edu.) .....
Mar. 27—Getting a Practice (Com.).....1000
Mar. 28—Tbe Blarney Stone (Com.).....
Mar. 28—Jean and Her Family (Com.).....
Mar. 29—Two Brotbers (Dr.).....1000
Mar. 31—Bedelia Becomes a Lady (Com.)...1000
April 1—Checkmated (Com. Dr.).....1000
April 2—Alixe, or the Test of Friendship (Dr.) 1000
April 3—The Midget's Romance (Com.)....
April 3—Our Coast Defenders (Edu.).....
April 4—Let 'Em Quarrel (Com.).....1000
April 4—The Golden Hoard, Buried Alive (2 parts) 2000
April 5—He Answered the Ad (Com).....1000
April 7—Bunny's Honeymoon (Com.).....1000
April 8—The Transition (Dr.) 1000
April 9—Out of the Storm (Dr.).....1000
April 10—Cutey and the Chorus Girls (Com.).1000
April 11—Wanted—A Strong Hand (Com.)..
April 11—Laying a Marine Cable (Edu.)....
April 11—The Web (2 parts, special).....2000

A NIGHT AT THE BOULEVARD

"Let's go down to the Cafe Boulevard—that restaurant that you read and hear so much about," remarked a friend who was visiting from the Middle West.

And thus it came about that we had a Night at The Boulevard. And such a night! Titillating memories will always be with me. Impressions of a night of fun and enjoyment such as seldom comes to the tired business man who seeks it in other quarters! And since that night I have been wondering, as I understand so many others before me have wondered, too, what there was about it that leaves such an effect upon one's mind, and causes him to chuckle with glee every time he recalls the incidents of the night? Some say it is the Bohemian atmosphere. Others say it is because one is free from restraint—which in a measure explains it.

Unmistakably there is a charm that cannot be found elsewhere in our big city. You see no grouches there. You see no sober-faced men or women. Instead you see happy sparkling eyes and hear the merry shouts of laughter throughout the whole night. So I am just going to dismiss it with the idea that it is the atmosphere of the Boulevard, conducive of enjoyment, and the reason for it is the democracy that prevails.

It was at the dinner hour when we arrived at Second avenue and Tenth street. The dining-rooms on the first floor were filled. The balcony had its full quota of diners. A table for two was found, and it was done with so much grace that you felt at home at once. You look about you. It is without question a cosmopolitan mixture, and there comes more of the charm. You recognize men who during business hours are stern visaged captains of finance, or lieutenants at least. All signs of care have disappeared from their brow. Brokers, business men, professional men and others are all grouped about the tables. Here you will see a successful playwright enjoying with his friends the fruits of fat royalties. A cartoonist of great renown is giving a party to some others of his brethren, some who have not yet "arrived." A successful author is heard extolling the virtues of his publishers.

In another room you see men and women of serious mien. You know them at once. They are the persons upon whose voluntary shoulders rest the fate of nations. They are going to solve every problem. But do they? No, the music strikes up and they are listening with rapt attention. And so on throughout the entire restaurant.

The orchestra is playing. The air is a Hungarian one. It is full of snap, dash and fire. Men snort, women throw their heads up defiantly. They know the meaning of the song. It is a challenge and has been impressed upon every Hungarian since his birth. Then a change comes. The orchestra is playing something dreamy. You can almost see the tears glisten in the eyes of the players. Hushed are the thousand throats in the place. Dreamily the violinists draw their bows with so much feeling across the strings.

"Ah, such music," breathes a neighbor, and I see tears trickling down his cheeks. "The gypsy bands in Budapest play those airs and it means so much to them that they cry while playing."

Then comes the transition again. A ragtime air is being rendered. The sentimental love song has been forgotten and the diners are following the words of the dainty little character singer who is impressing upon you that "up the river they row."

There is a lull. The music has ceased. But what is that we see! Waiters are passing from table to table and leaving at each a handful of bright-colored celluloid balls. What are they for? The answer comes with a stinging shock on the head. A woman who has disproved the saying a woman can't throw straight, has struck me with one of the balls. It doesn't hurt. I never saw her before but I throw one of my celluloid balls back at her. Shouts of laughter accompany each loss. I afterwards learn that the man with the woman was her husband. I met her on the street afterwards, but she did not seem to have ever seen me. It was all in the night at the Boulevard. Restraint was laid aside. You did not stand on ceremony. You went to have a good time and so did everybody else and they had it. The air is full of balls. Men and women are standing up and pelting each other. All are children again. I looked in the balcony and saw the head of one of the biggest banking houses in the United States pelting a girl who was not of Fifth avenue society, but for the once all were on equal footing.

The cabaret has begun. Excellent artists are affording us entertainment now. Singers render solos and duets and you are carried from the realms of grand opera to those of ragtime in a swift transition that leaves you no time to wonder which you like the best. Then come the dancers. Smiling sweetly, and the essence of gracefulness, comes dainty, cute Effie Weston. She is dressed in pink and looks like a doll. My how she kicks her legs, pivots and does wonderful things in a solo dance. The applause (we joining in, you may be sure) is deafening. Out of breath she smiles and looks at the orchestra. The stirring music of the Texas Tommy is played. Like a shot she dashes from her chair. From another direction comes her brother, Bert, and they do a thrilling dance. The people are insistent for more and they good-naturedly grant it. During the evening Miss Weston, who is going to be a big sensation before many more weeks, and who has already turned down an offer to go to London in the American Review playing at the Alhambra, does another solo dance to the tune of A La Parissiene, which is most graciously received.

Later on we see Bert and Effie Weston in a fascinating waltz to the tune of Waltz de Amour. They certainly are a very lively and nimble pair. Yes, they are brother and sister, and you can see that they enjoy dancing together. They turkey trot, tango, waltz and Texas Tommy in a way that is original as well as sensational. The grace with which this young couple dance only comes after years of hard work, which they acquired in musical comedies. All we can say is that they are an excellent team.

We are going, "Ah, but we have dancing upstairs," says the captain with an air that is full of promise. We go upstairs and are ushered into another atmosphere. The large banquet hall has been given over for the pleasure of those who wish to turkey trot. A negro orchestra is thrumming one of those airs that is irresistible. Many of the tables are deserted, for the occupants who can dance cannot withstand this appeal. Bert and Effie have just come upstairs after finishing their waltz, and are ushered to a table where some friends have been waiting for them. Bert asks one of the young ladies of the party, if she won't turkey trot, and away they go. Maybe this young fellow can't dance. Well, just ask the girls. He makes them do all kinds of fancy steps in a very simple manner.

You see Miss Effie and wonder if you dare ask such a perfect dancing machine to try to go through the mazes of a trot with you. Some guest wants to dance with Miss Weston, an introduction is arranged. It is done with dignity, and in a hurry they go trotting off together. Then you seek an introduction to Bert Weston who is most gracious. Bert has picked out a woman who is longingly looking at the other dancers. She gazes wistfully about as if wondering which of the young men she sees at the different tables would make a suitable partner. Her body sways with the music. But her husband is unable to help her out.

Bert comes to the rescue and she has a delightful dance. And this is the way it goes all the night.

We do dips, we do fancy steps that Miss Effie teaches us. We watch women no longer young try to do the steps that Bert shows them. We see amateurs doing wonderful feats. Everything goes, so long as you remember that you are a lady or a gentleman.

And when every one is anxious for a rest Bert and Effie give exhibition of beautiful dances. And so it continues all night until way into the morning for some.

But they are young and can stand it. We who are getting past twenty-five find 2 a. m. is the hour for departure, and we go and we talk about it all the way home, and we vow we will make it a point to go again and at once.

JEFF OSBOURNE BACK TO WORK

Jefferson Osbourne, who was so seriously burned in the St. George Hotel fire, has returned to work and was the recipient of a welcome which must have warmed his heart and which surely helped to compensate for some of the suffering which he has gone through. Jeff is thin and not over strong, yet he looks well and is thankful for the fact that his face is almost unmarked, although he will bear the marks of the fire all his life on his body, his neck and his hands and arms. Jeff is with Milton H. Fahrney's sompany as of yore, and with the return of himself, Jack Conway and Louis Fitsroy, the Fahrney stage looks like old times. Jack Conway has had a good long rest and looks well and fit. All of them are enthusiastic over the scenery and facilities at the Ranch.

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

HORACE VINTON
Can be engaged for Special Productions
AUTHOR AND PRODUCER—FOLLOWING RELEASES
"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others
Address, 339 WEST 30th STREET, NEW YORK
Or This Office

SOME GOOD TERRITORIES LEFT ON
The Balkan Traitors
NEW YORK FILM CO., 145 West 45th Street, NEW YORK

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

FOR RENT—FILMS
In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.
LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

FREE MUSIC FOR PIANISTS
who play pictures, sent for 2 cent stamp.
Get new songs, marches, waltzes, etc. free.
SMITH & BROWNE, Inc.
124 W. 45th St., N. Y. C.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.
NEW MACHINES FOR OLD
YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave. New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore Stree Cincinnati, O.

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

We BUY and SELL Second-hand Films and Moving Picture Machines.
WESTERN FILM BROKERS
538 S. Dearborn St,
Chicago, Illinois.

Have You Failed To Sell?
If so, there's a reason why!
The Magazine Maker
has established a Scenario Department in charge of Herbert C. Hoagland of Pathé Freres, and Russell E. Smith, the well-known photo playwright and dramatist. It tells you how to write and where to sell!
Address The Scenario Department
THE MAGAZINE MAKER
32 UNION SQ. EAST, NEW YORK CITY.

SCENARIOS WANTED
Special Attention to
COMEDIES
KINEMACOLOR
1600 Broadway New York

INCREASE YOUR INCOME
Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.
TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

MARY ALDEN
LEADS WITH RAMO FILMS
"THE BETTER WAY" March 12, 1913

RELIANCE

RELIANCE

WEDNESDAY, APRIL 2ND

"The Judge's Vindication"

BY MARION BROOKS

IN 2 REELS and 74 SCENES

STAGED BY OSCAR C. APFEL

CAST

THE JUDGE	MR. E. P. SULLIVAN
HIS WIFE	MISS SUE BALFOUR
HIS DAUGHTER	MISS MAE BOTTI
PRESIDENT OF THE MONEY TRUST	MR. RALPH LEWIS
HIS LAWYER	MR. GEO. De CARLTON
THE SENATOR	MR. GEO. SIEGMANN
THE JUDGE'S LAWYER	MR. HARRY FRAZER
AND	
THE REPORTER	MR. IRVING CUMMINGS

MEMBERS OF THE SENATE COMMITTEE, REPORTERS, RAILROAD MEN, SERVANTS, ETC.

A STRONG VIRILE DRAMA ON A TIMELY TOPIC TENSE WITH THE THRILL OF DEEDS

THE MUTUAL PROGRAM

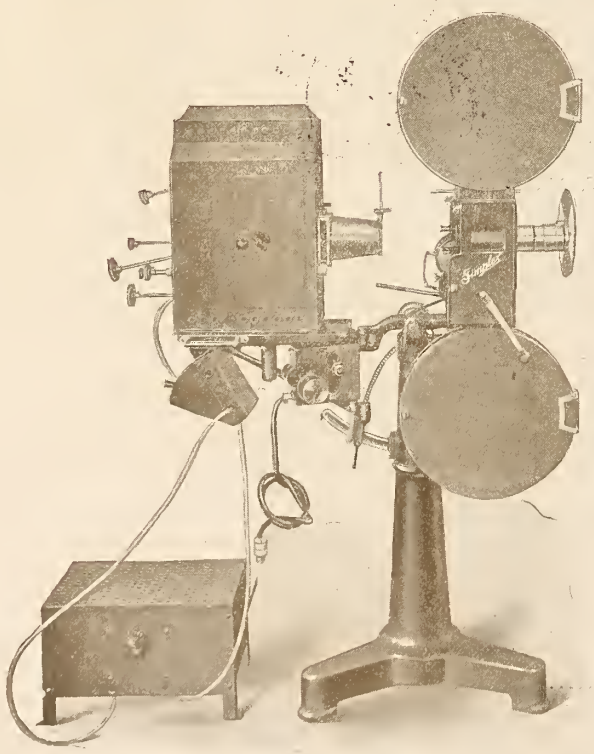
Simplex

$275 WELL INVESTED

$300 IN CANADA

WHY spend thousands of dollars fitting up an attractive theatre and then spoil it all by purchasing a cheap machine?

When it comes to the booth equipment, the best is none too good for you.



If price is your main consideration, don't waste time over the Simplex.

Simplex Projectors are designed and built for the experienced, particular exhibitors, who have tried all the other makes of machines and demand something better.

WRITE TODAY FOR CATALOGUE B

Made and guaranteed by

THE PRECISION MACHINE CO.

317 E. 34th ST. NEW YORK

APR 10 1913

MOVING PICTURE NEWS

VOLUME VII
No. 14

APRIL 5
1913

LIBRARY OF CONGRESS
APR 11 1913
PERIODICAL DIVISION

PRICE
TEN
CENTS

EDGENA DE LESPINE
Reliance Film Co.

MAJESTIC

RELEASED TUESDAY, APR. 8TH—A THRILLING DRAMA OF LOVE AND ADVENTURE

"THE NIGHT RIDERS"

BRILLIANTLY STAGED WITH A STRONG CAST AND BEAUTIFUL FLORIDA SETTINGS

IN ONE GREAT REEL THE MUTUAL PROGRAM

Gaumont

Gaumont

YOU WILL GET YOURS

IF YOU BUY

"When Thieves Fall Out"

(3 Reels)

STATE RIGHTS

KANSAS, OHIO, MISSOURI, IOWA AND THE NEW ENGLAND STATES, AMONG OTHERS, OPEN

WIRE FOR PARTICULARS *NOW!*

GAUMONT CO.

Flushing, New York City

Gaumont

Gaumont

THE SCREEN CLUB BALL

will be held on SATURDAY EVENING, APRIL 19th, at Terrace Garden, 58th Street and Lexington Avenue. Tickets may be obtained from members of the Club or J. W. FARNHAM, care Screen Club

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types—every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING
PHOTO
ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

3 A WEEK

3 A WEEK

"SUSPENDED SENTENCE"
(Release Monday, Apr. 14)

The youthful sheriff captures the wrong man but the older judge has a "hunch"—and follows it up with astonishing results to all concerned. A "Bully" Western with plenty of snap and go. You will like it.

"IN ANOTHER'S NEST"
(Release Thursday, Apr. 17, 1913)

The old millionaire attempts to introduce some fresh blood into his decaying family. An excellent California-staged social story illustrating the old wag that red blood never flows in blue veins.

"THE WAYS OF FATE"
(Release Saturday, April 19, 1913)

The child grows into manhood determining to revenge the murder of his father. A life's devotion to the cause of vengeance is thwarted by Cupid. How—makes a delightful story, half-Social-half-Western.

TO THEATRES:—Splendid Lithos of those popular favorites, Jack Kerrigan, Pauline Bush and Jack Richardson now ready. Ask your exchange. You need them. No better pullers for your theatre entrance.

TO EXCHANGES:—A Publicity Department complete to the last detail, awaits your service. Send us the names of daily papers in your city devoting space to motion-pictures and we will supply them with a weekly letter of live news, cuts, etc. This is for your benefit. Take advantage of it.

AMERICAN FILM MFG. CO.
6227 Evanston Ave., Chicago, Ill.

MIATT PROCURES

PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

HORACE VINTON

Can be engaged for Special Productions

AUTHOR AND PRODUCER—FOLLOWING RELEASES

"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

Address, 339 WEST 30th STREET, NEW YORK
Or This Office

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

ANNOUNCEMENT

THE FIREPROOF FILM COMPANY is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

Manufactured by

FIREPROOF FILM COMPANY
ROCHESTER, N. Y.

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of twelve beautiful portraits in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription FREE, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine
26 Court Street, Brooklyn, N. Y.

CONTRACTS NOW BEING MADE WITH MOTION PICTURE THEATRES FOR

EDISON

TALKING PICTURES

GREATEST HIT IN AMUSEMENT HISTORY

WHAT EXHIBITORS SAY

The Edison Kinetophone is a wonderful advance over the old moving pictures.—Lyman B. Glover, Majestic Theatre, Chicago.

We have heard nothing but praise from our patrons.—E. C. Burroughs, Orpheum Theatre, St. Paul.

The pictures worked without a hitch and the audiences were very enthusiastic.—Charles G. Anderson, The Grand, Syracuse.

The Edison Kinetophone is the talk of the city and proving a financial success.—M. Lehman, Orpheum Theatre, Kansas City.

We are playing to standing room only capacity at every performance.—Jeff. Callan, Lynn Theatre, Lynn, Mass.

The Edison Kinetophone broke all records for business at this theatre.—J. L. Weed, Keith's Theatre, Louisville.

Edison's Kinetophone has proven an emphatic success and attracting capacity audiences.—W. S. Hastings, Keith's Theatre, Indianapolis.

People came from all parts of Illinois to witness the talking pictures, and they are still coming.—M. H. Singer, Palace Music Hall, Chicago.

The National has the largest seating capacity of any theatre in Boston. Even during the Lenten season we played to capacity business, and we will give full credit to the Kinetophone for it. —George A. Haley, National Theatre, Boston.

The Kinetophone has run perfect at every performance and we are doing the biggest business in the history of the theatre. —J. H. Moore, Temple Theatre, Detroit.

The greatest drawing attraction this theatre ever had. We turned thousands away the first week.—Charles Lovenberg, Keith's Theatre, Providence.

A marvelous invention and a phenomenal financial success with us.—H. A. Daniels, The Hippodrome, Pittsburgh.

Our business was capacity during Holy Week—the pictures did it.—Joseph Pearlstein, Keith's Theatre, Toledo.

The drawing power and entertaining capacity of the Kinetophone is wonderful.—Claude Saunders, Alhambra Theatre, New York City.

WHAT THE PAPERS SAY

The wonder of the thing was uppermost. For the greater part of the exhibition the audience sat almost spellbound, then they applauded for nearly ten minutes.—New York Evening World.

At the matinee the Colonial Theatre was crowded and the talking pictures proved one of the biggest acts ever presented in vaudeville.—New York Evening Journal.

For the first five minutes the audience sat as if entranced, then, as if in answer to a signal, the applause broke out in deafening volume and continued for several minutes.—Chicago Examiner.

At the National Theatre several thousand persons heard for the first time figures in a moving picture talk and sing. It was evident that they fully appreciated the vast possibilities of this wonderful invention, for again and again a storm of applause surged back through the audience.—Boston Journal.

Edison's Kinetophone is surely a twentieth century sensation and this week proved to be the strongest box office attraction vaudeville has ever had in Rochester.—Rochester (N. Y.) Times.

The first Buffalo view of the Kinetophone was given at Shea's. It seems beyond belief, but the beginning is just in sight. We are making history every day and the Kinetophone will give future generations the complete story in every detail.—Buffalo Express.

The Kinetophone proved to be the greatest attraction on the bill and is undoubtedly destined to revolutionize the moving picture business.—Cleveland (O.) Leader.

Edison, the wizard, has effected a wonderful combination of his two great inventions—the phonograph and the motion picture—and the result is an almost uncanny reproduction of life itself.—Baltimore (Md.) News.

The Kinetophone is unquestionably a remarkable invention. The synchronization of sound and action has at last been successfully accomplished.—Philadelphia North American.

WRITE AT ONCE FOR TERMS AND PARTICULARS

DO NOT BE CONFUSED BY THE NUMEROUS STOCK-SELLING TALKING-PICTURE SCHEMES OR BY RESURRECTIONS OF PAST FAILURES, BUT REMEMBER THAT THE EDISON KINETOPHONE IS THE FIRST AND ONLY TALKING-PICTURE THAT HAS BEEN SO WIDELY DISTRIBUTED AND PROVEN A PRACTICAL AND ASSURED SUCCESS.

AMERICAN TALKING PICTURE CO.

SOLE DISTRIBUTORS

1495 BROADWAY, NEW YORK

© CLB266745

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **April 5, 1913** **Number 14**

EX-CATHEDRA

THE S. P. C. C. AND THE MOTION PICTURE THEATRE

EVERY now and again the cry goes up that the moving picture theatre is immoral; that, from the audience of children who may visit, there is recruited the vice squad; that the boys and girls in a theatre are not safe, and that the moving picture theatre is responsible for all the increase of badness and depravity in the city. From the manager of the Literary Bureau of the New York S. P. C. C. I received the following communication:

> Because of the increasing number of offenses against the morals of children, committed in and through moving picture resorts, the New York Society for the Prevention of Cruelty to Children is advocating an amendment to the Greater New York charter, seeking to place the moving picture shows under the same rules and regulations as first-class theatres. There are over 800 moving picture places in New York City. Most of these are located in tenement districts, in what were formerly small stores. The danger from panic or fire is so great that the life of no one is safe in them.
>
> But aside from this and aside from the character of the pictures shown, the S. P. C. C. finds cause for greater complaint in the number of boys and girls who are led to moral destruction in these crowded and darkened rooms.
>
> President Lindsay, of the society, made the following statement:
>
> "The depravity of children in Greater New York since the introduction of the moving picture industry has increased to such an alarming extent that this society, after several years' study and consideration of the subject, has proposed the amendments to the Greater New York charter set forth in Mr. Cuvillier's bill (1708), placing kinetoscope and moving picture shows under the same requirements and regulations as first-class theatres, until the Board of Aldermen shall have passed some appropriate ordinances on the subject.
>
> "The enactment of this measure will at once wipe out many of the small and particularly objectionable places which at present are licensed as 'common shows' and pay a yearly fee of only $25. Degenerates have found these moving picture resorts the easiest means of making the acquaintance of children, and numerous unspeakably vile crimes against both boys and girls have resulted. During the past five years one hundred and fourteen cases of sodomy, rape, abduction and indecent assault against children, directly traceable to associations thus formed, have been prosecuted by this society in the courts.
>
> "This society protests against the many opportunities which these resorts afford for the moral destruction of boys and girls. The enactment of Mr. Cuvillier's bill is distinctly in the interests of the children of the community.
>
> "Every clergyman of every denomination should make it his personal business to communicate with the member of the Assembly from his district, urging the passage of this important measure at the present session of the Legislature."

After reading the above, I want to ask, where have these people been so long? In the backwoods, or in the seclusion of their private office? The above statement is going the rounds of the press, and is the most garbled, illogical and highly colored press screed it is possible for the imagination of a writer to conceive. Such conditions never have existed, nor do they now exist. One or two instances have come to light, but out of the thousands upon thousands who visit these small theatres nightly it is impossible to find the smallest fractional per cent of such a garbled statement as the above statistics show; the danger is infinitesimal. As far as the panic of fire is concerned, I gave the figures in my last week's editorial, and would call the attention of the manager of the Literary Bureau to those figures and ask him how he can consistently, in view of these figures, make such garbled statements as the press notice he is sending out? I would also like to ask, how is it possible, under the present ordinance of the city, for a child to get into a theatre unaccompanied by a parent or an adult, and I want proof, absolute proof, and nothing but proof, that the depravity of children in Greater New York since the introduction of the moving picture industry has increased to any alarming extent.

Again, I would like to ask, what right has the S. P. C. C. to wipe out many of the small places which are at present licensed as common shows paying a yearly fee of $25? The Mayor, the Fire Commissioners, the License Bureau have all been to these places, and if they are so

bad as is described in the above garbled statement, why do not the authorities responsible wipe them out of existence? I acknowledge there are a few in dark places that it would be well to close. Even taking, *during the past five years,* 114 *cases* (I admit at once it is a pity that such cases have existed), this gives a fraction less than twenty-three per year, and if we take the lowest estimate of people visiting the theatres (which has been approximated at 500,000 daily), reckoning this for the year, what a merely infinitesimal percentage does twenty-three in a year give, and all the four counts must be taken into consideration, which will give five per year to each, and I think, personally, the S. P. C. C. would be doing better work in looking after more flagrant cases of cruelty than these they mention in their press notice.

I have visited many of the theatres in the lowest parts of New York as well as the highest, and have not found anything mentioned that would necessitate such a bill or bills as this Society wants enacted. If the Bureau will give me the figures, the dates, and the places with the names of the managers of the houses where such things are existing, I will personally pillory and see that their license is cancelled. The S. P. C. C. has the power, if they can get the information, and the evidence, of clearing out the special places which they mention, but out of 800 and over of moving picture theatres *only twenty-three in the course of the year have done any wrong.* Must the remaining 800-odd suffer for the sins of these few? Surely, in this enlightened twentieth century we do not want to go back to the Puritanical days of the Blue Laws.

Ladies and gentlemen of the S. P. C. C., surely you have a greater work to do than this of trying to find a needle in a bushel of hay; you are doing a grand work; you are doing a noble work, and this that you are trying to do, by the above publicity, is so far beneath you that you ought to be ashamed of yourselves trying to influence public opinion concerning that of which you know absolutely nothing. If your inspector, or inspectors, will go with me from the Battery to the Bronx, from the Bronx to Harlem, from Harlem again to the Battery, and if he can find one single case which he refers to in circular I will do everything that one man can do to shut up the show in which it is found. As no one but children over sixteen years are allowed to visit these places, the perversity must be found in the home training, and not in the moving picture theatre.

Alfred H. Saunders.

PRESIDENT NEFF IS LOUD IN PRAISE OF PICTURE SHOWS

M. A. Neff, president of the Motion Picture Exhibitors' League of America, arrived in Birmingham March 23rd to attend the sessions of the Alabama Motion Picture Exhibitors' League at their annual convention.

President Neff was shown about the city by A. A. Wall, vice-president of the Alabama association, and looked over the various moving picture theatres of Birmingham, which pleased him very much in their up-to-date and fireproof features.

Mr. Neff, however, showed surprise that the theatres in Birmingham should be closed on Sunday, when they are open in every other progressive city in the United States, including Montgomery and Mobile. He said:

"This is my first visit to Birmingham, and from what I've seen of your city it impresses me very much. Its future is assured through its great natural resources and undoubtedly Birmingham will be one of the great metropolises of the country in a few years. In my duties as president of the Motion Picture Exhibitors' League I have to visit every city and town of any importance in the United States and Canada, and I assure you none have ever impressed me with their general progressive spirit as Birmingham has in the short time I've been here.

"As to moving pictures, all I can say is what everyone knows, that it is the greatest business in the world today; the greatest educational force, the greatest force for the establishment of needed reforms. In fact, I might state without successful contradiction that moving pictures are the greatest force for moral uplift and education in the world.

"Let us see what moving pictures have done. For instance, who ever dreamed two years ago that China, then an absolute monarchy, full of the cruelest kind of despotism, would become a republic as it is to-day. No one then dreamed of such a possibility, but that supposed impossibility has been wrought, and what brought it about? Moving pictures is the answer.

"All the prayers and the teachings and books of the missionaries were very good things for the heathen Chinee, but he did not pay much attention to them. When the moving picture arrived in China and pictures with readers in his own language were shown to him his eyes opened and his interest was awakened. On the screen millions of Chinamen were able for a small coin to see the progress of the Western world; the skyscrapers of New York, the immense factories and mills of this country, the architectural beauties of Europe, the ways of educated white people. All of these things sunk into the Chinaman's mind to a much greater depth than the teachings and books of the missionaries, and the revolution which resulted in unseating the Empress Dowager and putting that progressive Chinaman, Yuan Shi Kai, in as president is directly traceable to the influence of the moving pictures. Moving picture men the world over should feel proud that to them belongs much of the credit for this great reform.

"Where is the dime and nickel thriller that was so popular ten years ago? In the courts of bankruptcy. No publishing firm which publishes only 'thrillers' of the 'Dead Eye Dick,'

ACROSS THE BORDER
Pilot release April 10th.

THE STRONGER CALL
Reliance release April 9th.

'Shoot 'Em, Jack,' and the silly romantic novels can survive in competition with moving pictures, and out of over 150 of these fiery publications of the nickel and dime variety only eight now remain in operation, and this number will be reduced to seven in a few weeks, as another is about to suspend. The small boy or young girl is not spending his or her nickel and dime for a book on killing Indians and the lovers of the washerwoman, when they can see a much better show than any book can furnish in moving pictures for the same money.

"Here is something else that moving pictures are directly responsible for. The consumption of whisky and beer in the United States since moving pictures has come in vogue has fallen off 32 per cent. Criminal statistics throughout the country have fallen off 28 per cent, and it is claimed and well supported that cigarette smoking has been greatly reduced owing to their influence. Where is the individual that can contend with these statistics and state that moving pictures are harmful to the youthful mind and are immoral? Where is the individual that will contend that moving pictures are not the greatest educational force the world over? There are none.

"And the moving picture men are not resting on their oars because of their success, but are daily contriving and striving to better the films, to provide greater amusement and intelligence to the public.

"Now, to-day is Sunday, and in walking about your city I saw thousands of pedestrians of both sexes wandering about aimlessly and with apparently nowhere to go. Such is not the case in many other large cities in the country, for in those cities the city government in a progressive, get-together spirit, has arrived at the conclusion that moving pictures are the best prevention of evil. And it is to be hoped that the city government of Birmingham and its pastors will soon arrive at the same conclusion and thereby greatly decrease a lot of police court business of Monday mornings.

"There is something everyone must have: Food, drink and amusement, and if we deprive the public of Birmingham of innocent amusement on Sunday it will go and amuse itself in various other ways more or less harmful and oftentimes without the sanction of any laws."

Up-to-Date News of the Exposition Progress

Mr. Samuel H. Trigger has started on a tour of New York State to boost the exposition and convention.

Frank E. Samuels cables from London, "Reserve $10,000 worth of space."

Mr. Rich G. Hollaman, president of the Eden Musee, spent the entire week in conference with the committee.

Some members of the Screen Club are co-operating with the committee to make the exposition a social as well as a financial success.

William Rosenthal, the outside man for the exposition, keeps bringing in the contracts. Everybody's doing it.

The Gaumont Company will make the first public exhibition of their new invention, the colored talking pictures, in one of the theatres.

Frank Rembusch writes from Shelbyville, Indiana, "If the flood goes down we will be there to solve all your troubles with enough mirror screens to cover the Woolworth Building."

The Famous Players Film Company will be there with the real thing in features.

Alice Joyce, of the Kalem players, says no baseball for the week of July 7th. All her time will be spent in the Palace.

John Bunny expects to beat Roosevelt's record at the glad hand stuff.

King Baggot, the popular president of the Screen Club, threatens to shake the club for a week.

Up in Canada the exchange boys are taking great interest in the big show. A number of them are planning their vacations so as to get to New York for the opening.

The Manhattan Slide Company are to spring something new. Slides in color photography. This will be the first time on any stage.

No small-time exhibits All big-time shows being booked solid by the F. I. E. O. T. M. P. A.

L. W. Atwater, of the Nicholas Power Company, says his company's exhibit will be the envy of many.

A great variety of lobby frames will be exhibited by the Newman Mfg. Company.

SIDNEY B, BLAKELY

We take pleasure in reproducing a recent photograph of Mr. Sidney B. Blakely, one of the Motiograph demonstrators, who will leave the factory of The Enterprise Optical Mfg. Co. in Chicago the first of April, on a trip to take him through the Central Western States, South into Texas and other points in the South and Southwest. Mr. Blakely has been connected with the moving picture industry as operator, manager and traveling demonstrator for the past seven years, and in 1910 was in England as demonstrator for the Walterdaw Company, European agent for the Powers Cameragraph, and after terminating his connection with them he returned to this country and Chicago and became chief operator of the Kedzie Amusement Company, operating the Kedzie Theatre and Kedzie Annex, said to be one of the most complete and up-to-date moving picture theatres in this country. Mr. Blakely is a Motiograph enthusiast, and

in the handling of the Motiograph machines for the Kedzie Amusement Company was on many occasions highly complimented on the excellent projection of the pictures shown. Mr. Blakely will visit all towns of 10,000 inhabitants and over, and will remain several days in each of the large cities which he reaches en route, and among his duties will be the inspection and adjustment, in the booth, if possible, of all Motiograph machines now in use, and in addition he will carry a complete motor-driven Motiograph machine, which he will install and demonstrate through actual projection on the screen of any prospective purchaser.

P. W. RANDOLPH, who directed for the Universal in the Hawaiian Islands, and who has since been directing under the Nestor brand, is going to act from now on as assistant director to Francis Ford in the new series of Cuban and Philippine pictures. Ray Meyers, who has been assisting and acting with Francis Ford, is transferred to Director Jack O'Brien, with whom he takes leads. That capital actor, Alexander Gaden, joins Mr. Ford's forces, and will take leads and heavies with him.

Iowa Motion Picture Exhibitors' League

The Motion Picture Exhibitors League will hold a convention at Des Moines, Iowa, Tuesday and Wednesday, May 6th and 7th.

The headquarters will be at the Savery Hotel, where exhibits of various manufacturers will be shown.

Exhibitors and manufacturers are requested to communicate with Fred W. Young, secretary, 420 Clapp Building, regarding any arrangements they wish to make relative to the convention and space for exhibits.

The Burt Bill, known in the House of Representatives as No. 210, for an act to provide the regulation of moving picture films and establishing a state censor was defeated in the House of Representatives.

The Iowa Motion Picture Exhibitors' League, with the co-operation of the exchanges and its legal department, was successful in its work. Great credit should be given Fred W. Young, secretary of the League, for his untiring efforts the past three months watching the progress of the bill through the various committees and compiling statistics showing that a censorship was not needed in Iowa.

The Censorship Bill which was defeated was very unfair in that it left the censoring of films to one man with a salary of $2,500 and allowed $5,000 for office expenses and assistants.

This one man could tell three million people what they could see in the picture shows. A fee of $2.00 was to be paid for every reel censored. Had the manufacturers or film exchanges paid this fee, the exhibitor would have had to pay it in the end, in extra film rental, as exchanges would have had added expense by having to establish offices in Iowa and having all films sent in here for inspection.

National Motion Picture Exhibitors' League

Alabama State Branch of the Motion Picture Exhibitors League of America is making rapid progress since the election of the following officers who met in convention at the Hilman Hotel, Birmingham, March 24th: A. A. Wall, National Vice-President, Odeon Theatre, Birmingham; E. H. Colley, President, Vaudette, Birmingham; T. S. Abernathy, First Vice-President, Birmingham; A. F. Wilby, Second Vice-President, Academy of Music, Selma; J. G. Wells, Secretary, Anniston; J. A. Snider, Treasurer, Bessemer, Alabama.

From Birmingham President Neff went to New Orleans; the train being 3½ hours late, he did not arrive until 12:30. Shortly after his arrival at the Grunewaid Hotel he was met by W. H. Gueringer, Enterprise Theatre, New Orleans, accompanied by Albert H. Kaufmann, of New Orleans, of the Consolidated Film Company, and the special manager of the General Film Company. On Wednesday morning at 10 a. m. an open meeting was called to order by President Neff in the hall on the twelfth floor of the Grunewald Hotel. The meeting adjourned at 12:30 to meet again at 2 p. m. At 2 p. m. the meeting was called to order and exhibitors were asked to join the organization. Temporary officers were appointed by Mr. Neff and at five o'clock the convention adjourned to meet at the same place at 10 a. m. Thursday. When the roll was called Thursday, thirty-one exhibitors paid their initiation fee and became members of the organization and elected the following officers: John Depinet, National Vice-President, New Orleans; A. G. Gugel, President, Gretna; A. G. Shear, First Vice-President, New Orleans; H. C. Van Cott, Second Vice-President, Alexandria; F. H. Maybury, Secrtary, New Orleans; Sidney Levy, Treasurer, New Orleans; J. W. Russ, New Orleans, Sergeant-at-Arms. Delegates were elected to the third National Convention of the Motion Picture Exhibitors League of America, which is to be held in New York City beginning July 7th to 12th. Delegates elected are as follows: Abraham Seligman, W. H. Gueringer, Theo. Racknagel, Albert Durning, Solomon Loeb, W. L. Jennings. Alternates: F. R. Feiderich, Jr., A. W. Waisdorf, H. Freidenberg. V. C. Howard, S. L. Bourke, M. B. Gill. One of the first acts of the New Orleans exhibitors after joining the league was to raise ninety-seven dollars ($97) to be sent to the flood sufferers of Ohio and Indiana.

Mr. Neff left New Orleans on Thursday evening for Gulfport, Miss., where he was met by a committee of Mississippi exhibitors, Fred Abbley, National Vice-President, acting as chairman. The Mississippi exhibitors met Friday morning March 28th, at 10 a. m. in Gulfport at the Great Southern Hotel, President Neff presiding. An open meeting was held in the forenoon; in the afternoon the organization was perfected with the election of the following officers: Fred Abbley, National Vice-President, Gulfport; H. H. Carleton, President, Jackson; B. A. Mulligan, First Vice-President, Vicksburg; C. H. Howell, Second Vice-President, Okolona; R. H. Redus, Secretary, West Point; G. W. Wilkes, Treasurer, Biloxi; S. L. Taylor, Sargeant-at-Arms, Pass Christian, Miss. On Friday evening F. H. Maybury, of New Orleans, talked to President Neff over the 'phone stating that the committee had secured eight members on Friday, and that everybody had gone to work with a will, and they expected to have 300 in the state of Louisiana within the next ninety days. President Neff left Gulfport Friday night, and by a circuituous route arrived in Cincinnati Sunday afternoon, March 30th.

Members of the Exhibitors League all over the United States and Canada are enthusiastically supporting April 8th, Exhibitors' Day. It is confidentially expected by the officers of each state and the national officers that Exhibitors' Day, through the efforts of all the members in contributing five per cent to their own states and five per cent to the National League, will place their own state and the national organization in splendid financial condition.

Moving Pictures of Mildred Zukor

Mildred Zukor, the charming young daughter of Adolph Zukor, the famous president of the equally famous Players Film Company, celebrated her thirteenth birthday on Sunday, March 30th, in a very unique manner, incidentally proving that she has inherited from her father a knowledge of the value of motion pictures. An elaborate reception was tendered little Miss Zukor and a number of her friends at the big studio of the Famous Players Film Company, and in order to perpetuate the event motion pictures were taken of the gathering.

This is probably the first time in the varied history of the motion picture that a birthday party was ever recorded in film, and it seems entirely logical that the innovation should be introduced to commemorate the birthday of the daughter of the man who first appreciated the enduring value of the film. The picture was elaborate enough to deserve being termed a young production, with sets of which the ordinary release would boast, and technically perfect even to the detail of subtitles. First was shown the entrance hall of the Zukor home, and the arrival of the guests, then the drawing-room, the family at home, the pretty home circle soon interrupted by the entrance of the young friends of Miss Zukor, thrilling with expectancy; a dance, at the termination of which the doors leading to the dining-room were opened, displaying the festive board so lavishly furnished with good things that for a moment the children forgot they were acting for the camera and abandoning pantomime, expressed their delight very much vocally. The picture wound up with the birthday party, and it must be said that the children's acting was best in this part. In the words of the critic, the picture was strikingly original, the photography perfect, and the acting unusually natural. When Miss Zukor emerges from her sweet childhood into a sweeter womanhood, these pictures should prove a happy possession.

MILDRED ZUKOR

The Moving Picture News joins in wishing the little lady lots and lots of other equally happy birthdays, with each year a greater number of friends than were present at her last, among whom were Eugene Zukor, her brother, Mrs. E. Kaufman, Frances Kaufman, Beulah Kohn, Mrs. M. Kohn, Mrs. E. E. Shauer, Mr. and Mrs. S. Weltner, Lillian Friedman, Ida Fogel, Richard Friedman, "Doll" Wells, Dave and Arthur Loew, and Joseph Hoffman.

EUSTACE HALE BALL
General Manager, The Historical Film Co., New York City.

THE REGENT THEATRE

Wending your way from Eighth avenue eastward on 116th street, a cheery electric sign signals you from the southwestward corner of 116th street and Seventh avenue. The sign spells REGENT in a myriad of small electric bulbs, and the word which it spells pertains to a moving picture theatre which opens cheerily to the public on the Seventh avenue side of the block.

This moving picture theatre, which has very excellent and entertaining accommodations, of which we will speak later, has something more than the ordinary amount of interest attached to the history of its origination in the fact that one of its originators was the late Mr. J. J. Little, of the well-known J. J. Little printing establishment, and that the primary motive for its origination was the elevation of the moving picture theatre and its entertainment.

Mr. Robert Warren was also an interested party in the erection of this theatre, which has a seating capacity of 1,800 people, and in the erection of which was expended many thousands of dollars. The work of financing the erection of the building fell largely, if not altogether, to the combined efforts of these two men.

The Regent theatre, which opened on February 8th, is an exemplification of refined taste in arrangement, decoration, and the general tone of the entertainment furnished therein.

It is built in the Spanish-Moorish style. The color scheme of the interior decorations is of gold, blue, and red, with satin wall panels, and heavy carpets of dark blue. Extending into the dome, above the proscenium arch, is a splendid mural painting by the celebrated Roumanian artist, Prince Jean Poleologue, and which is a copy of the famous "Surrender of Granada," by Francisco Pradillo.

Only the best class of music is heard from the eight-piece orchestra which supplies the orchestral portion of the program, directed by Conrad Koschat. Some excellent organ numbers are also given on the great $15,000 organ of the theatre by the former organist of Wanamaker's, Arthur Depew. Each day there is exhibited at the Regent theatre in an excellent program of Association films an educational subject, and in every respect this theatre's entertainment may be classed among the most refined and uplifting in New York City.

Mr. Talley is the General Manager of the theatre who gave the interviewer a hearty welcome.

WHEN THIEVES FALL OUT

(Gaumont 3-Reel Feature)

A splendid plot is laid through the interweavings of the story of "When Thieves Fall Out," full of interest, and carefully handled by producer and players. Though, strictly speaking, of the sensational sort, the story is not without its artistic element, a common attribute of all Gaumont productions.

The story of the play centers about the descendants of Count Philip de Croize, who on his death left a box of hidden treasure; so well hidden, in fact, that a century or more afterward it had not yet been found. The discovery, however, comes about through two delectable men, one of them the lawyer for the estate of the Countess de Croize, who agree to buy the Chateau of the Countess upon whom a foreclosure of a mortgage is pending, and finding the whereabouts of the treasure, divide equally of the spoil.

A female friend of the lawyer, whose extravagances have been the indirect cause of his entering into the disgraceful compact, figures again near the close of the story when conniver No. 2 kills his confederate, and the woman in question entraps the sweetheart of the young daughter of the de Croize household.

The usual unraveling of the tangled thread ensues, and all ends happily.

SCENES FROM "WHEN THIEVES FALL OUT." GAUMONT FEATURE FILM

THE EVENTFUL CAREER OF LOTTIE BRISCOE, LEADING WOMAN WITH LUBIN COMPANY

We stood at the partly open door leading to a suite, in one of the most sumptuous of Philadelphia's hostelries, awaiting an invitation to enter.

The strains of a Chopin polonaise, played with wonderful technique and expression, issued from the apartment. The brilliancy of its coloring was accentuated with such accuracy

LOTTIE BRISCOE

and precision, that it "cameoed," so to speak, like a sharp stereoscopic picture on the screen.

The player ceased, there was a pause, and a rich contralto voice invited us to enter.

Seated at the piano was Lottie Briscoe, the gifted and accomplished leading woman of the Lubin forces.

We regarded her with amazement for a second, then recovering from our surprise we asked:

"Was it you we heard playing?"

To which she ingenuously replied:

"Yes! Is it so remarkable?"

"Indeed it is! For your technique is that of a master; we were wondering who taught you."

"I was never taught. Music just comes to me. I've never had a lesson in my life."

And turning to the instrument in a listless sort of manner, she wandered from Rubinstein's Melody in F to Schumann's Concerto, and finished with Paderewski's Nocturne.

Miss Briscoe is one of the few accessories from the ranks of the legitimate stage to the Cinematography industry who has a really just claim to histrionic training. In her infancy she displayed talent of such marvelous diversity it seemed akin to true genius, for she is not the product of stage parents, nor were her ancestors in any way allied with the stage or its people.

A wonderfully keen perception, combined with a faculty for imitation, developed in her when she could scarcely walk.

At the tender age of four, in company with her mother, she attended a matinee performance at the Grand Opera House in St. Louis, then managed by the late John W. Norton. The play was "Romeo and Juliet," and Margaret Mather was the star.

All through the performance the child sat in wrapt attention, as trancelike she appeared to be absorbing every word. At the finish her mother stopped for a moment to converse with some friends in the lobby, and as she turned to go, Lottie was nowhere to befound. Greatly agitated the mother began an excited search for the missing child.

After an interim of painful suspense, she heard loud laughter issuing from the box-office, intermingled with the voice of a child. She rushed frantically to the window, looked in, and beheld her precocious offspring bowing her acknowledgments to the plaudits of Manager Norton, George Macmanus, William Marian Reedy, and other well-known people of the journalistic and theatrical profession, who happened to be present.

Lottie had just finished the "potion scene" from "Romeo and Juliet" in imitation of Miss Mather.

The incident created such a profound impression that the local journals devoted columns of space to the infant prodigy, and offers poured in upon the parents from managers throughout the country, all of which were rejected.

Shortly after the family changed their place of residence to Cincinnati, and it was here Miss Briscoe made her first professional appearance.

McKee Rankin with a company of players, in the "Run-

AGE 3

AGE 4

AGE 6

AGE 8

AGE 10

AGE 14

away Wife," featuring Eda Clayton, an emotional actress of note were filling an engagement at the principal playhouse. The youthful actress cast for the imporant part of Arthur, the son of the hero, was stricken with sudden illness, and the management were at their wits end to find a substitute. By some lucky chance, little Lottie's name was mentioned, and a messenger dispatched in search of her. It was quite late in the afternoon, and fears were entertained that the night's performance, would have to be abandoned, when, attended by her mother, Lottie appeared at the theatre. She was taken in charge by Miss Clayton, who at once began to instruct her in the lines and business of the part. The task proved an easy one, except for a spirit of self-assertiveness on the part of the debutante, who after being rehearsed several times finally remarked:

"There! I think that will do! I'll be all right to-night!"

And she was, for her performance was a revelation.

Arrangements were perfected by which she continued with the company for the remainder of the season, which brought the family to New York. Little Lottie's fame had preceded her, and the parents were fairly deluged with offers for her services.

It was in later years while being featured in the "Burglar," she attracted the attention of the late Richard Mansfield, who engaged her at a large salary, and employed the services of her mother as chaperone. During the several seasons she remained with Mr. Mansfield's Company she played the "Prince of Wales" in "Richard III," "Essie," in "Devil's Disciple," an important part in "First Violin." A special engagement, under the management of A. M. Palmer, in an important part in "That Man." Ora, the leading part in "Lost River;" Julian Esmond in "Fair Virginia," Claude in "Two Little Vagrants," ingenue lead in "Friend from India," are but a few of the special engagements Miss Briscoe played before she turned her attention to stock work, in which she endeared herself to the theatregoing public in many cities, notably, Philadelphia, Boston, Chicago and Columbus, Ohio.

With large expressive eyes, and a face of wonderful mobility, fairly speaking the various emotions, she finally attracted the attention of the motion picture magnates, who pursued her with flattering offers, until at last she succumbed to that great representation in the world of Cinematography, Sigmund Lubin, where for the past eighteen months she has been recognized as Arthur Johnson's leading woman.

FLOOD VICTIMS

A monster benefit for the flood sufferers will be given by the Motion Picture Exhibitors' League of New York at the Sixty-ninth Armory, Lexington avenue and Twenty-sixth street (who donated their hall for this purpose). The entertainment will be held on Saturday evening, April 12th, and will comprise moving pictures with the presence of all the principal actors and actresses of the various companies in New York. Wm. Fox Co. have consented to allow some of their vaudeville stars to be present, and Marcus Loew also donates some of the talent that he controls.

Mayor Gaynor will make the opening address in person. Kalem Company have donated the sum of $100, and will have Miss Alice Joyce and Tom Moore, who will be in the lobby and will have photographs of themselves with their written autograph on each picture. Other actors and actresses may do the same to help swell the funds. The various stars will also be in the lobby with buttonhole flowers for the gathering.

Mr. M. Needle is acting chairman for this occasion. Doors will be open at 7 o'clock. Entertainment will commence at 8 o'clock sharp. Admission will be 50 cents each person, box seats $1.00. There is seating accommodation for 7,000 people, and we sincerely hope the Armory will be crowded with those interested in the moving picture industry with their friends to help swell the fund being raised on behalf of the flood sufferers.

SYDNEY ASCHER has leased the roof of the National Theatre at Houston Street and Second Avenue, and which will be known as the National Winter Garden.

AL. W. FILSON, one of the character actors with the Selig Pacific Coast forces, is a unique example of the fascination which photoplay work holds for the best class of stage people. Mr. Filson, who is fairly well advanced in years, is a man who doesn't have to work for a living, not by a long way! He just loves the picture game, that's all. He owns one of the finest orange groves in Southern California, holds control of four producing oil wells, and has fattened his purse through deals in fancy real estate. Mr. Filson left the stage, where he and his wife had been famous for years, to go into business, and he was successful in a large way. But the lure of moving pictures proved irresistible to him, and he has yielded to the work heart and soul. The little frost which hit California orange groves this winter cost Filson about $10,000. But that paltry sum wasn't enough to feaze him in the least. How many moving picture actors could stand that pressure, and still have money to spend? Mr. Filson appears in the role of old Col. Haskins, in Selig's latest animal feature, "A Wise Old Elephant."

Screen Club Damaged by Fire

A fire which literally gutted the hair goods store at 45th street and Broadway on Monday night of this week did considerable damage to the properties of the Screen Club, which is situated directly above it. The records of the club and other valuable assets were rescued by members of the club who happened to be present. The damage, which will not exceed $1,000, is covered by insurance.

For Those Who Worry O'er Plots and Plays

"Blood and Thunder"

THE day of the "blood and thunder" moving picture script has passed. The sheriffs, cowboys, Mexicans. and the "chases" no longer evoke breathless interest on this side of the Atlantic. Several manufacturers have seemingly not discovered this fact as yet—but they will. The "saw-mill melodrama" is also hoary-headed, and, before many months, there will be a new deal all around. There will have to be if every film maker wishes to keep the pace that has recently been set by the leaders.

"The requirements of our studios are more strict than even a year ago," asserted a leading script editor recently. All plots must be strictly original, unusual and devoid of lurid sensationalism. Many of the literary stars are turning to the work. There is a scarcity of real good plots. Four or five years ago the "chase" picture, and the story of the elderly gentleman issuing forth to a series of more or less comical mishaps were apropos. Audiences tired of them and are disgusted to-day with the exaggerated melodrama and the impossible cowboy. We appreciate this fact and are looking for those writers who can furnish us with the convincing story of the every-day people. There continues to be a scarcity of convincing comedy and all the old ideas have been twisted and turned time and time again."

When the writer of fiction approaches the work of script writing with careful study (and some are doing it) there will be new blood injected into the game, and it is something essential. The former picture scenario stars seem to have been written out. Their work has assumed a distressing sameness to the close student and a new deal is something devoutly to be wished. Notwithstanding the fact that the experienced writers are drawing numerous rejection slips these days, the correspondence schools are flourishing; bureaus of criticism are being operated; and textbooks published, all with the view to aid the ambitious writer along the difficult literary pathway.

Half-Reel Scripts

The split-reel stories are in demand. When you are trying to stretch a story into one thousand feet of action, stop and ponder a moment. A padded story stands small chance of sale while a good split-reel story stands every chance to market. Are you trying to stretch half-reel stories into full length scripts? Don't do it.

His New Address

Mr. C. B. Hoadley and family are now nicely domiciled at 151 West 103rd street, New York City. His clients should send their scripts to that address.

Kind Words Help Some

Although we have been in the writing game for twenty years, we were always appreciative of kind words. When our friends are doing good copy, we like to tell them so, it helps no matter how old a stager one may be. The other day we wrote a line to a lady whose literary work we admire very much. She has a lot of stuff published and knows the game, but our tribute unconsciously was opportune. She replied: "I cannot tell you what pleasure it gave me to receive your kind and encouraging letter. The words of appreciation which it contained were real inspiration. Sometimes I hate myself because my work appears to my tired eyes and brain so bad, but then someone who knows throws in a grain of encouragement, the muse seems to take on new life and color and the machinery moves along again with fresh energy and impetus. My work has really seemed easier since your letter came. I was feeling blue, and things were going wrong, and the reading of those cheery words was like a burst of sunshine on a cloudy day." Kind words help some, and it is just as easy to scatter some seeds in the joy-of-living garden occasionally as it is to sow the tares and the thistles of spitefulness and turmoil. We would like all our friends to remain out in the sunshine.

Safety Fairy Tales

In the cause of the newer education "Safety Fairy Tales" are being distributed in the public schools. Instead of the series of cowboys and "criminals of the higher classes" now being screened why cannot some manufacturer film a series from Grimm's Fairy Tales? Hans Christian Andersen's stories would also contribute to the series. Here is a hint to some advanced script writer.

American Humor

One of the finest things in American literature and on the American stage is American humor. Regretfully, we must state, that with few exceptions the American humor depicted on the picture screen is a delusion and a snare. American humor, real humor, is absolutely different in character from the humor of any other nation, and these allegedly humorous films of foreign make are not understandable to the average American audience. Absolutely original, absolutely different in character, brighter, fresher, keener, American humor is one of our most valuable possessions. And nowhere would it have greater value than on the moving picture screen. It is hoped the foreign style of humor will no longer infect our native playwrights. Many fine things we can borrow from England, France and Italy, but not their humor. Let us have more strictly American humor in the picture theatres.

The Selig Policy

The Selig Polyscope Company, in returning scripts, presents a new editorial policy which is one of the advanced signs of the times. Selig will not consider manuscripts containing any of the following incidents or characters: Theft, kidnapping, smuggling, murder, forgery, lewd women, drunks, "and other types or actions not consistent with upbuilding of the motion picture business."

American Humor

A Chicago short-story writer, who is achieving success with scripts, writes in: "A woman whom I had met casually heard in some way that I was writing picture plays. She sent me six scripts. She wrote that 'everybody was writing plays' and as she had all day upon her hands she might as well write, too. She said she knew I was able to rewrite hers, if they needed it, and 'that I could take out ten per cent after I sold them.' The scripts were impossible, and I returned them. I have lost a friend who thought I might be useful."

This sort of thing is becoming a great annoyance to certain writers. We never spent a cent in our early days to have scripts criticised, preferring to work out our own salvation. However, if you want your work revised or criticised send scripts to some clearing house, or expert, and do not annoy your friends.

Only Work, That's All

Miss Maibelle Heikes Justice, the well-known writer of fiction, doesn't see any light ahead—only work. Neither do we, Miss Justice! Miss Justice has considered script writing of enough importance to study its details and work for success therein, notwithstanding that she has orders in advance for all the literary work she can turn out for the Red Book, Munsey publications, Cosmopolitan, etc. Regardless of the fact that her literary agents keep at her to drop all script writing, she refuses and proposes to enjoy the fascinations of the game along with her other literary work. Miss Justice's Selig comedy, "The College Chaperon," is making a big hit, by the way. "I think that three or four really worth while scripts that will bring from $50 to $75 apiece amount to more in the end than many out begging for lesser prices," writes Miss Justice. "I think $25 is a usual price for the average script, and those who keep scripts out and going like whirlwinds sometimes make a mistake, for haste makes waste. I advised a friend of mine to stop the promiscuous sending out and he has sold four scripts in five weeks by following my plan."

There is something in Miss Justice's method of work. The man who can drop into his easy-chair any morning in the week and work with scripts is in an entirely different class from those who, perhaps, have a day's work to perform, and can only devote evenings and Sundays to literary work. It is nice, of course, to have a large number of scripts going the rounds. It is still nicer if each and every one of these scripts contain only the very best thought and work of the author. We know one writer who turns out four scripts monthly. His work is in demand and his lowest price is $50. We know another writer who is glad to get $25 for a script, but he writes one every other day. And then we know another man who had written forty-six scripts in the past two months and sold all but ten.

The Very Latest One

The very latest school fraud is the plan by which the victim receives, first, a letter from a "graduate" of a Chicago school in which he is told that the "graduate" is so delighted with the fruits of his study that he just cannot help informing his "brother writers" of the good thing. A week later the school literature is sent along. This recalls the halcyon days of the "green goods" letter.

It Is Far Better

Mr. Steve Twinkl, of Clear Lake, Wash., has found from experience that genius is the art of taking pains. He recommends a system that we have advocated for many months, but right now is a good time to pass it along once more to those who have not heeded. Mr. Twinkl writes:

> You will not find any "knocks" in this outburst of mine, but something that may be of interest to the readers who endeavor to write picture plays. Those who have their MSS. returned to them branded as to conventionality, insufficient action, or plot not strong enough, would do well to try this plan. Instead of sending your script to the editor as soon as you have finished it, put it aside for a week, then go over it and endeavor to improve upon it, make what changes you think best, then put is aside again for another week and try again to improve upon it. This may seem like misdirected energy, or waste of time, but one trial will convince you, I am sure, of its merit. In the excitement of the first writing of a story it is very easy to make weak points in it, and when you re-read it after completing it it undoubtedly seems to be all to the good, but after you have put it aside for a week and your first flush of inspiration has cooled a little, you can find more weak spots in it than strong ones. You will also find many places where more action can be used in the scenes, or the plot made stronger. It is far better to spend two or three weeks trying to improve a script than to have that much or more time lost in useless mailing from one film company to another.

Little Drops of Water

Little drops of water and little grains of sand—you remember the verse. Little details also make the mighty picture play. Watch the little things and do not persist in casting your lot in a $100,000 environment like several would-be writers we know of. Write the simple stories and then the manufacturers can afford to produce them.

Pertinent Pointers

Send good Western comedies and dramas to American at present.

The average editor can tell at a glance whether a script is worthy of reading.

Make your synopsis appeal to editor and director and your story stands a better chance of acceptance.

Writing scripts is serious work and should not be considered as a "side line."

If you can write what is called a "working script" then you have become a member of the inner circle.

Do not evolve unnecessary situations, stick to your story and do not wander.

Have a logical reason for every bit of action in your script. Do not write unnecessary detail.

Make your stories timely and be guided by the policies and desires of the various manufacturers.

Do not read a copyrighted story in an old magazine you find in the garret and then rewrite the story into a picture play, for some editorial reader will catch you as sure as fate.

If you can give a new turn to an old idea or let the unexpected happen, you may expect a check sooner or later.

Never let a scene weaken in the middle. Put bounce and nerve into your stories.

People tire of one kind of kitchen or one kind of action. Put versatility into your work.

Something of Interest

It will be of interest to many writers to know that the Gaumont Company do not purchase scripts. Announcements have been made, but the new recruits to the army of script writers are unacquainted with the fact. The easiest way for these writers to make money is to not waste stamps in sending their scripts to Flushing.

The Chicago Manufacturers

Mr. Arthur Leeds has an interesting article in The Photoplay Author of current issue under the above caption. We quote: "Among the members of the Essanay Stock Company are numbers of successful script writers. . . . If a writer cannot produce an unusual story he should not submit to Essanay, for there isn't one of their producers who cannot sit down and write a good story himself—if he has to. Mrs. Luella Parsons has charge of the incoming Essanay scripts, and if you can turn out real comedies you stand a chance of a market here. Good comedies, strong society dramas and unusual Westerns are wanted by Selig."

We would add to the above that Selig and Essanay editors are not advertising for scripts and only the experienced writers with the unusual plot stand much chance with these concerns.

WILLIAM LORD WRIGHT.

ALFRED GOSDEN—While taking pictures of the Piegan Indians in the Glacier National Park, the Kinemacolor cameraman was initiated into the tribe, under the name of Kioystow, or Bear Knife. His tribal father, White Calf, and his sponsors, Three Bears and Medicine Owl, are among the Piegan delegates to the Travel Show, where their Kinemacolored "brother" took great pleasure in showing them their true likenesses on the screen. Mr. Tatsey, the interpreter, is still busy translating their comments and exclamations of amazement and delight into adequate English; but meanwhile they have promoted Mr. Gosden to the rank of pictorial Medicine Man.

MILTON H. FAHRNEY has been added as Director to the Bison forces. He has been connected with the Nestor Company since its inception, and starts his new job with a two-reel feature Civil War story, employing the actors and actresses who have been with him so long. Mr. Fahrney has been at work on the new story for some time, but deferred its presentation until he had secured all of the correct costumes and details for its production.

MISS FLORENCE TURNER

Now making a big hit at the Prospect Theatre, Bronx, and who sails for Europe in April on the Mauretania.

A STUDY IN SOCIOLOGY

By VIRGINIA WEST

(Adapted from Majestic Release)

THE thing that worried old Mr. Alderson was not his millions but the effect they might have upon the future of his only daughter Helen.

He knew that his days were very few, and he greatly feared that as soon as he was gone Helen would be besieged by fortune-hunters. Many a sleepless night the old man spent trying to find a solution to his problem. He solved it the best he could, as was shown when his will was read.

To his daughter the old millionaire left his entire fortune if—and the if was very large—if she married a man of prominence and good repute or if she remained single. But in case she married a man who did not fill the requirements, the fortune went to the other natural heirs.

These heirs consisted of an aunt and some cousins of Mr. Alderson. Among the cousins was a man of fifty-five, well-read and polished, with a smile that made one wonder what he was concealing; the kind of man who would cause careful mothers to see that their daughters were out of the parlor before he called.

Helen had no careful mother. Furthermore, she had had no mother of any kind for a very long time. So, not being any more discerning than the average young woman, Helen sometimes confided her hopes and fears to Cousin Jack.

"I don't want to marry now," she said soon after her father's death, "but I might marry if I met the right man. I have plenty of time to find him though. Just now I am interested in sociology and such things. I wish I could do some real good in the world, Cousin Jack."

"Such a pretty girl as you are is doing good just by allowing herself to be looked at," answered the man.

"Oh, I don't want to be flattered in that silly way. When a girl thinks about and reads serious things she hasn't time for such foolishness.

What are you reading now?" asked Jack, taking a book from her hand.

"My Work Among the Workers," he read.

"Yes, it's by Parkman Dickerson," exclaimed the girl enthusiastically. "He must be a wonderful man."

Cousin Jack was silent for a moment. His scheming mind was very busy. Finally he said thoughtfully. "I might be able to introduce him to you. He belongs to my club but is very exclusive. Would you like it?"

"Oh, indeed I should. There are so many questions I should like to ask him."

"Well," continued the man, "suppose you dine with me the next ladies' day and I'll try to manage an introduction.

Helen was delighted. She spent most of her time reading Dickerson's books and making a list of questions she wanted to ask him.

The longed for day arrived and Helen, radiant with happy anticipation, entered the dining-room of the club.

"There he is," whispered Cousin Jack "Look in the glass just to your left and you can see him plainly."

Helen looked and her heart throbbed almost painfully.

"He is just going to order; shall I invite him to sit with us? I'll tell him you are interested in his work."

"Oh, do please, if it is all right," answered Helen with suppressed excitement.

In a few moments the three were seated at one table.

"It is splendid to see a young woman in your position so interested in social work," the newcomer was saying, and Helen began her questions.

When she reached home that night many things were going through her memory. Among the pieces of information she had gained were other things that made her smile shyly to herself now and then. Just before going to sleep she murmured to herself, "It is so splendid that a man can be doing serious work and still be just a man."

There were calls and drives in the park and theatres, coming rather quickly one upon the other, and then this man told Helen he had to go away for a while.

"I am going to say something to you now that I should otherwise have waited to say," he informed her. "I love you and want you to marry me and help me in my work. Will you?"

Helen's heart fluttered and for a moment she could not speak. This man thrilled her strangely—had done so from the very first, yet in the depths of her being she had a strange misgiving. However, being a girl without a mother and one who had never been in love she interpreted her feelings to be those of any normal girl under the same circumstances. Consequently, in a very short while a diamond ring was upon the proper finger.

"I must be well fitted to be his wife," she said to her cousin when her lover had gone away. "The best way is to do as he has done and be a worker among workers."

Cousin Jack thought it as well not to interfere, so the next day found Helen, plainly dressed, awaiting her turn in an employment office.

The result was the establishing of the girl as maid in the home of a Mrs. Travis.

Of course, Helen was thrown with the servants and a friendship soon sprang up between her and the chauffeur. He was a socialist like herself and each found the other very congenial.

From the other women servants Helen hears the gossip of the household. Young Travis is no good, drinks and gambles and carouses generally, they say. One evening Mrs. Travis' personal maid came to the servant's hall with a great story. The son had come home again and had asked his mother for money which she refused. There was a big fuss and the maid was looking for almost anything to happen.

The next morning when Helen was dusting the library young Travis entered. "Hello! Who's this?" he exclaimed upon seeing her.

"I am Mrs. Travis' parlor maid," answered Helen quietly.

"Well, you're a good-looker all right. Come, give me a kiss!"

Before Helen could leave the room he had seized her around the waist. She wrenched herself free and turning quickly gave the young man a stinging slap on the face.

"Damn you!" he muttered. "I'll get even with you," but the girl had fled from the room.

Straight to her room went Helen and began packing her suitcase. When she was about to leave her room and announce her departure to Mrs. Travis a knock sounded on her door. She opened it to find her mistress standing before her.

"Oh, I've caught you just in time. That is fortunate," said the lady with controlled anger.

"What do you mean, Mrs. Travis?" asked the bewildered Helen.

"You know well enough. My pearl necklace has gone very mysteriously and I come up here and find you with your hat on and your suitcase packed ready to leave. The affair is certainly very plain."

"You wrong me very greatly, Mrs. Travis," insisted Helen. "I am leaving because your son insulted me. I did not intend to tell you the reason but you compel me to. I was just coming to tell you I was leaving."

"Very likely. I shall call my son." She went to the end of the hall and called.

"Did you insult this girl?" she asked when he appeared.

"What are you talking about, mother? I never saw the girl before. Why do you ask me such insulting questions I'd like to know?"

"I believe she has taken my pearl necklace, dear, and I asked you that only because she gave it as an excuse for going. I knew it was not true."

"Have you searched her suitcase?"

"No, not yet."

"Well, that's the only thing to do. We'll probably find it all right."

Helen made no resistence and her suitcase was opened. The search failed to reveal the necklace, but another discovery was made.

"Look at this!" cried Mrs. Travis, "it is my diamond ring that I lost weeks ago. I thought it was before this girl came but I presume it was just after. What shall we do?"

"Mrs. Travis, you are greatly mistaken," Helen said earnestly. "That ring was given to me. It may be like yours but it can not be that one."

"Of course, she is going to deny it, mother. I'm going to call the police."

When the officer came he demanded the necklace from Helen. Of course, she could not produce it and the officer took her in charge.

Mrs. Travis and her son had to go to the police station to make the complaint against the girl, so the car was ordered to take them all.

"You have left the officer!" cried Mrs. Travis when the car started.

The chauffeur apparently did not hear.

"You are not going the right way, Richard," she called again. Again he did not seem to hear.

The car was headed for the country and the mother and son were pounding on the window and calling to the chauffeur to stop.

A light began to dawn upon Helen's mind and she sat perfectly quiet.

When the country roads were reached the car went faster and faster until finally it stopped suddenly.

The chauffeur got down from his seat and looked under the car.

"What do you mean?" cried the mother and son as they sprang from the car.

"I'm sorry, but I'm afraid we are stuck for a while," he answered pleasantly.

"What's the matter with you," raged Travis. "Why did you come out to this hole when I told you to go to the police station?"

"I'm sorry I misunderstood orders, sir. I'm afraid we'll have to stay here a while now." He could not entirely suppress a smile.

"You scoundrel!" yelled Travis, "like as not you're in this thieving business." He sprang at the chauffeur and in a moment they were fighting. The mother screamed and tried to separate them. Helen looked on quietly, wide-eyed and wondering.

Suddenly Travis' coat is torn open and the lost chain drops from his pocket. The mother sees it and springs forward, pouring down a torrent of words upon the bowed head of her son.

The chauffeur seized Helen's suitcase and whispered to her to follow him. Hurriedly they go by a by-path and reach a little country railroad station.

"Have you money?" he asked her

"No, I didn't have time to get my purse."

"Take this and this," he said, placing first some money and then a ring in her hand.

Before she had time to say anything he hurried her to an incoming train and helped her aboard. As she looked from the window of the departing train she saw her benefactor standing on the platform smiling after her.

One would think that the natural and most likely thing for an engaged girl to do upon reaching home after an absence of some weeks would be to send for her sweetheart. Helen thought so, but somehow she could not bring herself to do it. Every time she tried to think of him as she did before she went away from home the face of the chauffeur came before her eyes.

After several days of this sort of thing she weighed the matter earnestly, with the result that she sent for her future husband and told him she could regard him in that light no longer. The loss of the ring made it necessary to tell him that story, but the chauffeur's part in the matter was not mentioned.

"Did you ever hear of Mrs. Travis? That was the name." Helen thought she saw the man start.

"Yes, I've heard of young Travis in a business way. A good fellow to avoid, I imagine," he said.

When Helen was alone again she immediately sent to the employment office and asked that they find the chauffeur, giving his name and a full description of him.

The very next morning word was brought her that the man she was looking for was downstairs. Quickly she put on the dress and apron she wore at Mrs. Travis' and went down to see him.

"Helen!" he exclaimed as soon as she entered the room. "Forgive me for speaking so soon but I am so glad to see you again. Helen, dear, I love you. Do you, can you care for me?"

The time for analyzing her feelings had passed. She went into his arms. "I love you," she said simply.

While they were standing thus in silence Helen looked up suddenly and said: "Money doesn't matter, does it?"

"No," he answered, "but why do you speak of it now?"

"Oh, nothing. I was just thinking."

"Dear love," he said tenderly, "won't you come with me now? Don't let us be separated again."

For answer she clung closer to him.

Whether Cousin Jack came in at this time or what happened, Helen never knew, but when she and her chauffeur returned from the alderman she found her relatives ready to take possession of her home.

She knew, of course, that they had found out what they supposed to be a deliberate casting away of her fortune, but Helen had a little surprise for them—one that had startled her not a half hour before.

Speaking to her father's aunt she said, "Read this, it might interest you." Helen handed her a newspaper.

The headlines ran as follows:

"Parkman Dickerson, the noted sociologist, marries an heiress. They meet while both are disguised as servants."

The relatives silently departed.

"Isn't it remarkable," said Helen, "that I gave up the man I thought to be Parkman Dickerson to marry the real one whom I thought was somebody else?"

JOHN B. CLYMER has been assigned by the editor of the metropolitan section of the New York Sunday World, and also by the editor of the Sunday magazine of the New York Morning Telegraph, to cover the story of the Screen Club Ball, at Terrace Garden, April 19th.

Both stories are to be handled in a humorous way.

THE NIGHT RIDERS
Majestic Release April 8.

ANGEL OF MERCY
Gaumont Release April 8.

A FEW WORDS ABOUT FILM MERITS

Eclair

"He Wants What He Wants When He Wants It," from the clever pen of Cartoonist McManus, is most interesting and funny. These films from the series of "The Newly Weds" are among the biggest hits on the market. "Phenomena of Crystallization," on the same reel, is an interesting and instructive educational bit.

"Within the Law" is an extraordinary production in two reels. One of the strongest two reelers that has appeared in regular release. It has a plot that, handled by the efficient players of the Paris Eclair studio, at times almost brings us to our feet.

Mecca

"By the Curate's Aid" is only fair, but can take its place in an ordinary program without much trouble.

Imp

"Keeping a great City Clean" is of special interest for out-of-town districts.

"The Terrible Turk," on the same reel, is a comedy so well produced, so acceptable in general composition, that the mediocrity of the theme is almost entirely overshadowed. It is, as produced by Director Daly, tremendously funny.

"The Bishop's Candlesticks," produced by Director Herbert Branon, is a splendid effort, from an artistic standpoint. The filmed story is an adaptation from Victor Hugo's "Les Miserables," taking the story of Jean Valjean from his release from prison and leading through the incident of the theft of the Bishop's candlesticks. The role of Jean Valjean has been wonderfully interpreted by Wm. Shay. Frank Smith as the Bishop has also done good work. The only criticism to be offered here is that the story as filmed does not correspond in all particulars with that of Hugo.

Pilot

"In the Battle's Smoke" on the whole is acceptable, although the battle scene is somewhat weak, and the country girl in slippers and white stockings following the plough is somewhat out of place.

Ramo

"Dangerous Sympathy," from the Ramo Studio, is very excellent in dramatic action, and the plot of the story is good. There is indeed a great deal of satisfaction to be gained in the witnessing of this film.

Essanay

"The Spy's Defeat" in two parts has quite sufficient interest to warrant a two-reel production. The plot of the story is clever, and the production runs without an apparent hitch.

"The Price of Gold," a drama with a moral. Very good and something that every young woman should see.

Biograph

"Edwin Masquerades" and "Their One Good Suit," on the same reel, as comedy goes are only fair, the latter being the pick of the two.

Kalem

"The Exposures of the Land Swindlers," in which Detective Wm. J. Burns posed for the Kalem Company, is a film of interest and merit apart from the appearance in it of the famous detective. The scene in the House of Representatives at Washington is one of the points of interest. The plot of the story is good, and through its three reels of film not a moment drags.

Vitagraph

"Checkmated" is a truly excellent drama, one of the kind that holds your interest from start to finish. It is something more than passing good.

Lubin

"Shipping a Clock" and "The Fake Soldiers," on the same reel, are cracking good comedies. The former, however, is much the better of the two.

"Dayton Ohio Flood Disaster," showing the terrible results of the recent flood, is heartrending. The interest of this film is of course universal.

Edison

"The Duke's Dilemma" is one of the quaintest comedies that has attracted the attention of the writer for some time. Mabel Trunelle and Marc McDermott figure prominently in the leads. The story is a quaint tale of life among the French aristocracy of over a century ago.

Selig

"Chinese Temples" is especially interesting at this era in the history of China. These ancient temples have been practically the bolsters of the Chinese people through their days of light and darkness. One of the most interesting of these is the fine pagoda temple of Indian architecture.

"A Lucky Mistake" on the same reel is a very fair comedy, not particularly strong in plot, in which the interpolation of the word "arrest" in place of "assist" made more than a "peck of trouble."

Kinemacolor

"Feathertop" is an adaptation from one of Hawthorne's most celebrated stories, and treats of the days when belief in witchcraft permeated New England and its people; some excellent samples of double exposure are demonstrated in this film.

"Out of the Darkness," a gripping drama, with plenty of sensational as well as the artistic in its makeup. The story centers around a young woman who through the shock of her husband's supposed death, loses her reason and continues to see visions of her husband. At last the husband is restored in body, and the young wife recovers. Fine photographic opportunities are taken advantage of in this picture.

"Modelling Extraordinary" is one of the best exhibitions of trick photography we have seen. It commences with a man trying to make putty models, which gradually, in the confused brain of the man, who is evidently addicted to drink, take on the most fantastical shapes and colors. Very amusing is this particular film.

"Steam," which is really the history of the steam engine and the steam locomotive, interwoven with the early life and love stories of the two men Watt and Stephenson, will be reviewed at length in the next issue of this magazine. This film is away above par in every particular.

Crystal

"The Veiled Lady" and "Our Parents-in-Law" on the same reel are both good comedy offerings, while "Homlock Shermes," reviewed last week as "The Girl in Overalls," has not improved much in the mending.

Frontier

"The Burning Lariat" is good in part, and would no doubt prove interesting to the casual observer, but is nevertheless somewhat weak in plot.

Nestor

"The Maid and the Milkman" as a comedy drama stands well—it gets over, but not with any particular gusto.

"The River Rhine," Germany, on the same reel, is a delightful bit, and gives an excellent idea of the scenic beauties of the historic stream.

Rex

"Until Death" in two reels is a tremendously strong drama. This film is a masterpiece of production. The plot is good and the work of the players excellent.

New General Manager for Nicholas Power Company

It is announced by the Nicholas Power Company that they have engaged the services of Mr. J. F. Skerrett as general manager. Mr. Skerrett is splendidly equipped for the duties of his office, having been for sixteen years associated with the Bureau of Electrical Inspection in the Department of Water Supply, Gas & Electricity, of New York City. The new general manager entered upon his duties on April 1st, and has already taken a firm grip on affairs. It is predicted that he will prove a distinct acquisition to this concern.

JUST GOSSIP

By The Mahoney

Troublous times, Mr. Film-man, troublous times!

The past week has been a most eventful one in the industry, and from indications, those most interested seem to be enjoying the sensation, for The Mahoney met one of his old-time associates (who now makes his home in the West) in Exchange Alley recently, and inquiring as to the meaning of his presence in New York, elicited the following colloquy:

"Oh! I met Bill Swanson and a bunch of live ones on their way East to join their various brigades, now mobilizing in the center of hostilities, so I just trailed along."

"You look pretty good for an old fellow," ventured The Mahoney.

"Well, I don't feel as good as I look, for I've been up all night consulting maps and charts of the various beleaguered factions, trying to determine which cause to espouse."

"What result?" asked The Mahoney, and for answer, the old time associate exhibited a large sized bank roll, with a self-satisfied smile.

"Where are the others?" ventured The Mahoney.

"They're in bed!"

* * * *

What a lot of food for conjecture is provided the observer in this great game of Cinematography. There is no enterprise of a business nature extant with such marvelous possibilities, that has developed such a prodigious array of hostile opposition to its advancement.

Suspicion lurks everywhere.

Why not eliminate the bellicose belligerents at once and forever? There is no argument so complicated that has not its "right" and "wrong" side.

Errors in judgment should not be an excuse for "welching."

If you make a business error, don't cavil about it, take your medicine, and when convalescent try and invent some honorable way to remedy it.

* * * *

The Mahoney has been a picture fan away back to the time when the filming of thirty feet of the American flag was considered an achievement. Has watched the wonderful growth and advancement since that time, but never before realized its marvelous possibilities to such a degree as he did Friday, March 28th.

The Savoy Theatre exhibited six first run, Patents Company releases, each one a masterpiece, viz.: "Hero Coward," Essanay; "Sally in Our Alley," Selig; "Gift of the Storm," Lubin; "Way to the Underworld," Edison, and a two-reel subject, "The Modern Prodigal," Vitagraph.

In the last named subject (a story so clearly defined pictorially that it might have been told without captions) among a most capable and efficient company of artists, two famous players (now deceased) occasioned a momentary shock by stalking boldly into the several scenes in which they appeared before the camera, looking as vigorous and healthful as they did in life.

Uncanny? No!

It was a delight to recall their brilliant artistic achievements, and unblemished private characters, during their long and honorable theatrical careers.

Requiescat in pace.

* * * *

What a motley array of personalities entirely unknown in the field of theatricals have been attracted by the lure of the camera. Aside from the Patents Company contingent, many of whom have been retained for long periods, and a rare few in the older of the Independent ranks, the faces are one constant kaleidoscopic change of people. Types are prominent representing every known nationality.

We frequently see an unmistakable member of the "jeunesse dorée," of the "Ghetto," representing an heroic son of the Emerald Isle, and vice versa. Their action in the major part is amateurish and unskilled in the most minor details. Even to the eyes of those unpracticed in the crudest essentials of stage work, the utter unfitness of many seen in pictures today is most evident.

Why not employ experienced actors and actresses? There are hordes of them idle; willing and anxious to work.

* * * *

Mahoney Bob Gemp, long and prominently identified with dramatic work, and one of the early recruits to the field of motion pictures, whose experience covers engagements with Vitagraph, Edison, Solax, and other studios of the premier class, is much in evidence in Exchange Alley these days. Bob's expressive countenance and stalwart figure have been too little seen of late on the screen. Why?

* * * *

The Mahoney never could quite comprehend what occasioned Daniel Frohman and James K. Hackett to unbend to the vulgar photo-play. We thought it purely a commercial move, and a desire to annex "easy shekels"; but after seeing "The Prisoner of Zenda" last Sunday night, the reason was obvious. It was their wish to show some of the many delinquents in the industry what could be accomplished by real actors, real direction, and perfect environment, through the medium of the camera.

"The Prisoner of Zenda" has not been accorded its just meed of praise by the reviewers, for in the acting, the technique, the ensemble and environment, it surpasses anything The Mahoney has seen of like description.

The locations for the various exteriors are marvels of beauty and correctness; the designing and construction of the interiors the work of master hands. Such a variety and complexity of settings have rarely been shown. And the acting—well—did you ever see a Frenchman purse his lips, draw his fingers together and throw a kiss of supreme delight? Superb!

The work of Mr. Hackett. Mr. Hale, Mr. Torrence and Mr. Coulter was so smooth, effortless and natural that we imagined ourselves at Zenda and Strelsau, viewing the various situations incognito.

Benny, you certainly have one of the easiest exploitations to exploit you have ever exploited.

* * * *

Rumor has it that one of the most important of the Patents Company faction has a scenario written around the movements of the astral bodies and their inhabitants. One of the situations, it is claimed, involves a scene in which the fabled "Man in the Moon" figures in a prominent manner.

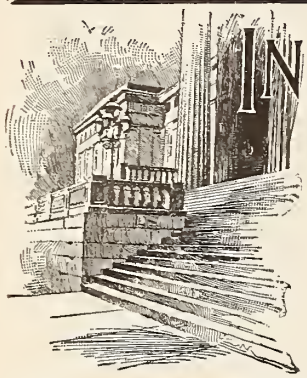
The story being one in which the main factor of the company is greatly interested, the director is at his wits' end how to get the effect. He consulted Garrett P. Serviss, the world-famous astronomer, who told him the only possible chance to get the wished-for effect would be to negotiate with the Man in the Moon.

The director in question at once communicated the substance of his inquiry to the head of the concern, who remarked, with a great show of assurance: "Vot's der matter mit King Baggott! Go get him! He's der Man in der Moon!"

TEMPERAMENTAL ALICE
Excelsior release April 7th.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City



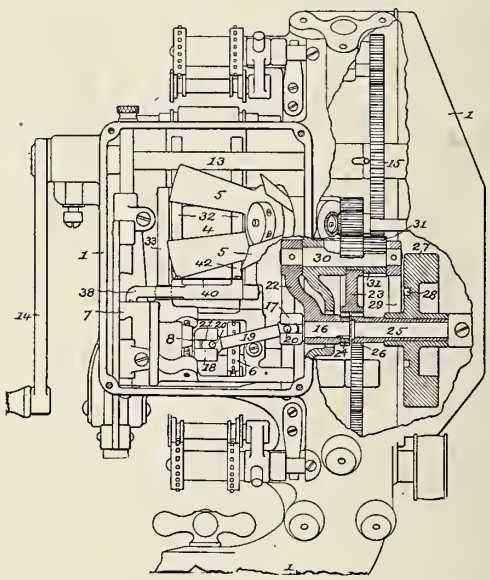
In the Patent Office, of greatest importance to all concerned is the scientific index of periodicals, which, begun more than twenty years ago, now requires careful revision in order to preserve its effectual use and meet the demands of progress in all the arts, notably electricity and other classes prominent in the world of invention to-day. The present unsatisfactory state of this index may well be expected, when no time has been given to revision and when those doing the work are not fully skilled in all the arts represented, although their training through experience has done much to qualify them for this line of work. A great saving of time has been effected by bringing to the library the triplicate set of French patents and arranging them in order of the French patent classification, which, though not perfect, is far better than a numerical arrangement for searches. These French triplicates have been stored in the galleries since 1903. The German triplicates still remain in these galleries, and should also be brought to the library for classification. This classification will save time, labor, and wear and tear of expensively bound volumes, as it is certain that did we not have the Abridgments of British Patents many volumes of inestimable value would have been badly damaged by constant use. All searchers agree that the classified volumes are much to be preferred to those arranged numerically or chronologically.

Apropos of the preposterous proposition to increase Patent Office fees, Senator Platt said: "A tax upon inventors which provides more than enough to pay the current expenses of the office is simply shameful. It is a tax upon knowledge, a tax on invention, a tax which in itself is as iniquitous and abominable as a tax upon authors or scientists would be."

Not to mention the seven or eight million dollars surplus in the U. S. Treasury to the credit of inventors and the Patent Office. Why pluck the Eagle?

Alvah C. Roelrick, of Chicago, Ill., has assigned Letters Patent No. 1,055,492 for Improvements in Kinetoscopes to The Enterprise Optical Mfg. Co., a corporation of Illinois. The invention has for its principal objects, first, to provide efficient arrangement of parts whereby an acceleration in the speed of the film-feeding drum is attained during the period in which it is imparting intermittent feed to the film, and thus attain a relatively shorter period of the film movement and a correspondingly increased period of film rest during each cycle of film movements. Second, to provide a simple automatic tension mechanism for the film at its point of exposure, which provides a minimum degree of tension at the beginning of the movement of the film to avoid a tendency to tear the spaces between the sprocket perforations of the film and an increase in such tension after the film is in movement; such increase in tension reaching its maximum when approximately three-fourths of the movement has taken place, and so continuing for approximately one-quarter of the cycle of the feeding mechanism to allow the film to become steady after its movement, the tension then gradually decreasing until the minimum point is reached, ready for a fresh cycle of the operations just described.

The accompanying view is a front elevation of the apparatus, the lens carrying front plate being removed, and parts being shown in section: 1 represents the casing; 4 the light aperture; 5 the light-controlling shutter; 6 the film-feeding sprocket drum; 7 a carriage moving on guide rods in vertical transverse relation to the optical axis of the kinetoscope and provided with bearings for countershaft 8; 13 is the main driving shaft operated by handle 14 and carrying primary spur gear 15, by which the train of actuating gears is driven, including the countershaft 16; 17 and 18 are knuckles on shafts 8 and 16, engaging with the intermediate shaft 19, formed with studs 20 resting in slots 21; 22 is a hanger for shaft 16, pivoted on shaft 30 in co-axial relation to gear 23, meshing with pinion 24 on shaft 16. Gear 23 also meshes



with pinion 26 on shaft 25, which also carries wheel 27 forward with a cam groove 28, engaging a pin on cam arm 29, attached to shaft 30, carrying pinion 31; 32 are bearing strips suspended on standards 33; 38 is a frame pivoted on the carriage 7; 40 is a secondary frame pivoted to the carriage 7 and carrying spring fingers 42, bearing against strips 32. And so on for 250 folios and twelve specific claims and five sheets of drawings.

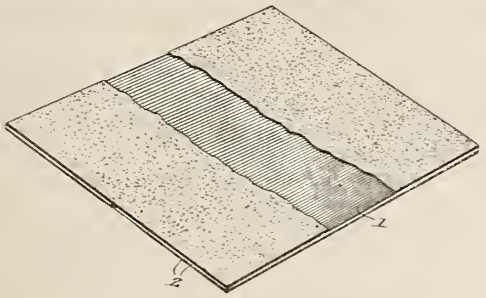
The subjoined trade-mark has been granted registration for photographic papers in favor of Anytone Limited, of Staveley, County of Westmoreland, England, used since May 3, 1912.

"The discoverer of new products of value in the arts and the inventor of new processes or improved machines, adds to the public wealth, and his right to the product of his brain is now recognized by the laws of all civilized nations."—From an old Government Bulletin.

THINK it over.

Several hundred thousand dollars is a big price to pay for a vagrant piece of twine, and that is what it is estimated it will cost to replace over one million blades of the Lusitania's turbines twisted out of shape when the engines were reversed at full speed in order to avoid collision while entering Fishguard Harbor—all because of the falling of a small piece of cord into the telemotor, jamming the steering gear. Moral: Protect your telemotors.

A photographic paper, both sides of which may be printed upon without affecting the other, is the subject-matter of Letters Patent No. 1,052,779, granted to Frank G. Wilcox, of Kansas City, Mo. He proposes to form the paper of relatively thin material with a white body and protect the sensitive emulsion on one side of the paper from the actinic rays acting upon the sensitive emulsion of the other side of the paper by coloring the body of the paper with a suitable coloring substance capable of preventing the actinic rays passing



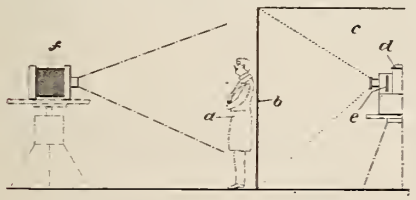
through the body of the paper from one side to the other and of being eliminated or washed out subsequent to the printing step during the developing stage of making the photograph, or otherwise; or by coloring the sensitive emulsion with a suitable coloring substance such as will prevent the actinic rays from passing through the paper to the opposite sensitized surface and as will not materially affect the sensitiveness of the emulsion employed for coating the two sides of the paper, such coloring matter being capable of removal in the subsequent developing or finishing steps in the making of photographic prints; such coloring matter, when removed from either the body of the paper or from the sensitive emulsion, leaving the body of the paper white and in contrast with the imprint made by the actinic rays darkening or blackening the portions of the emulsion exposed during the printing of the object. In the accompanying view 1 designates the paper and 2 the sensitive emulsion, the after film thereof being removed in part.

Hon. John Goode, in a public address, said that inventors "had contributed more to the welfare of their fellows in that period (referring to the last fifty years) than Alexander, Cæsar or Napoleon, and their names would survive when those of the great conquerors have passed into oblivion. . . . In future years the names of great soldiers will shine dimly beside the names of Fulton, Morse and Henry."

The accompanying monogram trade-mark for Moving Picture Films, Negative and Positive Films, and Kinetoscopes, used since November, 1910, has been registered by the Ortho Film Co., of Pittsburgh, Pa., No. 90,731.

A process of photographing objects with a projected background, affording possibilities and effects of the most varied and interesting character, is set forth by Hugo Sontag, of Erfurt, Germany, in his Letters Patent No. 1,053,887.

The invention consists in the picture forming the background being projected on a screen slightly tinted with a non-actinic color or color having a weak actinic action, such as yellow, red, green or the like, the object to be photographed, suitably lighted, being in front of the said screen, and being photographed with the background. The rays due to the lighting of the object, falling on the front side of the screen, are absorbed or rendered completely inactive, while the rays passing through the screen from behind and coming from the projector apparatus exercise their full action on the plate.



The object to be photographed, for instance, a person *a*, is disposed close in front of the projection screen *b*, which can be made of any suitable fabric, paper or glass plate, etc. In any case, the projection screen is slightly tinted with such a color that its chemical action is very weak, such as yellow, red or green. A mixture of the said colors could also be used for coloring the projection screen. The projection screen is in front of a dark chamber *c*, in which is placed the projection apparatus *d*, which takes the diapositive *e*, to be projected. The object *a* is suitably lighted by daylight and photographed simultaneously with the background projected on the screen *b*, by means of the apparatus *f*, by a single exposure of the photographic plate. In case of artificial lighting of the object *a*, the source of light is preferably arranged near the projection screen *b*, for instance, laterally of the same, in well-known manner.

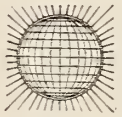
"The inventor has redeemed us from the curse of poverty, dissipated the mysteries of humbug and destroyed the monopoly of knowledge." Thus spoke the late Senator Daniel of Virginia, who also remarked that "The Romans of old assigned the highest place in the Elysian Fields to him who had improved human life by the invention of arts."

A COLD DAY FOR DEFENDANT

Judgment for plaintiff was affirmed in Freeze v. Harris, 162 Illinois Appeals 118.

Pathe Freres, of New York, N. Y., has applied for registration of this trade-mark for moving picture films, used since October 30, 1911.

"Trying it on the dog" is a well-understood professional term, not necessarily implying deception; and the patent law is presumably unavailable for the protection of fraud and misrepresentation, nevertheless, a patent has been granted to a Larchmont resident for a bone-shaped dog-biscuit, the idea apparently being to overcome the canine prejudice to the agglomerate by offering him a bonus.



The Liberty Statue as a trade-mark for goods shipped from any of the five boroughs of New York City, is being seriously considered by the Merchants' Association, to be used in conjunction with the motto "From Greater New York."

Good for good goods. Enlighten the world.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

Reliance and Majestic Desert Their Coney Island Factory

Beginning at an early date, the new Thanhouser factory at New Rochelle will, in addition to its own work, also handle the thousands of feet of film made from the negatives produced by the Reliance and Majestic studios. As the Thanhouser Company has long been noted for its splendid photography, this move will insure the Reliance and Majestic the same high grade of pictures photographically that they have been recently releasing. As a result, the large manufacturing plant at Coney Island, which also has a very good daylight studio in connection with it, will be on the market.

JACK RICHARDSON, "heavy" for the first "Flying A" company at Santa Barbara, and George Fields, "heavy" for the second, took part in some of the great horse races which have just started on the newly built speedway in fashionable Santa Barbara. Both Richardson and Field won their respective races with ponies from the stables of the American.

PICTURE MUSIC

ERNST LUZ

IT affords me great pleasure to introduce to my readers T. Edgar Ray, of Newark, Ohio, and Geo. L. Hamrick, of Carrollton, Georgia, two musicians who are not only picture music enthusiasts, but have been able to convince exhibitors that picture music properly played and set to a picture is not only possible, but of advantage to the picture as well as entertaining. Both are orchestra leaders meeting with great success.

T. EDGAR RAY

GEO. L. HAMRICK

Mr. T. Edgar Ray has been a road leader for some time and seeing the possibilities of picture music decided to concentrate on that branch. From the programs I have received, I am positive that any theatre having his services must be benefited. The music selected shows his preference for good music, as well as his competency in selecting musical themes of similar temperamental value as are shown on the screen, which is the essential in picture playing or directing.

With the addition of many musicians such as Mr. Ray, who is a picture music enthusiast, the picture theatre will be of value to the musician and the industry at large.

Mr. Geo. L. Hamrick has been a late leader for the Montgomery Amusement Company. All who know of Montgomery know that he features his music and claims music as the medium of his success in all picture theatres. Mr. Hamrick started with piano, added a drum and then others until he had an orchestra. This might be termed starting at the bottom of the ladder, but it is the sure road to success in picture playing. My readers will remember an extract from a letter I received from Mr. Hamrick, appearing in these columns, which demonstrated to what extent he had been able to handle his orchestra, avoiding any friction in making segues.

Ill health compelled Mr. Hamrick to make a climatic change in his residence and consequently drop picture playing for a short time. In his recent correspondence he has informed me that he will take up the work again and I am sure that any exhibitor who obtains his services will note the value of proper picture music by the receipts at the door.

Personally I wish both Mr. Hamrick and Mr. Ray every success in the work and extend to them a hearty assurance that they can count on my co-operation in anything pertaining to their personal success as well as the success of "picture music."

SETTING PICTURE MUSIC PLOTS

There is a very erroneous idea among the best musicians and theatre leaders that each and every interchanging scene in the picture requires a temperamental or dramatic change in the music, which does not only destroy that which is entertaining in music but has a tendency of destroying picture interest as well as tiring your audience mentally. Music of this description has lately come to my notice, composed and adapted by an orchestra leader with extensive theatrical experience, who must know that at times when he has a dramatic production with fifty incidental cues he requires a rehearsal. The show is then played well by the orchestra on Wednesday or Thursday evening. Such a production plays three hours, then can he expect a score for a production playing one hour and twenty minutes, containing eighty to one hundred cues and thirty to forty other temperamental changes, that need be placed while playing, to be played in any creditable manner?

Such ideas will never advance picture music, for if it were necessary to have an average of twenty to twenty-five cues to one thousand feet of film, the work would not only be the most difficult of any in the profession of music, but would be practically impossible. It is ridiculous to think that each and every character can and should be followed by four or eight bars of a musical theme, and were it possible it could be of no benefit to the picture theatre, for it would destroy opportunities for the rendition of good and entertaining musical numbers. Music should be used and placed so as to follow the moods of the different characters or their concerted, not individual, action. When practical it is well to accent the heavy or villain with appropriate music at his first entrance, but it is of no value to continue doing so, for the audience immediately becomes familiar with the character and should not be needlessly disturbed by a continued repetition of non-melodic themes. The most dramatic 1,000 feet of film I have seen has called for but fourteen cues, which, while difficult, is possible, and with conveniently printed music for picture playing these fourteen could have been condensed into eight or nine. Clarity of story or plot in a picture play is impossible without at least one-third to one-half of the picture action and film being used for the introduction of characters and descriptive action. At such points one well-selected musical number, the theme of which is in sympathy with the basic thought to which the story caters, or holds the character color when the costuming and settings are characteristic, will usually suffice. When female characters are featured in such action, it is usually of quiet nature; when the male predominates it is more hilarious or boisterous. This should influence you in the selection of your numbers. The dramatic situations or action must be dealt with separately, and to make it effective an entirely new and different number from that preceding or succeeding should be used. There are many good standard compositions which are dramatic in the extreme and will hold high-tension interest when properly played. "Valse Triste," by Jean Sibelins, is such a number even though it be a valse lento movement. If we are to have better picture music, it is necessary to cater to that which is possible, and every effort should be made to make the music entertaining when that of an excitable character is not required. It is not possible that all pictures released will please all audiences, consequently when you get a more or less uninteresting program you have an opportunity to shine in making a more interesting selection of music which will materially assist in satisfying the audience, which is essential in holding the old and creating new patronage of your theatre.

The musician is not in a picture theatre for the sole purpose of making a noise and he should realize that he is a means whereby the management hopes to create patronage. Unless you want to be thrown into active competition with the many present mechanical devices, such as orchestrations, electric pianos and organs, get to work and play suitable music.

It is understood that the field of music in picturedom is large, and extends a welcoming hand to high-class musicians and composers, but it might not be amiss to suggest that on entering this field they should at least be rational and not endeavor to make of "picture music" that which they know to be impossible in any other branch of the musical profession. The creation of picture music requires as much if not more thought than any other, and it is far from impossible.

Manufacturers' Synopses of Films

RYNO

LOVE AND GOLD.—Mary Benson lives with her grandfather, a miserly old man, who compels her to bring home her wages to him, which he hoards away. Deprived of necessary food and clothing, Mary becomes ill while at her work. She is compelled to leave the factory, and on her arrival home is met with abuse from her grandfather, who accuses her of feigning illness. Mary resents her grandfather's attitude, which angers the old man, and he eventually orders her from the house.

On the way to town Mary faints at the entrance of a rich man's home. Jack Landers, a young physician, comes to her assistance and he takes her into his home. Jack becomes interested in Mary and persuades his father to allow her to remain with them until she recovers. Jack falls in love with Mary and gets her consent to marry him, but his father objects, as he has plans for Jack to marry Clara Morton, an heiress. Mary, who has overheard the conversation betwen Jack and his father, leaves the house rather than have Jack oppose his father's wishes.

Mary's grandfather is taken ill suddenly on the street and is assisted home by a workman, who meets Mary on the street and informs her of her grandfather's condition. In spite of his ill treatment, Mary goes home to care for him. The old man becomes delirious while in a trance, goes to the attic where he has secreted his gold, and finds that the money bags are filled with dust instead of gold. Mary arrives home at this moment and, finding her grandfather in a critical condition, tries to aid him. Being powerless, she rushes from the house to summon a doctor. Jack, who has been searching for Mary, meets her and learns of her grandfather's condition. He volunteers his services, which Mary gladly accepts. In a few weeks, under Jack's care, the old man recovers. He undergoes a great change. His vision has proven to him that his hoarded gold has deprived him of happiness and love.

Realizing that Jack and Mary love each other, the old man readily consents to their marriage, and when Jack's father tries to interfere, the old man produces a document showing that on the day of Mary's marriage she is the recipient of all of his gold. Jack's father is easily persuaded to give his consent, and love conquers gold.

DANGEROUS SYMPATHY.— Pagano, a young physician, attends the sick bed of Marie's mother, who lives with Marie and Lugi, Marie's husband, in the Italian quarter of New York.

Marie's mother dies, and Pagano is affected by Marie's sorrow and, in sympathy, extends her a flower and promises to send her others. He also gives a dollar to Nitas, Marie's baby sister. With this Marie obtains food and so arouses Lugi's jealousy.

A week later Pagano remembers his promise as he is buying roses for his fiancee. He sends a bouquet with a pleasant message. The florist gets the cards mixed. The fiancee gets the flowers with Marie's card and believes Pagano false. Lugi gets the bouquet for Marie and a card simply addressed "Dearest," and making an appointment. He thinks that Marie is false and, as the reverse of the card gives Pagano's address, he sets out to avenge his wrong. Marie follows to prevent the crime, if possible. In the meantime, Lugi enters the doctor's home on a false pretense, feigning illness. As the doctor leaves the reception room to fill a prescription for Lugi, Lugi takes advantage of this moment and rushes for the doctor, who closes the door in time. Lugi forces the door open and has the doctor at his mercy, when Marie enters in time to save the doctor's life. At this moment the doctor's fiancee comes in to tax Pagano's falseness. Explanations follow, wherein the exchange of cards is made obvious.

ESSANAY

THE PRICE OF GOLD (April 2).—Which would you choose, providing you could have your choice in the matter? A husband with lots of money, one that you could not love, or a husband without money, one that you adored? This was the terrible question that confronted Lois Roberts. She had lived almost all her young life in want, so chose the former. Her sweetheart of old gave her up only too unwillingly and went back to his work as a railroad engineer. The empty life Lois led in all her wealth and splendor did not satisfy the woman who had decided to live without love. A short visit to her sister in the country, who had married a man in moderate circumstances, and was blessed with two loving children, awoke in Lois the spirit of motherhood. Lois returned to her beautiful mansion after she had seen her former sweetheart for the last time. Here we leave Lois to soh out her grief in not having married the man she loved.

GAUMONT

WHEN SCANDAL THREATENED (April 17).—Sir John Glenavan neglects his young wife and his sister to go fox hunting. His sister, Victoria, is enamored of a dashing young blade, who in part returns her affections. But he is engrossed in a one-sided flirtation with Sir John's wife.

As Lady Glenavan and Victoria are sitting in a balcony overlooking the river, the dashing cavalier rows to where they sit and throws a note on the balcony. Lady Glenavan throws it into the river. Victoria, taking a rowboat, searches for the note, which she finds among the water-lilies. It reads: "Dear Maud, I know that you will never betray your husband, but without you I have no desire to live. I shall be waiting for you tonight at the little gate in the park in the hope ————. If not —Good-bye. Jack Treharne."

Sir John, with a servant, is in the woodland after game. He sees a veiled woman approaching hurriedly. Her garments are those of his wife. Astonished at seeing her in this lonely place at night unattended, he draws back into the bushes and watches. He follows. He sees her meet a man, who was waiting at the crossroad with two horses. They embrace. The woman doesn't lift her veil.

The baron pursues. Changing horses at an inn, he gains on the elopers. Arriving at a roadhouse, outside of which stand the horses on which the runaways had ridden, he is told that the man and woman are in a private room. In he dashes, disregarding the strength of the lock. There he confronts the veiled woman and the cavalier. He strikes the man. A fight is about to ensue. Sir John then snatches the veil from the woman's face. He starts back in surprise. "My sister!" he gasps. It is with a sense of relief as well as of pain that he finds that his sister is the runaway. He is glad, however, to know that it is not his wife, and that this action is remediable. He tells the cavalier, who is also amazed to see whom he has met, that English convention is imperative and that he must marry Victoria, having thus compromised her. The cavalier, believing that the worst can be the best, capitulates.

WHILE THE ROBBER ROBBED (April 24).—The manager of the Princess Theatre seeks free publicity. He informs newspapers that Miss Mela Drammer, leading actress in "The Green Camel" company, in a fit of artistic temperament, refused to appear in her part on the previous night, because her famous pearl collar had vanished. She subsequently went on, so the story went, the collar being found. It had been bidden in a joke.

The story "goes over" in great shape. Everybody talks about it. Consequently, "The Green Camel" does a rushing business.

The actress, while she didn't have the artistic temperament in the form attributed to her, had it in other ways. She was fearfully extravagant and was almost submerged in debt. Her jewels were paste, and her furniture bought on the installmen plan. Her whole fortune consisted of her radiant, happy-go-lucky youth, plus beauty.

She receives a note from a lawyer representing several creditors. He writes that if he doesn't receive a settlement within twenty-four hours her goods will be sold at auction. This doesn't trouble the actress. She goes to sleep with the happy serenity of childhood.

A man in the burglaring business has heard of the actress' pearl collar. He would like to have it. In the night he forces entrance into the house and finds the actress asleep. He takes the collar, which, of course, is paste. He is stricken by the actress' beauty. He hasn't the heart to take her belongings. He notices the dun from the lawyer, and numerous bills. This determines him in his action. He restores the jewels to the dressing-table. All he takes away is a rose.

In the morning the actress awakes and is alarmed to find that her much-advertised pearl collar has vanished. She at last finds it where the burglar had left it. She never knew that she had been visited by a burglar and that she was as effective to the hearts of men when asleep as when awake, until, when opening a letter that day, she reads: "Darling: I am sorry my visit last night was so brief. It grieves me to think that one so young should be worried by debt. I therefore enclose money to satisfy your creditors and have taken a rose in exchange. Yours, Jack."

KINEMACOLOR

WINTER SPORTS AT ARE, SWEDEN.—This charming subject opens with a panorama of Are, a little place prettily situated at the foot of Mount Areskutan. With the high ground beyond and a lovely blue sky, this beginning is very attractive. As the panorama continues, the whole of the mountain comes into view; its slopes are covered with snow. The next scene shows the railway station, Are, and some people waiting for a train. We next see the funicular railway on which tourists ascend Mount Areskutan.

We are now introduced to the Winter sports at this favorite resort. Men clear away the snow from an extensive track over which sleighing will take place. Horse sleighing and skiing come first. In the former sport ponies draw men along. The animals are fairly speedy, though their appearance is not much to boast of. In these sports the Swedish flag will be noticed. It has a yellow cross on a blue ground.

Juvenile tourists, not at all skilled, now engage in a race on skis. Views of skiing follow; men cross a snowclad hillside, and the pines in this section, with snow on the leaves, make an artistic picture. Bobsleighing, in which tobogans are used, is full of movement and interest. The last section illustrates ice yachting at the base of Areskutan. A sleigh is fitted with a sail and it is surprising how great a speed is obtained in a fair breeze. The last picture includes a magnificent sky photograph, making a scene of surprising beauty and realism.

NATIVE CARNIVAL PROCESSION, CEYLON.—This curious and interesting scene was witnessed on the occasion of the election of a Cingalese leader to an important position in local affairs. Apparently the whole village has turned out in honor of the occasion, for the street is crowded with people bearing garlands and flags, and the procession takes some time to pass. In the rear are several fine elephants. The film is of special interest on account of the picture it gives of the costumes and appearance of the Cingalese.

LUBIN

THE SULIT NUGGET (April 11).—John Stanton, a miner, his wife and children, a son and daughter, live in a cabin about a mile from Stanton's claim. The claim has never proved to be a paying proposition, until one day the boy accompanies his father to work. He wanders away, and while playing, discovers several stones, which he carries back to show to the father. They prove to be nuggets, one more valuable than the rest. They return to the cabin, and the father, to commemorate the occasion, takes the nugget and cuts it in half, giving one part to the boy and the other to the girl. The father starts out to work one morning and takes the boy with him. While at work the cabin is attacked by Indians, who kill the mother and set fire to the house. The father hears the fight and, bidding his son wait for him, he starts for the cabin. He arrives as the Indians have about completed the outrage, and gives them battle. He is mortally wounded, and the Indians de-

part, taking the girl with them. In the meantime the boy gets worried at his father's continued absence and starts for home. He arrives just before the father dies, and the father tells him to be on the watch for his sister and find her if possible. Later the boy is found by a party of prospectors and cared for. Fifteen years elapse and the boy has grown to manhood. The prospectors who adopted him have struck it rich, and are owners of a valuable mine. The boy holds the position of cashier. In the meantime the girl has been brought up by the Indians, although she has never become quite accustomed to their habits and customs. One day while away from the camp, she meets a young man who is immediately smitten by her beauty. After several meetings, he proposes to her and is accepted. They are married and he takes her to a home. Unknown to the girl, her husband is a bandit. Poverty overtakes them and the young husband resolves to look for work. He sees a pack train carrying gold dust from the mine to the bank and decides to rob it. He carries out his plan, and in the holdup Harold is wounded. The bandit gets the gold and escapes. The wounded boy chances upon the cabin and his wounds are dressed by the girl. The bandit returns home and is overpowered by Harold. One of the miners who went for aid has formed a posse and is returning to the scene of the holdup. They follow the tracks to the cabin. In the meantime the boy, having learned that the bandit's wife is his sister, decides to save her husband. He sends the posse on a false trail and takes his sister and her husband to the Mexican border, gives them money to start life anew, and thereby loses the sister he has just found.

EDISON

A SHOWER OF SLIPPERS (April 7).—The advent of a new minister is quite an event in the average rural community, and what society exists in the small towns and villages often is within the church circles.

The story deals with the Rev. John Ashton, who has accepted a call in a certain little village, and the story opens with a house-warming that he and his sister, who acts as housekeeper, have given.

Mary Crawford, a young member of his flock, happens to notice under his desk during this party a pair of very much worn slippers and she decides to make him a new pair. The prying proclivities of some of the maiden ladies of uncertain age find out that Mary is making the slippers for the minister. The gossips' tongues start to wag, and the outcome of it is that all the old maids in the vicinity, unknown to each other, give the new minister a pair of slippers.

The parson is called away to a conference, and during his absence his sister finds the lot of slippers and trades them off for a bread mixer to an itinerant peddler.

When this peddler appears at the different homes of the donors of the slippers with them displayed for sale they are quickly recognized, and it does not take much of an imagination to picture the complications that ensue. When all have reclaimed their gifts from the peddler and left the minister and Mary alone, she brings out the slippers which she had made and presents them and he accepts them, with the condition that the "giver goes with the gift," and wins a bride at the end.

A good quaint comedy showing real life in a little village.

OLD JIM (April 8).—Old Jim, father of young James Short, was addicted to drink, which nearly caused not only his own but his son's downfall. Young Jim was boss of Pearson's big quarry, and in the course of time fell in love with Amy, the elder daughter.

First we meet the boss ordering his men when Pearson, Amy and the little lame sister come to visit the quarry just after old Jim has been to his son to beg for money to buy more rum. On the promise of better behavior, he receives some. Next we see the temptation prove too much. Old Jim falls, gets drunk and staggers out of the town saloon just as Pearson is overtaken by James and his two daughters. Amy tells of the engagement just made, but when her father catches sight of old Jim he refuses to accept the latter's son as a husband for his daughter.

Young Short takes his father home, realizing that all is over. When old Jim comes to his senses and remembers the embarrassing scene on the street, it seems to put new life in him and he absolutely promises to do better. He meets the two sisters on the street. The little lame one runs to kiss him and he tells of his oath, begging Amy to try to think well of him.

The day of the big blast is at hand. All the town folks have gathered to witness it, good and bad. Some of them, seeing old Jim, try to tempt him, but to no avail. He sticks to his oath not to drink. While preparing the blast, the little one wanders away to play. She discovers the burning fuse on its way to the embedded powder and it fascinates her. She follows it and just about reaches the blast when old Jim sees her from the distance and rushes to her just in time to save her. By a miracle, both are saved. His heroic act is witnessed by the crowds; his past badness is forgotten and Mr. Pearson accepts James for his son-in-law.

A realistic story, full of the heart-interest which "grips" the audience.

BUSYBODIES

KINEMACOLOR *today* has no memories of *yesterday's* exploits. We're busy with today's *achievements* and tomorrow's *projects.* A twentieth century organization is *"delivering the goods."*

GETTING YOURS?

KINEMACOLOR COMPANY
1600 Broadway, New York

AMERICAN

WOMAN'S HONOR (April 12).—Madge Williams, a shawl about her figure, crept into the little town, a cast-off woman. Billy Wayne made love to dainty Jessalyn on the front porch of the rector's house, and Father Bob, the handsome young priest, stopped to smile at the evident love of Billy and the coquetry of Jessalyn.

A week later young Benton was making violent love to Jessalyn, and Father Bob frowned, for Benton was a backslider and bore a bad reputation in town. Meanwhile, Madge Williams sought out Benton, her destroyer, and begged him to marry her. But he had cast her off and refused. The climax came when Jessalyn, with a small package under her arm, fled with Benton. The priest saw and followed to the little village park. The four met—a priest, a backslider, an innocent girl and a woman who had been wronged. Words, hot and hasty, followed. Benton struck at the priest and the priest became angry, delivering a blow which laid Benton flat upon the grass. When he rose, the priest joined his hand with that of Madge and made them man and wife. Just then the village sexton, father of Jessalyn, hurried to the scene, gun in hand. But the affair was over for Jessalyn, and she went quietly back home with her father. Father Bob took his way, and the man and woman newly made husband and wife faced each other. And the woman smiled, kissed her ring and bade him farewell forever.

SOLAX

HIS SON-IN-LAW (April 11).—John Cameron, a wealthy widower, sends his daughter Edna away to college. Quite by accident, the young lady meets Hugh Macy, a very nice young man, and falls in love with him. Hugh is also hard hit, and proposes to Edna and is accepted. He begs her to be married immediately and she finally consents. Without letting anyone know of the affair, they hasten to a minister and the ceremony is performed. Edna starts to write the news to her father, when Hugh gets a call to the city. They decide that Hugh shall call on his father-in-law and smooth matters over. Edna sends her father a letter telling him that she is married and that her husband will call upon him the next day. When Cameron receives this he is furiously angry, and writes a red-hot letter to Enda in reply saying that he has no desire to see her husband and will not even allow her to return home until she has disposed of him. He places the letter in his pocket and starts out to mail it when a clerk enters with a special letter from a salesman representing a firm of which Cameron is the head saying that one of the firm's best customers, being afraid to carry a large amount of money, would like to secure a thousand dollars from the firm and have it charged to their account. Cameron resumes his seat at his desk, forgetting the letter to Edna.

The next day Edna and Hugh, receiving no reply from her father, take it for granted that silence means consent, and Hugh leaves for the city. He calls at Cameron's office, and the latter mistakes him for the out-of-town customer. Nothing is too good for him, and Cameron personally takes charge of him, wines him, dines him, and finally gives him the thousand dollars. Hugh mistakes this for a wedding present, and wires Edna to hurry home, that everything is O. K. She arrives at the house just as her father is drinking a toast to the supposed customer. He is surprised to see her, but is thunderstruck when she throws herself into the stranger's arms. The maid enters with a telegram saying that the customer was delayed and will not arrive until later.

Cameron realizes that the joke is on him when he finds the letter to Edna still in his pocket. But Hugh has proven that he is a good fellow, and Cameron tears up the letter and welcomes them home.

THE LADY DOCTOR.—The whole is enacted by university students. Claire, a pretty girl studying for a lady doctor,, does not care for men—or says she does not, and will have nothing to do with them, particulary four students, chums, who are greatly attracted by her. Three of these chums (for one will have nothing to do with it), tired of being continually snubbed by her, resolve upon a scheme which will not only bring themselves under her notice, but cause her, through doctor's instincts, to care for them; in fact they become malingerers. At various times when Claire is near, one pretends to sprain his wrist, another cuts himself badly, and the third has fainting fits. Claire falls into the trap and doctors the three chums, much to their delight. Meanwhile Dan, the fourth chum, will not impose upon Claire's kindess in this fraudulent manner. But a girl friend discovers that the chums are merely shamming, and tells Claire of it; and the two plan revenge. The chums together, coming along a country road, find Claire in a ditch with her bicycle on top of her, evidently having met with an accident. She says she has broken her ankle; so the four reverently carry her home on a hurdle. As soon as she reaches her door, however, she leaps from the hurdle and runs away laughing. To their disgust they see other people, too, are capable of a little malingering. So when the chums again come across Miss Claire lying

WARNER'S FEATURES

One Release Every Week

Our Motto: "Quality First—Service Always"

TWENTY EXCHANGES IN PRINCIPAL CITIES

WARNER'S FEATURE FILM CO.

145 WEST 45th STREET NEW YORK CITY

dusty and limp in the middle of a road they laugh and walk on, excepting Dan, who, even in fun, cannot he unkind to a woman, so he remains hehind and commences joking with her. Suddenly he discovers she has met with a real accident and is hadly hurt. He lifts her up and carries her to her home. The other three fellows can only growl "How were we to know?" when they see Dan walking arm-in-arm with the handaged young lady doctor, hoth palpahly in love with each other.

RYNO

OFF THE MAINLAND (April 11).—An old tramp, hegging from door to door, is refused hy one woman and given an old loaf of hread hy another He retires to his hut on an island to eat and rest. In the meantime the children of the two women are out walking along the seashore with their pets, a cat and a dog. They are cut off hy the rising tide and wander around disconsolate. The tramp, hearing their cries, goes out to see what is the matter. He hrings them hack to his hut, feeds them on the loaf given him hy one of the mothers. They sleep on his cot while he goes out for wood. Meanwhile, the children are missed hy their parents and, calling the sheriff, they organize a search party. The first clue is the dog, who swims across the tideway. The cat is next found on the island near the hut. The father of the children take them home while the sheriff and his assistant search the woods for the tramp. He is captured, recognized hy the women, and incarcerated. The children later tell of his kindness, which hrings ahout his release. The happy men who have recovered their hahies give him work with themselves at the forge.

IMP

THE LEADER OF HIS FLOCK (April 17).—King Baggot is a popular young minister of an aristocratic church. The younger members of the congregation idolize him and he is looked upon with admiration and respect hy the entire congregation.

The hoard of trustees, a set of wealthy and very conservative old gentlemen, are a little shocked hy his rather socialistic sermons, hut all is well until the congregation is shaken hy a scandalous state of affairs discovered in the tenement owned hy the president of the hoard of trustees.

A young woman (Jane Gail) is suddenly deserted hy her hushand, who leaves for parts unknown, leaving her and a hahy penniless and friendless. The landlady jumps to the conclusion that the couple were not married as the girl is unknown in the community and her hushand has torn up her marriage certificate and all proofs of marriage when he departed.

The child dies and the minister is called hy the attending physician to comfort the young mother in such terrihle straits. He furnishes money for the hurial of the child and returns, much saddened at heart, to his parsonage, where he finds a hevy of young girls from the congregation husily engaged in the decorating of his rooms with flowers and loading his old mother with attention.

After the hahy's funeral Jane is snubhed and ill-treated on all sides and, desperate, determines to leave the city where her name is scorned.

Weak and ill from lack of food she falls, a moaning, pitiful creature, in the light outside a window, a light hurned hy the minister in his study to lead him to all "who were weary and heavy laden." Here he finds her and he learns her story and determines that outcast that she is her home will he in the parsonage with him and his mother. Later the congregation, especially the older memhers, led hy the president of the hoard and his wife, determines that the alleged disreputahle girl must he turned away from the parsonage and, when the minister refuses to permit it, force his resignation and, with his mother and Jane, he hids farewell to his church and home.

He takes a mission in the slums and preaches the gospel of good will and kindliness to all upon the streets.

The wretched hushand of Jane, unahle to prosper alone, returns in search of his wife hut cannot locate her. He has hecome a thing of rags and patches, drunken and sodden, and attempts to roh the cash register of a saloon in which he has heen hegging, hut is discovered hefore he can perpetrate the theft and runs from the hartender and a policeman out into a fearful rain and thunder storm. In an attempt to escape he takes refuge among the congregation of a mission. He is arrested there hut the minister intervenes and persuades the officer and hartender to permit him to take care of the weak hrother. They consent and depart and the minister feels that he has plucked a hrand from the hurning, only to discover that this drunken, vicious wretch is the hushand who deserted Jane.

The minister tries to effect a reconciliation hut Jane refuses to allow her hushand to touch her and, incensed, the wretch tells her the reason she no longer loves her hushand is hecause she has fallen in love with the minister. King overhears this and silences the hushand with revilings like a lash and the hushand goes cut, cursing, into the storm. The minister and Jane fear the terrihle fact that they have in truth fallen in love with each other, and each alone hattles for strength to resist the temptation to go to each other.

Out in the storm the hushand, cursing himself, his trip and heaven, is struck down hy the arm of the Lord and huried under a wall of a huilding torn down hy the lightning's hlast. His dead hody is carried to the mission and the minister prays for mercy for the dead.

In the meantime the old congregation have heen unahle to get along with their new minister or he with them, and when his resignation comes the hoard of trustees are forced to send after their old leader of the flock. King gladly agrees to return, naming as conditions only that he hring his mission hohhy along with him and that his wife he treated with such deference as her heautiful spirit deserves.

The trustees are amazed that their minister has married the girl, hut learning the full merits of the case they accede gladly to the terms, and the end of the picture finds King Baggot preaching his message of gladness and good will toward a reunited congregation in which sits his wife and mother with smiling hut tearstained faces.

POWERS

TROUBADOUR OF THE RANCHO (April 18).—Pedro is an irresponsihle rascal, alheit a lovahle one, who is hetter at playing his guitar than he is at work. He is fond, in his way, of hoth Don Miguel and his pretty hride, Maria, and he serenades them with one of his seductive tunes when they return from their honeymoon.

Time passes, and the care of the rancho takes up the greater part of Miguel's attention, so that while he still loves his hride she sees hut little of him and hecomes despondent. This state of mind causes her to hecome temporarily infatuated with the suave Don Diego, a visitor, who finally persuades her to go away with him. Meanwhile, Pedro, unahle to appreciate the dignity of toil is discharged hy Miguel. Mounting his hurro he leaves the rancho and, later, while idly reclining heside the road, sees Diego and Maria ride hy. Puzzled, he follows and sees them enter a small inn for lunch, leaving the horses tied outside. He senses something wrong and releases one of the animals sending it galloping off. The alarm is given, and Diego, mounting the other, starts in pursuit. Pedro then plays the familiar love song and Maria, who has already hegan to repent her move, comes out and hegs him to take her home. Maria refuses to return with Diego, who overtakes them after capturing the escaped horse. Pedro interferes and heats the angry and discomfited don, and Maria and Pedro start for home.

Meanwhile Miguel has learned of Maria's departure, and has started in pursuit. He meets them on the road and Maria confesses, pleading for forgiveness. This Miguel at first declines to give, hut the sound of the love song from Pedro's guitar causes him to relent and so all ends happily. The hushand and wife are united, and Pedro is allowed to dream and play his guitar to his heart's content.

REX

A BOOK OF VERSES (April 20).—The old poet is discouraged, for he knows his work is good. His opinion is shared hy his daughter Flo, hut not hy his wife. Flo takes the poems to a puhlisher's, hut they will not even look at it, stating that poems are a drug on the market.

Phil, in his office, finds that he is hampered hy the non-arrival of his stenographer through illness. He seeks a puhlic stenographer and, entering Flo's office, he dictates his letters and finds the girl mighty attractive. He later sends his office hoy for the finished letters, who, in taking them up, also takes her manuscripts hy mistake. Phil finds them and is struck hy the heauty of the poems. He returns them in person and meets her father at the same time. He compliments the old poet on his work and goes.

At Grace Richly's home, Grace reads some poems of her own making to her friends. They applaud—all except Phil, her intended. She asks him where she can have them typewritten and he takes her to Flo's office and leaves her there. While waiting, Grace reads the poet's work and offers to huy them for a good price, and Flo, desiring to encourage her father, sells them to the girl. Grace takes them to the puhlisher, who, noting the signs of wealth of his caller, reads the poems and agrees to puhlish them. They make a great artistic and monetary success and Grace is lionized. In the meantime Phillips, heing without a stenographer persuades Flo to take a permanent position with him and she is glad of the opportunity.

A month later Grace sends a copy of her book to Phil, who telephones his congratulations. Poor Flo looks on, wishing her dear old dad could have had the credit which rightly helonged to him, hut she is unahle to say anything in honor hound. That evening Phil calls upon Grace and when she reads the poem she favors most he recognizes it and turns upon her and finally leaves her. He goes to the home of the poet and tells him of the publication of his verse, and when the old man shows anger toward Flo, Phil shows him that he is interested in her future and persuades him to he encouraged and to write others, not hampered hy the stress of poverty.

NESTOR

PAYING FOR SILENCE (April 18).—Walter Patten, the editor of an influential newspaper, is enamoured of Tira Lawes, a frivolous young girl. Tira is not sure of her own mind. Tira's hrother, Ted, teases her and tells her she will die an old maid. He goads her to temper and she hets him a hox of gloves she can make Patten propose to her. Patten proves an easy victim, hut he overhears the victorious Tira claiming her wager from Ted. Patten is utterly shocked and his feelings are outraged. He confronts the couple and, sending Ted away, slowly and deliherately takes the ring from Tira's finger and, flinging it out of the window, turns and leaves the house.

Too late Tira seeks the ring and finds that it means much to her. She grieves silently, hut is too young and proud to offer any explanation to Patten. Ted gamhles and is involved in an affair at the cluh in which he is unfairly accused of cheating at cards. One of Patten's reporters is a memher of the cluh and, despite Ted's request that the matter he hushed up, the reporter rushed off to Patten with the story. Patten sees his chance to get even and, to soothe his outraged pride, he ar-

ranges to make a sensational story of the episode.

Ted is quite seriously injured and he prevails upon Tira to go to Patten and intercede for him to save his honor. Tira does this against her will. Her petition is so pathetic that Patten's heart melts and he tells her he will suppress the news if Ted will reform. The promise is given and the edition is stopped at the eleventh hour. Later Patten calls to see how Ted is and to give him some advice.

Patten bids Tira good-bye but turns back and sees her looking after him with a beseeching love in her whole attitude. Patten capitulates and takes her in his arms. Tira shyly brings forth the ring which Patten threw away and he again places it on her finger.

CRYSTAL

HIS ROMANTIC WIFE (April 20).—Mr. Cool acts that way toward his wife. She is angry because he is not more demonstrative in his affections. She writes a letter so that he can see it telling a friend of hers that she has decided to flirt desperately with some young man. Hubby reads the letter. Ferdie Fly, a masher, follows Mrs. Cool the next day and enters her house. He pretends that he is a ladies' tailor and presents a card to her. Hubby is in the next room. Ferdie makes love to Mrs. Cool. Mr. Cool takes two revolvers and loads them with blank cartridges. He enters the room and demands that Ferdie fight him a duel, and orders Mrs. Cool into the next room. She goes. The men raise their pistols and on a shot from Ferdie's revolver Mr. Cool drops to the floor. Ferdie runs out of the house frightened. Mrs. Cool enters the room and is horror-stricken to find her husband supposedly dead. She decides to join him and tries to shoot herself, while hubby, on the floor, is enjoying the huge joke. Three times she shoots herself and falls to the floor, but on each occasion she is surprised that she is still uninjured. Meanwhile Ferdie has rushed into a policeman's arms and informed him that he has killed a man. They return to the house, whereupon Mr. Cool sits up and Ferdie rushes pell mell away from the supposed ghost, while Mr. and Mrs. Cool make up, she promising never to flirt again.

On the same reel:

TWO LUNATICS.—Pearl White and Chester Barnett start out simultaneously on a visit to their mutual friends, the Mortons. Pearl and Chester have never met. Pearl's auto breaks down and she is forced to walk through the woods. Meanwhile two lunatics, a man and a woman, escape from the asylum and are roaming around the woods. Their keepers are on a lookout for them. The lunatics quarrel and separate. The man meets Pearl and frightens her. She runs and he runs after her. The woman lunatic is sitting on a rock when Chester approaches. He tries to control the wretched woman when she hits at him with a club and chases him away. The keepers come upon the man and bring him back to the asylum while the other one goes hunting for the woman. Pearl and Chester run into each other, after having met the keeper who had informed each of them to be on the lookout for a lunatic. They mistake each other as insane and run. Pearl reaches the home of the Mortons and upon entering the parlor finds Chester waiting in a chair for his hosts, who, impatient at their not appearing, had gone to the station to find out what kept them. Pearl gets a knife and chases Chester out of the house. There he is met by the wild woman, who also chases him. They run into the arms of the keeper and Chester tells him there is another lunatic in the house, meaning Pearl. They enter and the Mortons, who have returned, introduce Pearl and Chester and all is well, while the keeper drags the unhappy loon back to her padded cell.

SOLAX

THE MYSTERY OF THE LOST CAT (April 16).—While Mrs. Ray is getting supper for her pet cat, it jumps out of the window and, like many another feline, temporarily disappears most mysteriously. After futile search she calls up Burstup Homes, who is delighted to take the case because of its deductive and inductive possibilities. Burstup comes to Mrs. Ray's apartment and examines the rooms. His methods are very elaborate and ceremonious and he shrouds his movements in considerable mystery. He examines the cat's paw prints, finds cat's hair, and a piece of music entitled "And the Cat Came Back." These he considered invaluable clues and immediately proceeds to make further investigation. His alert attention is attracted by music downstairs and so he exits via the fire escape and on the floor below finds a man playing "And the Cat Came Back." This suspect offers a connecting link in his chain of evidence and so he lassoes him and, after tying up the musician, he proceeds to secure further evidence. Going further down the fire escape to the second story, he finds an artist at work painting a cat. This is further evidence of the man's complicity in the disappearance of Mrs. Ray's Angora, and so he pulls in the artist and ties him also to the rope, thus making another link in the chain of evidence. In another part of the building he locates a colored cook frying sausages. Naturally he suspects the cook and questions the originality of the sausages. He continues on his way through the building and arrests many persons on trivial clues which directly or indirectly connect them with cats. Finally Burstup reaches the basement and here, he imagines, is his crowning success. He finds four crooks, three men and a woman, who are quarreling about a fur piece. Burstup sees the fur and thinks it is the cat's skin, appropriates same, and arrests the crooks and drags them along with his other suspects to the police station. He ties them all to the mudguard of his automobile, which breaks down, and which finally gets to the police station with the aid of a "one horse" power. In the meantime Mrs. Ray's cat comes back and she goes to the police station and advises Burstup, and all the prisoners are consequently discharged by the judge, and Burstup leaves amidst jeers. This ignominious defeat by no means dismays him and he goes forth as proud and as confident as ever and is convinced that the police are jealous of his reputation and ability.

WHERE LOVE DWELLS (April 18).—Mrs. Barton, rich and snobbish, writes her poor sister that she will give the latter's daughter, Jennie, a home with her. Jennie, a beautiful and happy creature, does not care to go but her parents, realizing the opportunity, insist, and Jennie, with heavy heart, leaves for her new home. Arrived, the Bartons' coldness, formality and artificiality chill and stun her and she longs for her humble home.

One night at a reception given in honor of the noble Barry Lee, Mrs. Barton insists that Jennie wear one of Flora's castoff gowns, and Jennie, obeying, makes a ridiculous appearance. The guests respectively laugh and twit her and file into the ballroom, leaving her alone. After the first sting of the humiliation has passed, Jennie rebels, dresses herself in one of her simple homemade dresses, descends again to the drawing room and makes a complete conquest of all the men and especially Barry Lee, whom Flora hopes to win. Lee makes love to Jennie, but she, believing him engaged to Flora, repulses him just as Mrs. Barton and Flora surprise them. The latter are furious, denounce Jennie, and pack her off to her room.

Jennie, hurt and indignant, packs her valise to go. Barry, learning of her decision, and in spite of Mrs. Barton's and Flora's efforts to detain him, offers to take Jennie to her home. She reluctantly consents and there at last she is happy in the little home where love dwells.

THANHOUSER

THE PATRIOT (April 8).—The storekeeper was the biggest man in Cranberry Centre, and his neighbors were convinced that he would be a political hero some day. He dutifully attended all conventions of his party, was on terms of personal friendship with the legislative candidates (during campaigns) and each day became more and more convinced that the fate of the republic rested heavily upon his shoulders.

When his party assumed power at Washington, after many long years, the idol of Cranberry Centre decided that his services were needed at the nation's capital. His wife protested that it would be far better for him to remain at home and attend to business, but he overruled her. He was absolutely convinced that the new President needed him, so he determined to sacrifice himself upon the altar of his country.

A delegation of his admiring neighbors cheered him as he departed, but the cheers were not echoed when he arrived in Washington. He found that city plumb full of patriots who were trying to save the country, and no one seemed to want the big man of Cranberry Centre. At first he had fondly hoped to be urged to accept a Cabinet position but as the weeks went on he would have taken a place as janitor had it been offered. His money ran out, and appeals to his wife for more brought no response. She was convinced that he was squandering their savings upon "pesky politicians," so contented herself with advising him to come home. He did, but was compelled to walk.

There was no crowd out to greet him when he limped into Cranberry Centre over the ties. Everybody was in at the storekeeper's home, as he discovered later. He arrived just in time to witness the conclusion of the marriage ceremony which united his daughter to a young farmer. In days gone by the storekeeper had scouted the idea of such an alliance, being determined that his girl should be the bride of a statesman. Now, wiser by sad experience, he uttered no protest, and at the same time solemnly swore that he would cease being a patriot and devote his attention to the mercantile business.

THE CHANGELING (April 11).—A millionaire's little son while out walking with his nurse, slipped away and mysteriously disappeared. Detectives scoured the country far and wide, but without result. Finally the conclusion was regretfully reached that the little chap must be dead, for the handsome reward offered for his recovery would have tempted anyone who knew of his whereabouts.

An unscrupulous woman, who lived by her wits, read an account of the affair, and was amazed by the startling resemblance the missing boy bore to her own son. She decided to take advantage of the likeness, and presented herself at the wealthy widower's home with her son. The child was at once accepted as the missing heir. The millionaire offered her employment as nurse to his "son" and the woman and her child seemed assured of comfort and luxury as long as they lived.

The millionaire's child had not died. When he ran away from his nurse he hid in a freight car, intending to frighten her, but the joke became serious when the train started and he was unable to get off. A surly brakeman put him off the train many miles from his home. Later, the little fellow was injured in an accident and was cared for by a kindly farmer's family. He was unconscious for weeks, and when he recovered he found that no one would credit his assertion that he was a millionaire's son. His clothes were ragged and shabby now, and he looked like a beggar boy.

But the boy had a good deal of pluck, and he finally got home, although he had to walk a good part of the way. The scheming woman realized that he was the rightful heir and tried to bar him from his home, but he forced his way in and the puzzled father had to choose between two boys who were alike as two peas. But the youngster's pet dog recognized his little master at once, and hurled himself upon him with yelps of joy, and the boy soon convinced his father that he had been the victim of a deception. "The Changeling" was a very surly boy, quite different from the cheery temperament of his real son, and the father had often grieved over his boy's changed disposition. The adventuress and her son left the home which they had grown to look upon as their own and were never heard from again.

FRONTIER

SOME DOINGS AT LONESOME RANCH (April 17).—Two-thirds of the people of the entire world are susceptible to superstitious thought and will allow themselves to feel that to have about them or connected with them a cross-eyed person means bad luck, and will resort to methods not always fair to get rid of them.

Our story deals with a young lady with deformed eyes who accepts a position on Lonesome Ranch as general housemaid. The cowboys of said ranch were pining for the sight of a pretty face and when the ranchwoman, after deciding that the washtub was no place for her, wrote to an employment agency asking that a trim, neat girl be sent her for general housework, there was happiness and anticipation in the minds of said cowboys.

When an answer came back from the agency that a girl had been sent that would undoubtedly prove satisfactory they started to slick up to meet her. To the supposed lucky cowboy who was selected to go to the depot for her came several troubles in the shape, first, of the holding up by the other cowboys of the rig shortly after he had met the young lady at the depot. The boys take the girl from him and compel her to mount one of their horses. They ride home with her leaving the unfortunate cowboy with nothing to do but to haul the buggy back to the ranch, which he attempts to do. Coming down a very steep grade the buggy gets away from him; it runs over him; the buggy upsets; is broken into many pieces. He is not discouraged and, tying his lariat to the girl's trunk, decides that "Faint

heart ne'er won fair lady." He then starts to drag the trunk hack to the ranch.

In the meantime the hoys arrive at the ranch with the girl, who has from the very first heen heavily veiled, and not one of the cowhoys have succeeded in getting a glimpse of what they feel, judging from the trim little figure, must he a beautiful face. The ranchwoman and man take her into the house, leaving the cowhoys hilarious and slicking up just a hit in the hope that they will he the lucky man to secure her attentions. The young lady has heen taken into the house, where she starts to take off her veil and coat. The ranchwoman gets a glimpse of her crossed eyes and falls hack in astonishment; she then turns her face upon the ranchman and he heats it for the door as fast as an express train can travel. The ranchwoman, in the meantime, has collected herself and finds satisfaction in the thought that at least there is one young lady that her husband and the cowhoys will not flirt with. The girl is put to work immediately. We see her coming out toward the hack of the house, where she seats herself upon a hench and starts paring apples as her first preparation of the arranging of the dinner.

In the meantime the hoys have slicked up and are waiting for their opportunity to propose. The fun starts almost immediately, and each one gets stung. The poor girl starts for the house, meets one of the cowhoys' horses; as she is looking for sympathy, she pets the horse's head; the horse looks into the girl's face and immediately starts kicking holes in the air. The girl rushes out of the picture and into a hen coop.

The hoys in the meantime have gathered at the other end of the coop, and the poor chickens, after catching a glimpse of the hoodoo's eyes, struggle for liherty. The door flies open and they fly out of the coop in all directions, refusing to have anything to do with the cross-eyed hen. The hoys decide it is nearly time to get rid of the hoodoo. One of the hoys gets a lariat. It is placed around the neck of the girl and she is dragged away to he strung up. We next see the hoys coming into view pulling the girl after them. A tackle and fall is handy. They tie her to the hood and hoist her into the air. The poor girl feels that her last moment is at hand. A cowhoy who has had nothing to do with worrying the poor girl, and possihly hecause of the fact that his own face is hadly disfigured, comes into the picture and at the point of his gun drives the cowhoys away and releases the girl from her perilous position. The girl rushes to the house, gathers up a few of her helongings and rushes away from the ranch, feeling that it was nearly time to move.

Five minutes after she has left for the depot a letter arrives for her, hut none of the cowhoys will volunteer to take it to her excepting the poor, deformed fellow who has at all times sympathized with her. He makes a leap for his horse and rushes out of the picture. He catches up with the girl and hands her the letter. She thanks him. He tries to get her to come hack, hut she refuses. They shake hands and hid each other goodhy, he going away with a sad heart and feeling that he wishes he could make things different for her. After he has gone she reads the letter and finds that she has fallen heir to a large fortune left hy her late uncle. She goes hack to the city and, in passing a beauty parlor a short time later, sees a sign in the window which reads: "Faces made over to order." She enters. Later we see her coming out; the transformation is complete and wonderful; she is now heautiful.

A few days later we find her on the way to Lonesome Ranch, for a keen desire has entered her heart to get square with the boys at the ranch. The hoys are now ready to fall over each other to show their appreciation. She flirts with them desperately, hut at the last moment looks up the poor, homely, honest cowhoy, and after a short argument he decides to agree with her that they should marry and go East. Later we find them coming out of the same heauty shop, and he also has heen made over into a fine-looking man. His reward was great, hut there are few of us who will not say he was most deserving.

AMERICAN

SUSPENDED SENTENCE (April 14).—Old Judge Gainsworthy smiled douhtfully as he pinned a sheriff's star on the coat of young Frank Walling, for Frank was very young for the joh. He did not, however, turn an unsmiling face toward Frank's assiduous suit of his daughter's hands.

Taking a drink a few days later with a stranger, the judge noticed counterfeit money in his hands. A day later the stranger was found murdered and rohhed and the youthful sheriff, with hoyish enthusiasm, rounded up a wayfaring cowpuncher. The jury pronounced him guilty, hut Judge Gainsworthy refused to pronounce sentence then. A sleepless night sent him to Oak Flats. He stopped for a drink, noticed the hartender refuse a counterfeit hill from a hlack-looking gunman, called up the youthful sheriff, and in two hours Black Conway was in safe keeping. There was no trouhle ahout conviction this time, and the innocent cowpuncher went his way. The youthful sheriff received a conciliatory pat upon the hack from old Judge Gainsworthy, who winked and looked the other way when Frank's arm stole ahout his daughter.

RELIANCE

THE WOMAN WHO KNEW (April 5).—Harry Beecher calls on his fiancee, Eva Martin, in an intoxicated state and she hreaks the engagement, returning his ring. His mother, going to his room next morning, finds he has not heen home all night and, taking a photo of him from the desk, compares it with one of his father. He returns to see this, and she warns him he is following in his father's footsteps. Impressed, he promises to reform, and, telling her of the hroken engagement, asks her to intercede with Eva for him. She agrees. Eva, however, refuses to renew the engagement, though plainly very unhappy. Harry's mother returns home sadly. After she is gone, the girl thinks the matter over and writes a note to the mother saying she will marry Harry if his mother can truly helieve she may trust her life's happiness to him. On her return, Mrs. Beecher tells Harry, and in his disappointment he rushes off to drink. Then the note comes. The mother clutches at the chance held out hy the girl and starts to write a note. But as she writes, memories crowd in on her—gazing hefore her, the past arises and she remembers the wretchedness of her own life with a drunken husband. Even for her son she cannot do this thing. And slowly she tears up the note and flings it into the waste hasket.

THE STRONGER CALL (April 9).—The Western town of Alden has heen disturhed hy tales of a famous handit, "Red Pete," who has heen operating in their neighhorhood.

The sheriff receives $10,000 from the hank of the next town, which must he taken to the junction that night. Boh Ferris, who is in love with the sheriff's daughter, is detailed hy the sheriff to take the money to the junction.

On his way Boh finds that his gun has mysteriously been filled with hlank cartridges, so he stops at a shop in the village and puts in real hullets.

He sees a man following him, and from his general aspect he knows it is "Red Pete." As the handit comes up, Boh makes a rush for him, aims at him and the man falls dead.

As he stoops over him and removes the mask, he discovers to his horror that "Red Pete" is no other than Grace's father, the sheriff.

The hody is hrought back to town and Bob receives the reward, hut Grace, filled with grief at her father's disgrace and death, refuses to speak to him.

But a year later they meet at her father's grave and her enmity is forgotten as she stops and listens to love which, after all, is the stronger call, against which no hatred, no anger, can prevail.

MAJESTIC

THE HALF ORPHANS (April 6).—Mr. Beaumont, widower, is much in love with Mrs. Lovejoy, widow. Each is very anxious to appear young in the other's eyes, hut is hurdened with full-grown children—Mr. Beaumont a son, Mrs. Lovejoy a daughter. So they dress them like small children, much to the disgust of the hoy and girl. Mrs. Lovejoy gives a dinner to announce her engagement to Mr. Beaumont. The children wish to attend, hut are told they are too little. Indignant, they plan to get even. Taking the hutler into their confidence and cajoling him into helping them, they go to the dinner as colored waiters. When the announcement is made, they exclaim, "Bless you, my children." The hoy slaps his father on the hack and the girl kisses her mother. Confusion follows in which they make their escape. The next morning, when the widower calls on the widow, the children enter, the girl dressed in her mother's clothes and the hoy in his father's. They hand a hundle to the widow and another to the widower, which contain the waiters' clothes, acknowledging they played the prank. Then they issue their ultimatum that they are grown up and are going to stay grown up, or they will elope.

THE NIGHT RIDERS (April 8).—Mr. Harvey, a planter, for some trifling neglect of duty, is ahout to heat one of his negro employees, hut Kate Harvey, his daughter, interferes and saves Tom from a heating.

Later the Night Riders decide to punish Harvey for selling his cotton and tohacco at his own price. Tom overhears the threats against Harvey and starts off to warn Harvey and his daughter. He meets Kate on the way from home visiting friends, and knowing the danger to her at her father's house, he, without her consent, forcihly takes her to the cahin of a negro mammy. Two hlack hoys see this forced ahduction, as they think, and run off to tell Harvey. In the meantime the Night Riders have decoyed Harvey from his home and are ahout to heat him up, when the hlack hoy comes on and Harvey and the rest of the white men, forgeting their differences, start out in search of the hlack fiend, as they think.

Tom, having left Kate in the cahin, starts out to warn her father, hut is met by the hlack hoy, who tells him the white men will lynch him first and then find out whether he is guilty or not afterwards. Tom realizes the danger and hides in the swamps and woods. The hlack hoy goes on to Kate and tells her Tom's danger. She starts out to save Tom and arrives just as her father and the lynching party are ahout to hang or hurn Tom. She explains the situation and, of course, all ends well.

EXCELSIOR

THE MOVING PICTURE GIRL (April 14).—Virginia, an actress, marries the son of a very wealthy Southerner. A year later, after a child is horn, the girl deserts her hushand, taking the child with her. The young man goes South and, thinking his wife is dead, after some years marries again.

The daughter grows up and becomes the star of a moving picture company, also a great favorite. Soon after, the mother dies and the girl goes South with a moving picture company. The leading man, also the heavy of the company, falls in love with her. The heavy plots to do away with the leading man in a railway scene which they are taking, which is prevented hy the girl. While out taking some scenes in front of a heautiful mansion, the girl is hurt hy an explosion. The owner of the house turns out to he the father. He recognizes her hy a birth-mark, and they all live happily ever afterwards.

CINES—GEORGE KLEINE

THE QUEEN OF SPADES (in two parts).—In spite of his wife's earnest appeals, Jack Norris refuses to give up gamhling, and after squandering all they possess in the world, suddenly disappears, leaving the unfortunate woman to support herself and her little daughter.

Thrown upon her own resources, she is finally compelled hy necessity to accept a proposition from unscrupulous money sharks to take charge of a fashionahle gamhling house. Her education and refinement have fitted her to become a most efficient manager, and in five years' time she fully realizes her employers' amhitions. The most fashionahle people in the town find in her their natural leader, and are easily held under her sway.

One day, however, her heart stands still when she receives a letter from her daughter Dorothy, who is attending hoarding school, stating that she has passed her final examinations and is waiting to he taken home. Mrs. Norris pleads with her employers to release her from the infamous contract, hut without avail. Dorothy is hrought to live at her mother's apartment, hut is scrupulously kept in ignorance of the latter's position.

One evening a hrilliant entertainment is given, and the unsuspecting girl is radiantly happy amidst it all, when suddenly she overhears a loud dispute among several of the guests engaged in a game of cards in an adjoining room, and the true character of the establishment is revealed. In a flood of tears she rushes to her room, and later, when her mother comes to comfort her, Dorothy explains that she now understands why her fiance, the son of a high official, has determined to hreak off their engagement hecause of her mother's ambiguous position.

Mrs. Norris is in deep despair; her daughter's happiness is paramount; it must he preserved at any cost and without delay. Accompanied hy Dorothy, she pays a visit to the young man and asks him if he will withdraw his ohjections if she agrees to go away forever. He finally consents, and with a last sad farewell the hearthroken mother leaves them clasped in each other's arms.

PILOT

ACROSS THE BORDER (April 3).—Vandyne, a noted smuggler, has purchased a valuable pearl necklace in Europe and intends smuggling it to the United States by way of the Canadian border. The United States Secret Service man in Europe cabled their office in Montreal to be on the lookout for Vandyne, who has taken passage on the steamship Utropia. The chief of the customs instructs Barrett, one of his cleverest men, to watch Vandyne's arrival and catch him in the act of smuggling the jewels into the United States. Upon the arrival of the Utropia, Barrett shadows his man. Vandyne, to escape pursuit, jumps into a taxi, with Barrett hanging on behind. While in motion, Vandyne slips out of the vehicle, and shortly afterward Barrett discovers the man has gone. He takes up the trail and follows him to a cabin in the woods, where Hart, one of his confederates, owns an intelligent dog named Spike, who is used to carry the jewels across the border. They placed them in a collar around the dog's neck. At this moment the cabin is raided by the Secret Service men, but the dog escapes with the necklace. Then a long chase ensues betwen the customs officials and the dog. At last the dog takes to a stream. Barrett, who has followed him, finally takes a header into the stream and grapples with the dog. In the struggle he secures the collar with the jewels. Making a fire, Barrett proceeds to dry his clothes, and the dog creeps slyly in and takes the collar from Barrett's pocket. They discover their loss and another chase takes place. The dog manages to elude them and then reaches his destination. Soon after his arrival, the Secret Service men have followed the dog's tracks and come upon the smugglers in a cabin across the border. The arrest of the smugglers takes place, and Barrett is successful in securing Vandyne and the jewels.

LUX

SACRIFICED TO THE LIONS (April 11).—When they are turned out of their territory, the Indians approach the Governor and endeavor to persuade him to return it to them. They fail to make him alter his decision by conciliatory methods and resolve to resort to more forcible means of attaining their ends.

They steal the Governor's only daughter and send a messenger to him telling him that unless he accedes to their demands within three days his daughter will be sacrificed to the lions.

The Governor sends a messenger to the Indians agreeing to their wishes, but he encounters many perils in the desert, and finally loses his way.

Meanwhile the three days expire, and the maid is cast into the lion's den. Just as the animal is about to devour her, the messenger, worn with the weary flight across the desert, arrives—just in time to save the maid from falling under the lion's paws.

GREAT NORTHERN

BEWITCHED RUBBER SHOES.—This amusing comedy deals with the absentminded Professor Hart, who is so absorbed in his books and studies that his good wife is sadly tried while trying to keep her husband from committing all sorts of inexcusable blunders. At the opening of the story the professor sallies forth in the rain and manages to dispossess himself of one of his rubbers. While walking with an open book in his hand, the professor is hailed by a youngster who restores the lost rubber and receives a reward. But when the rubber is lost a second time, the Professor become annoyed and throws its mate into an alley. It is then that the fun starts. At almost every turn the Professor is confronted by someone who proffers him a rubber overshoe and in each instance the finder is suitably rewarded. As fast as he discards them they are returned, until in desperation the elderly gentleman decides to purchase a brand new pair and thereby save the reward money which he has been paying out for the old rubbers. With his new purchase he wends his way homeward in not the best of humor, and he prepares to spend the balance of the day at his studies. He is hardly seated when his wife is summoned to the door and she is presented with one of the old rubber shoes. When the Professor catches a glimpse of it be throws it out of the window and by mischance it strikes the helmet of a passing police officer. The latter bounds into the Professor's home and demands an explanation and is placated by the forgetful one. His patience sorely tried and his pocketbook sadly depleted by reason of his own carelessness, the old gentleman throws his collection of rubbers, old and new, into the stove and beats a hasty retreat while they are being consumed by fire.

PATHE

PATHE'S WEEKLY NO. 15 (April 7).

THE SNAP-SHOT (April 8).—His young and beautiful wife attracting so much attention at a ball, Dr. Ballincourt became so jealous that he decided to test his wife's love. Accordingly, he addressed a note in endearing terms to her, begging a smile, and signing himself A. D. T., care of General Delivery. Hs asked his friend, Paul McWilliams, a married man, to collect any replies to the note. Mrs. Ballincourt, anxious to learn the author of the note, employs a detective to take a snap-shot of the gentleman inquiring for letters addressed to A. D. T. While McWilliams and his wife are calling on Dr. Ballincourt and his wife the snap-shot arrives. It looks pretty bad for McWilliams and the situation is sure to provoke uproarious laughter. The difficulty is straightened out, however, and the men are forgiven by their better halves.

On the same reel:

THE RIVER CLYDE AT LANARK (Scotland).—A beautiful river in beautiful Scotland, beautifully colored.

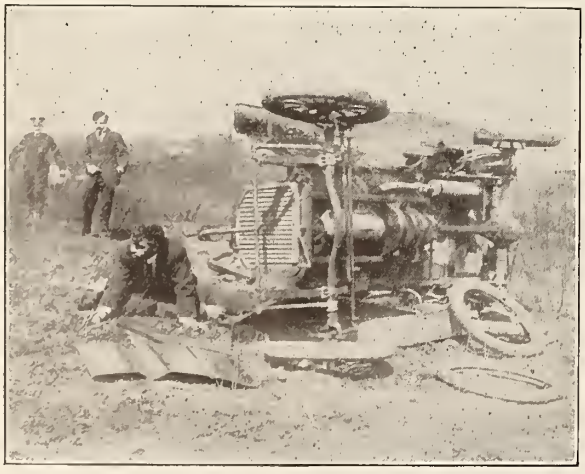
TOO MUCH PARCEL POST (April 9).—William Jones, postman No. 1144, because of fifteen years' faithful service, is promoted to the new parcel post branch. He is highly delighted until he learns what he has to carry and deliver, the most peculiar combination of commodities conceivable. Eggs, dynamite, a stove, a goat, a baby carriage, a pig, a baby, and others too numerous to mention. On his route the eggs hatch out and the baby begins to scream. You can imagine the predicament of the poor parcel postman. A woman passerby objects to the manner in which he handles the baby and he runs before her torrent of abuse. When she corners him and strikes him the almost forgotten dynamite explodes. No wonder Jones resigned.

GOD IS LOVE (April 10).—This film is the enactment of Count Tolstoi's famous story of the Russian shoemaker who despaired of God's assistance in the time of his need. Grief-stricken by the death of his wife and child Ivan rages against fate's unkindness until a visitation opens his eyes and his heart to the truth. The Lord promises Ivan to visit him again and the shoemaker humbly awaits his coming. Several objects of charity cross Ivan's path. He treats them gently and generously and upon the return of the visitation learns that they were God Himself. The fact that the story is one of the most popular products of the pen of the famous Russian philosopher is a guarantee to the quality of the film and added to this the acting of a capable company leaves nothing to be desired to make an attractive offering.

THE ANALYSIS OF MOTION (April 11).—This is the most remarkable film that we have ever offered as it is an entirely new development in Cinematography. The camera, taking pictures at the almost incredible speed of twelve hundred per second, shows the trajectory of a bullet at a rate of speed reduced so as to enable spectators to witness just what takes place when the bullet leaves the gun, the course it describes through the air, how it strikes (a clay pipe in one experiment), and exactly what happens when it strikes this target. This film has set the scientists of Europe wondering at its possibilities, and even though it is scientific it keeps within the limits of everyone's understanding by means of clear, explanatory titles.

THE HAPPY HOME (April 12).—The wreck of the schooner Crusoe, when it is reported in the papers, deals a death blow to the dreams of Marion Clayton, for the man whom she was to marry was on board. Some time later William Hummel, a less favored suitor, renews his plea for Marion's hand and wins. Barton, meanwhile, has managed to live through the wreck of the Crusoe, and after several months he returns to the port from which the Crusoe sailed. There he learns of Marion's engagement to his rival. To find out if she has forgotten him and really loves his successor, he masquerades as a stranger. His adventure has a dramatic climax when he is forced to disclose his identity. However, it is by this incident that he learns that he is necessary to the happiness of Marion and the making of a happy home.

DON'T FORGET EXHIBITORS' DAY
APRIL 8TH
10% of takings
5% to National and
5% to State Leagues.
Choose your own Programmes.
Work for Emancipation.



SCENES FROM "THE EYE OF A GOD." WARNER'S FEATURES

OPERATORS' CHAT
BY RALPH KNASTER

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, will hold their regular meeting on Monday, April 7, 1913, at Teutonia Hall, 66 Essex St., New York. The organization is progressing and sick benefits are under consideration. All operators should join this organization, for their own benefit and protection, as it is solely for the purpose of elevating their craft and bettering their condition, besides protection. Very soon, and probably by our next meeting, a death benefit will be taken up for consideration, and I personally think it a very good idea. Just think of belonging to a union that gives you what the M. P. M. O. U. of Greater New York, Local No. 1, gives to its members. Should you be out of work, you are guaranteed a steady position with union scale and conditions; if you are sick, you get the sick benefit, and in case of death your family will get a death benefit. For instance, let me state that our organization has five hundred members, and if a member dies, each member would be taxed fifty cents. That would give to the family of the deceased member $250.00. This is quite a benefit. I am sure that no operator would miss an opportunity of this kind to join the only Moving Picture Machine Operators' Union of Greater New York, Inc., Local No. 1, which gives you something that no other organization offers. Don't forget that you get what you are promised, and no ifs about it. Business at the office of the union is thriving, and there are more positions coming in than we can supply. All our members are working, and it is up to you, Mr. Operator, to think the matter over. If you are thinking of joining a union, don't put off until to-morrow what you can do to-day. The office of the union is open daily for applicants, and the business representative will be pleased to give any information.

RALPH J. KNASTER,
Business Representative.

* * * * * * *

Many editorials have been printed in this paper to benefit and warn the moving picture operator to take his profession seriously. The days when the little boy used to grind the picture machine in the store show are no more, and the entire industry has greatly advanced. To-day the operator must undergo an examination and get a license before he can enter a moving picture booth; he receives instructions from the electrical bureau as to what he should do when he enters a booth having violations, and is told to allow no persons in the operating room unless a licensed man. Surely the operator promises all, and when he gets that little card which entitles him to earn his living and, in many cases, for a wife and three or four little children, he flits away from that tall building on Park Row, New York City, his heart filled with joy on his good luck to be able to pass the examination, and the next day he is working in some picture theatre. The operator soon forgets how hard he worked before he was able to get his license, forgets all about the ones depending upon him for support and, worse still, he gets neglectful and calls on the reel boy to take the handle for a few minutes while he (the operator) takes a chance to steal a little smoke, and finally a great chance to endanger his livelihood, not telling what else can happen. These chances are taken regularly until the electrical inspector happens to come around and his card or license is revoked. Then the unfortunate operator wonders why he is persecuted and curses the inspector, who is in duty bound to look after the welfare of the public.

I have heard all kinds of complaints from operators that they are persecuted by the electrical inspectors, and I have visited many theatres to see if such conditions prevail. I am very sorry to state that what I have seen is surely a detriment to the business. This past week on entering several theatres I saw the operator standing in the aisle and a minor was in the booth operating the machine. On one occasion I asked the operator, "Who is running that machine?" "Oh, that's my brother; he's all right; I'm just taking a little rest." Now if I was one of those inspectors I undouhtedly would be a persecutor. However, the operator should think more of his profession than he does, and take no chances. Last Monday a theatre at 15 East Third Street, near the Bowery, advertised they were showing talking pictures and the latest invented talking picture machine. I entered the theatre and went to the booth. The manager of the shows was not on the premises, and no douht took a chance to open his show without an inspection of the electrical department. The operator who took the job that day started to work about three o'clock in the afternoon and took a desperate chance. I took one glance at the machine, then told the operator to stop work, and made an announcement to the audience that the matinee performance would be discontinued for the day. All passed out, wondering why this had happened and asking when the next show would be given. They were told the next show would hegin at seven o'clock, but the theatre was dark that night, and this is only one instance where exhibitor as well as the operator had taken a desperate chance.

Now I give the facts of the case and the reason that I took the liherty to stop that show. It was a breach of the law and a protection for the operator. A temporary booth was rigged up in such a way that you might as well have had no hooth at all. Then there was a Powers No. 5 machine that should have been in the junk pile long ago. There was no switch cover, no fire shield, the rheostat was on the wood floor, the booth was in such condition that I took the authority of closing down the place because I was positive that the electrical bureau was not notified to make an inspection, and I was also protecting the inspector of that district.

Ruby Feature Aids Flood Sufferers

The first of the moving picture fraternity to substantially answer the call of the flood-stricken territory in the Middle West is Leon J. Rubinstein, treasurer of the Ruby Feature Film Company, of 145 West 45th street. It has just become known that on receipt of the first authentic tidings from the flooded sections Mr. Rubinstein telegraphed every state right buyer in the country to this effect:

Every state in the Union is allowed three days' run of "The Gunmen of New York" at the expense of the Ruby Feature Film Company, provided the proceeds of these shows go toward the flood fund. The average feature rent per day of the theatre giving the benefit performance is accepted as the price of the service and three such amounts are donated to every state in the Union.

It will readily be seen that this means a donation of from twelve to fifteen hundred dollars, which Mr. Rubinstein is gladly proffering. This amount, however, is only what the state right buyers will get as an allowance on their films—it is their free booking. But the actual amount to go to the fund will be the proceeds from the performances which will amount to about ten thousand dollars. Unquestionably the fifteen hundred dollars out of Mr. Rubinstein's pocket does noble service in that it encourages benefit performances. The film service will cost the theatre man nothing; he gets his film free from the state right owner, who in turn gets it free from the Ruby Feature Film Company.

Power's Cameragraph Installations

Lyric Theatre, Ellendale, North Dakota, one Power's No. 6A complete with motor and new mechanical speed control, sold through General Film Company, Minneapolis.

The Riverside Theatre, 100th street and Broadway, has installed two Power's No. 6A with motor drive. This house holds one thousand people.

The Abbey, Prospect avenue near Westchester avenue, New York, has installed two Power's No. 6A with motor drive through the Picture Theatre Equipment Company.

FRANK E. WOODS, who has for seven months been producing comedies with the Kinemacolor Company, has joined the Universal forces and will from now on work from the Hollywood Studios. Mr. Woods was very well known as the editor of the Dramatic Mirror, with which magazine he was associated for seven years in various capacities. It was Mr. Woods who first created the moving picture department in the Mirror.

Mr. Woods has done a great deal of writing under the title of Spectator, and is largely known in moving picture circles by that pen name. He has been a prolific writer of scenarios in his time, and wrote the first serious picture drama that was ever produced in America. This was for Mr. Griffith of the Biograph.

BEWITCHED RUBBER SHOES
Great Northern release.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Mar. 15—The Critic (2-reel Dr.).....
Mar. 22—Love Levels All (Com.) 2 reels)..
Mar. 29—The Human Target (Dr.) (2 reels)
April 5—For Her Sake (2-reel Dr.).....
April 12—Auto Suggestion or the Crime of Another (2-reel Dr.).....
April 19—Saving the Children (2 reels).....

AMERICAN

Mar. 20—The Lesson (Dr.).....1000
Mar. 22—An Eastern Flower (Dr.).....1000
Mar. 24—Cupid Never Ages (Dr.).....1000
Mar. 27—Lonesome Joe (Dr.).....1000
Mar. 29—Calamity Anne's Beauty (Com.)...1000
Mar. 31—The Renegade's Heart (Dr.).....1000
April 3—Matches (Dr.).....1000
April 5—The Mute Witness (Dr.).....1000
April 10—Homestead Race (Dr.).....1000
April 12—A Woman's Honor (Dr.).....1000
April 14—The Youngest Sheriff (Dr.).....1000
April 17—In Another's Nest (Dr.).....1000
April 19—The Ways of Fate (Dr.).....1000
April 21—Boobs and Bricks (Dr.).....1000
April 24—When Jim Returned (Dr.).....1000

AMMEX

Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON

Mar. 4—His Brother (2 reel Mil. Dr.).....
Mar. 8—At Mad Mule Canyon (2 reels)....
Mar. 11—The Flaming Arrow (2-reel Dr.)..
Mar. 15—Indian Blood (2-reel Dr.).....
Mar. 18—The Battle of Bull Run (3-reel Mil. Dr.) .....
Mar. 25—The Light in the Window (2-reel Mil. Dr.) .....
Mar. 29—The Half-Breed Parson (2 reels)...
April 1—A House Divided (3-reel Mil. Dr.)
April 5—Taps (2 reels).....
April 8—War (3-reel Mil. Dr.).....
April 12—The Darling of the Regiment (2-reel Dr.) .....
April 15—War (3-reel Mil. Dr.).....
April 19—The Last Roll Call (2-reel Dr.)....

BRONCHO

Mar. 5—The Barrier 1850
Mar. 12—The Sins of the Father (2 reels)..1990
Mar. 19—The Pride of the South (3-reel Dr.).2810
Mar. 26—Iconoclast (3 reels).....2780
April 2—Sinews of War (2 reels).....
April 9—The Grey Sentinel (2 reels).....
April 16—Southern Cinderella (3 reels).....

CHAMPION

Mar. 10—Fond Heart Saves the Day (Dr.)..
Mar. 17—The Honeymoon Lodging (Com. Dr.)
Mar. 24—An Interrupted Suicide.....
Mar. 24—A Trim and a Shave.....
Mar. 31—A Knotty Knot (Com.).....
April 7—Shanghaied .....
April 7—The Lifesavers of Chicamacomico..
April 14—Lena's Flirtation (Com. Dr.).....

CRYSTAL

Mar. 16—Calicowani (Com.) .....
Mar. 23—Lovers Three .....
Mar. 23—His Twin Brother.....
Mar. 30—It's a Bear.....
Mar. 30—The Drummer's Note Book.....
April 6—Pearl as a Clairvoyant.....
April 6—Almost a Winner.....
April 13—The Veiled Lady.....
April 13—Our Parents-in-Law .....
April 20—Two Lunatics .....
April 20—His Romantic Wife.....

ECLAIR

Mar. 16—Lizards (Scientific) .....
Mar. 19—For Better or Worse (2-reel Dr.)..
Mar. 23—Business Must Not Interfere (Newlyweds No. 2) .....
Mar. 23—Dyticus (Scientific) .....
Mar. 26—A Night of Anguish (2 reels).....
Mar. 30—Marry in Haste (Com.).....
April 2—Superior Law (3-reel Dr.).....
April 6—He Wants What He Wants When He Wants It (Newlyweds No. 3)
April 6—Crystallization (Scientific) .....
April 9—Within the Limit of the Law (2-reel Dr.) .....
April 12—Going for Father.....
April 12—The Octopus (Scientific).....
April 16—The Evil Genius (2-reel Dr.).....
April 20—Poor Little Chap, He Was Only Dreaming (Newlyweds) .....
April 20—Fire (Scientific).....

EXCELSIOR

Feet

Mar. 31—The Romance of a Fisher Boy....
April 7—Temperamental Alice .....
April 14—The Moving Picture Girl.....
April 21—The Man from the City.....

FRONTIER

Mar. 20—Branded by His Brother's Crime (Dr.) .....
Mar. 27—The Tenderfoot's Turn (Dr.).....
April 3—The Bandit's Redemption (Dr.)..
April 10—As Fate Wills (Dr.).....
April 12—The Burning Lariat (Dr.).....
April 17—Some Doings at Lonesome Ranch (Dr.) .....
April 19—Why the Ranger Resigned (Dr.)...

GAUMONT

Mar. 27—The Amateur Sleuth.....
Mar. 27—Hypnotizing Hannah .....
Mar. 29—Educational and Topical Subject...
April 1—The Quality of Kindness.....
April 1—By Waters Beautiful.....
April 3—Marriage by the Wholesale.....
April 8—The Angel of Mercy.....
April 10—Cupidity of Cupid .....
April 10—On the Firing Line .....
April 15—Lobsters, All Styles.....
April 17—When Scandal Threatened.....

GEM

Mar. 11—Twin and Shoshone Falls.....
Mar. 18—Billy Wins (Com.).....
Mar. 25—Billy's Mistaken Overcoat (Com.)..
April 1—Billy's Double (Com.).....
April 8—Billy Gets Arrested (Com.).....
April 15—Billy Turns Burglar .....
April 15—The Laplanders.....

GREAT NORTHERN

Mar. 22—The Port of Copenhagen (Sc.)....
Mar. 29—Fred as a Soldier (Com.)..... 711
Mar. 29—Summer in the North (Sc.)..... 259
April 5—A Skipper's Story (Com.)..... 559
April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384

IMP

April 3—The Bishop's Candlesticks (2-reel Dr.) .....
April 5—The Terrible Turk .....
April 5—Keeping a Great City Clean.....
April 7—The Wanderer (Dr.).....
April 10—Aunt Kate's Mistake (Com.).....
April 12—The Mysterious Card.....
April 12—Leo's Waterloo .....
April 14—Blood Will Tell (Dr.).....
April 17—The Leader of His Flock (2 reels)
April 19—Fixing the Fakers.....
April 19—On an Alligator Farm.....

KAY-BEE

Mar. 7—Lost Despatch (2 reels).....2100
Mar. 14—The Sergeant's Secret (2 reels)...2200
Mar. 21—Frontier Wife (1 reel) 960
Mar. 28—Texas Kelly at Bay (2 reels)..... 985
April 4—With Lee in Virginia (2 reels)....
April 11—On Fortune's Wheel (2 reels)....
April 18—The Runaways (1 reel).....

KEYSTONE

Mar. 3—A Deaf Burglar—The Sleuth's Last Stand 100
Mar. 6—A Rural Third Degree—The Sleuths at the Floral Parade.....1000
Mar. 10—A Strong Revenge.....1000
Mar. 13—The Two Widows—Foiling Fickle Father 1000
Mar. 17—Love and Pain—The Man Next Door 995
Mar. 20—A Wife Wanted—The Rube and the Baron 1000
Mar. 24—Jenny's Pearls—The Chief's Predicament 1000
Mar. 27—At Twelve o'Clock.....
Mar. 31—Her New Beau—On His Wedding Day .....
April 3—The Land Salesman—Hide and Seek .....
April 7—Those Good Old Days.....
April 10—Game of Poker—Father's Choice..
April 14—A Life in the Balance.....

LUX
By Prieur

Mar. 21—Pat Wishes to Economize (Com.).. 400
Mar. 28—The Man-Eater (Dr.).....1000
April 4—Too Polite (Com.)..... 475
April 4—More Than She Bargained For (Com.) 508
April 11—Sacrificed to the Lions (Dr.).....1000
April 18—The Leopard Avenger (Dr.).....1000

MAJESTIC

Feet

Mar. 30—A Well-Meant Deception.....
April 1—A Study in Sociology.....
April 6—The Half Orphans .....
April 8—The Night Riders.....
April 13—Billy's New Watch .....
April 15—Pedro's Revenge .....
April 20—I Love You.....
April 20—Pisa, Italy.....
April 22—Children of St. Anne.....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....
April 5—By the Curate's Aid (Com.)....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

April 4—A Providential Tragedy (Dr.).....
April 7—The Maid and the Milkman.....
April 7—River Rhine, Germany.....
April 9—How Fatty Got Even (Com.).....
April 11—The Forgotten Letter (Dr.).....
April 14—A Night of the Garter.....
April 14—Fickle Phil .....
April 16—An Affray of Honor (Dr.).....
April 18—Paying for Silence (Dr.).....

PILOT

Mar. 20—Till Death Us Do Part (2-reel Dr.).2000
April 3—In the Battle's Smoke (Mil. Dr.)..
April 10—Across the Border (Dr.).....1000
April 17—The Promoter .....

POWERS

April 2—Do It Now (Com.).....
April 4—Bachelor Bill's Birthday Present (Com. Dr.) .....
April 9—The Elixir of Youth.....
April 11—The Fear (Dr.).....
April 16—The Lesson (Com.).....
April 16—Paid in Full (Com.).....
April 18—The Troubadour of the Rancho (Dr.) .....

PUNCH

Mar. 6—Impetuous Jim (Com.) 500
Mar. 6—No Wedding Bells For Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

April 2—The Last Old Lady (Com.)..... 700
April 2—Rapid Transit in New York (Sc.). 300
April 9—White Roses (Dr.).....1000

RELIANCE

April 5—The Woman Who Knew.....
April 9—The Stronger Call .....
April 12—For Love of Columbine.....
April 16—Held for Ransom (2 reels) .....
April 19—The Good Within.....

REX

Mar. 30—Her New Chauffeur (Com. Dr.)....
April 3—Fiddler Pete (Com. Dr.).....
April 6—Bobby's Baby (Dr.).....
April 10—Until Death (2-reel Dr.).....
April 13—Pure Gold and Dross (Dr.).....
April 17—A Friend of the Family (Dr.)....
April 20—A Book of Verses (Dr.).....

RYNO

Mar. 31—Memories of Long Ago (Dr.).....1000
April 4—Classmates (Dr.) 1000
April 7—The Outcast (Dr.).....1000
April 11—Off the Mainland (Dr.).....1000

SOLAX

April 2—The Bachelor's Housekeeper.....
April 4—The Ogres .....
April 9—The Lady Doctor .....
April 11—His Son-in-Law .....
April 16—The Mystery of the Lost Cat.....
April 18—Where Love Dwells.....

THANHOUSER

April 1—The Woman Who Did Not Care...
April 4—The Spoiled Darling's Doll.....
April 6—When Ghost Meets Ghost.....
April 8—The Patriot .....
April 11—The Changeling .....
April 13—The Dog in the Baggage Car.....
April 15—The Girl and the Grafter.....

VICTOR

Mar. 14—Love and the Workman (Dr.).....
Mar. 21—The Younger Sister (Dr.).....
Mar. 28—That Boy from Missouri (Com.)...
April 4—Letters to Mother (Dr.).....
April 11—Two Lives (Dr.).....
April 18—The Coward's Charm (Dr.).....

THE MOTION PICTURE CENTER

For the first time in the history of the motion picture trade, it will be possible for the exhibitor to do all his purchasing under a single roof. No more wandering from building to building in search of the necessary supplies. A new projector can be bought and then the exhibitor stroll to a near by booth and arrange for new song slides or feature films of any desired company.

Within a few weeks, this innovation in the picture trade will be opened to the public. It is called the Motion Picture Center, Inc, and possesses many unusual features.- Occupying the entire sixth floor of the Heidelberg Building, its windows overlook Seventh Avenue, Broadway and Forty-Second Street, the very central point of theatrical activities in New York. The Times Square Subway station is across the street and within a short distance are the Grand Central and Pennsylvania Terminals, a fact which will appeal to the Suburban exhibitor.

The surroundings are artistic and luxurious, not at all what one would expect to find in the showroom of so many indispensable but often unsightly paraphernalia. The woodwork is finished in a tone of copper bronze, above which the walls are covered with mottle-green leather, the ceiling is painted an old ivory shade and there is a frieze of most appropriate design, representing a moving picture film, which extends the entire length of the room. From the ceiling are handsome electroliers and there are sixty booths for various concessions. These are six feet square and about three feet from the floor to permit sufficient light and air. They harmonize with the woodwork in the room and will be devoted only to exhibits related to the trade. In addition there will be writing rooms for the patrons; a telephone exchange; bureau of information, which will deal not only with motion picture subjects but will also give attention to less technical matters; a post office; catalogues of every conceivable branch of the industry; biographical department; in fact, experts will deal with almost every conceivable phase of the business. An interesting department will be that devoted to the topic so close to the heart of the exhibitor who has competition to consider and wishes to provide attractive premiums for his patrons. Everything from souvenir cards of popular players to Thanksgiving turkeys will be suggested and many ususual methods of filling empty picture houses will be outlined.

The originators of this new scheme for the co-operation of the manufacturer and the exhibitor, are men of long experience in the film and supply house business, backed by a concern, incorporated under the laws of the State of New York, for the purpose of rendering easier of access to the buyer, the products of the manufacturer in every line of the motion picture business. It is well known that in most occupations the prospective buyer can always purchase from samples. This has not been the case in the moving picture industry in the past, but a new era has arrived. There is promise of great success in this new undertaking, and the exhibitor need never be disappointed in what he buys. Even those unfamiliar with the business will rapidly become accustomed to the various appliances and the technical terms, so confusing at first.

Some of the concessions already arranged for are: moving picture machines of various makes; equipment and supplies to the smallest detail; arc lamps; carbons; screens; stereopticons; post card projectors; cameras; electric appliances; real estate office where sites for theatres as well as the theatres themselves will be sold or leased; an architect's office with the latest plans; decorator; furniture; tickets; equipment for studio and supplies; scenic properties and effects of different sorts; uniforms and costumes; musical instruments; premium department; theatre broker, and other lines allied to the motion picture business.

The struggling inventor will be given a chance, if his work is considered meritorious, and plans and estimates for printing and advertising will be prepared.

Within a few days the attention of all New York will be centred upon the Heidelberg Building. The forty-two windows are to have some wonderful advertising matter, and there will be displayed some unique signs telling of the new work. A huge searchlight operated from the windows will act reciprocally with one from the Auto Center, Inc., at Times Square and Broadway, directly opposite. Both concerns will be illumined at the same time and the effect will be startling.

Such is the scope of the Motion Picture Center, Inc., which marks a new epoch in the wide spreading industry devoted to the making, producing and projecting of the moving picture.

THE HISTORICAL FILM COMPANY

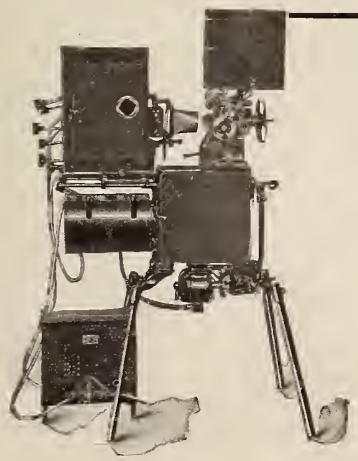
Announces

the preparation of American literary and historical feature masterpieces of vital and unique interest to American exhibitors and theatre goers.

American themes for Americans!

Offices:
1 Madison Avenue, New York
4 Gerrard Street, Shaftesbury Avenue, London, W.

EUSTACE HALE BALL, General Manager



THE OPERATORS' FRIEND

POWER'S CAMERAGRAPH NO. 6A

A poor operator can ruin a good film in a good machine, and a skilful operator can be of great assistance to a poor film; BUT the best operator in the world cannot get perfect results without a perfect machine.

POWER'S NO. 6A is perfect in every particular. It is the product of 15 years' experience in moving picture machine manufacture. It possesses every known improvement, many of which it controls, and the pictures projected by it are absolutely clear and without flicker.

POWER'S IS KNOWN THROUGHOUT THE WORLD. Let's get acquainted.

A letter to DEPT. D will bring catalogue with full details.

NICHOLAS POWER COMPANY, 90 Gold Street, New York

The Leading Maker of Motion Picture Machines.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Mar. 13—Tightwad's Predicament (Com.).....
Mar. 15—The Unwelcome Guest (Dr.).....
Mar. 17—The Power of the Camera (Com.) 453
Mar. 17—A Delivery Package (Com.)..... 545
Mar. 20—Near to Earth (Dr.)..... 999
Mar. 22—Fate (Dr.) 1038
Mar. 24—A Welcome Intruder (Dr.).....
Mar. 27—The Old Gray Mare (Com.).....
Mar. 27—All Hail to the King (Com.).....
Mar. 29—The Sheriff's Baby (Dr.).....
Mar. 31—Edwin Masquerades (Com.).....
Mar. 31—Their One Good Suit (Com.).....
April 3—The Hero of Little Italy (Dr.).....
April 5—The Perfidy of Mary (Dr.).....

CINES

George Kleine

April 5—Faint Heart Ne'er Won Fair Lady (Com.) 500
April 7—The Queen of Spades (Special) (Dr.) Part I.....1000
April 7—The Queen of Spades (Special) (Dr.) Part II.....1000
April 8—Scenes Along the Pescara River, Central Italy (Sc.)..... 350
April 8—A Romance by the Sea (Dr.)..... 650
April 12—On the Nebi River, East Africa (Sc.) 200
April 12—Keeping Tab on Sammy (Com.).. 800
April 15—The Ancient Town of Gubbio, Umbria, Central Italy (Sc.)..... 400
April 15—Anita, the Orphan (Dr.)..... 600
April 16—A Fugitive at Bay—Part I (Dr.)..1000
April 16—A Fugitive at Bay—Part II (Dr.).1000
April 19—For His Child's Sake (Dr.).....1000
April 22—A Heart of Steel (Dr.).....1000
April 23—The Miser's Millions (Special).... Part I (Dr.).....1000
April 23—The Miser's Millions (Part II)....1000
April 23—The Miser's Millions Part III.... 700
April 26—Views in Liege, Belgium (Sc.).... 200
April 26—Forgotten (Dr.)..... 800

EDISON

Mar. 3—Superstitious Joe (Com.)..... 600
Mar. 4—Ann (Dr.) 1000
Mar. 5—A Letter to Uncle Sam (Com.).....1000
Mar. 7—The Lost Deed (Dr.).....1000
Mar. 8—The Priest and the Man (Dr.).....1000
Mar. 10—Bees and Honey (Edu.)..... 350
Mar. 10—It Wasn't Poison After All (Com.). 650
Mar. 11—Jan Vedder's Daughter (Com. Dr.).1000
Mar. 11—A Modern Horse (Des.)..... 350
Mar. 12—Aunt Elsa's Visit (Com.)..... 650
Mar. 14—A Youthful Knight (Com. Dr.)..1000
Mar. 15—The Gauntlets of Washington (Dr.).1000
Mar. 17—Kathleen Mavourneen (Dr.).....1000
Mar. 18—The Portrait (Dr.).....1000
Mar. 19—Mother's Lazy Boy (Com.).....1000
Mar. 22—The Risen Soul of Jim Grant (Dr.).1000
Mar. 24—The Long and Short of It (Com.).. 400
Mar. 24—Tea and Toast (Com.)..... 600
Mar. 25—Bread on the Waters (Dr.).....1000
Mar. 26—The Unprofitable Boarder (Com.).1000
Mar. 28—A Way to the Underworld (Dr.)..1000
Mar. 29—Between Orton Junction and Fallonville (Dr.) 1000
Mar. 31—The Elder Brother (Dr.).....1000
April 1—With the Eyes of the Blind (Dr.)..1000
April 2—The Duke's Dilemma (Com.).....1000
April 4—The Inventor's Sketch (Dr.).....1000
April 5—Master and Man (Dr.).....1000
April 7—A Shower of Slippers (Com.).....1000
April 8—Old Jim (Dr.).....1000
April 9—The Well Sick Man (Com.).....1000
April 11—The Capture of a Wild Cat (Des). 350
April 11—Rule Thyself (Com.)..... 650
April 12—The Man Who Wouldn't Marry (Dr.) 1000
April 14—The Rocky Mountains in Winter (Des.) 350
April 14—Jones Goes Shopping (Com.)..... 650
April 15—The New Pupil (Com. Dr.).....1000
April 16—Seven Years' Bad Luck (Com.)....1000
April 16—The Man from the West (Dr.)....1000
April 19—The Twelfth Juror (Dr.).....1000

ESSANAY

Feb. 25—The Western Law that Failed (Dr.).1000
Feb. 26—The Gum Man (Com.).....1000
Feb. 27—Lady Audley's Jewels (Com.).....1000
Feb. 28—Swag of Destiny (Dr.).....1000
Mar. 1—The Influence of Broncho Billy (Dr.) 1000
Mar. 4—Billy McGrath on Broadway (Com.)
Mar. 5—The Discovery (Com.).....
Mar. 6—A Montana Mix-Up (Com.).....
Mar. 7—A Mistaken Accusation (Dr.).....
Mar. 7—The Hand of Fate (Dr.).....
Mar. 8—Broncho Billy and the Squatter's Daughter (Dr.) .....
Mar. 11—A Bottle of Musk (Dr.).....
Mar. 12—The Misjudging of Mr. Hubby (Com.) .....
Mar. 13—Old Gorman's Gal (W. Dr.).....
Mar. 14—An Old, Old Song (Dr.).....
Mar. 15—Broncho Billy and the Step-sisters..
Mar. 18—The Housekeeper of Circle C (W. Com.) .....
Mar. 19—Finnegan (Com.) .....
Mar. 20—The Tale of a Cook (Com.).....
Mar. 21—The Pathway of Years.....
Mar. 22—Broncho Billy's Sister.....
Mar. 25—The Sheriff's Honeymoon (Com.)..
Mar. 26—The Scratch (Com.).....
Mar. 27—The Trail of the Itching Palm (Com.) .....
Mar. 28—The Hero-Coward .....
Mar. 29—Broncho Billy's Gratefulness.....
Mar. 31—The Spy's Defeat (Dr.).....
April 1—The Sheriff's Son .....
April 2—The Price of Gold.....

KALEM

Mar. 24—The Attack at Rocky Pass (Dr.)..1000
Mar. 26—The Face at the Window (Dr.)....1000
Mar. 28—The "Fired" Cook (Com.).....
Mar. 28—The Cat and the Bonnet (Com.)...
Mar. 29—The Wartime Siren (Dr.).....1000
Mar. 31—The American Princess (Dr.).....1000
April 1—The Exposures of the Land Swindlers (3 parts, special Dr.).....3000
April 2—The Sacrifice (Dr.) 1000
April 4—Fatty's Deception (Com.).....
April 4—New York's Public Markets.....
April 5—A Mississippi Tragedy (Dr.).....1000

LUBIN

Mar. 14—Sixes and Nines .....
Mar. 15—The Heart Brokers (2 reels).....
Mar. 15—An Adventure on the Mexican Border (Special) .....
Mar. 17—Greed for Gold .....
Mar. 18—Dolores' Decision .....
Mar. 20—Him the Burglar .....
Mar. 20—Mr. Jinks Buys a Dress.....
Mar. 21—Friend John .....
Mar. 21—Tamandra the Gypsy (Special 2 reels) .....
Mar. 22—Pete the Artist.....
Mar. 24—A Moonshiner's Wife .....
Mar. 25—The Fixer .....
Mar. 25—Such an Appetite .....
Mar. 27—Memories of His Youth.....
Mar. 28—The Gift of the Storm.....
Mar. 29—In the Land of the Cactus.....
Mar. 31—Women of the Desert (Dr.).....1000
April 1—Shipping a Clock (Com.)..... 400
April 1—The Fake Soldiers (Com.)..... 600
April 3—A False Friend (W. Dr.).....1000
April 4—The Burden Bearer (Dr.).....1000
April 5—His Widow (Com.)..... 400
April 5—Collecting the Bill (Com.)..... 600
April 7—The Evil One (W. Dr.).....1000
April 8—For His Child's Sake (Dr.).....1000
April 10—The Magic Shoes (Com.)..... 400
April 10—Angel Cake and Axle Grease (Com.) 600
April 11—The Split Nugget (W. Dr.).....1000
April 12—Pete Tries the Stage (Com.)....1000
April 14—Minnie, the Widow (Com.)..... 400
April 14—One on Romance (Com.)..... 600
April 15—The Pawned Bracelet (Com.).....1000
April 17—The Right Road (W. Dr.).....1000
April 18—Baby's New Pin (Com.)..... 400
April 18—Beating Mother to It (Com.)..... 600
April 19—A Florida Romance (Dr.).....1000

G. MELIES

Feb. 27—Molly's Mistake (Dr.).....1000
Mar. 13—The Gambler's Heart (Dr.).....1000
Mar. 20—Honor Thy Mother (Dr.).....1000
Mar. 27—Hinemoa .....
April 3—The Stolen Tribute to the King...
April 3—The River Wanganui (Sc.).....
April 10—The Maoris of New Zealand.....
April 17—What Is Sauce for the Goose (Com.)
April 17—A Tahitian Fish Drive .....
April 24—How Chief Te Ponga Won His Bride 879
April 24—A Trip to the Watomo Caves of New Zealand 121

PATHE FRERES

Mar. 21—The Death Head Moth (Science)...
Mar. 22—When They Were Kids (Dr.)....
Mar. 24—Pathe's Weekly No. 13.....
Mar. 25—The Babes in the Woods.....
Mar. 26—The Gate She Left Open (Dr.)....
Mar. 26—The Moonshiners' Last Stand (Dr.)
Mar. 27—The Sheriff's Reward (W. Dr.)..
Mar. 27—The Chateau of Chambord (Travel)
Mar. 28—Crabs and Lobsters.....
Mar. 28—The Tobacco Culture in Cuba.....
Mar. 29—The Hardup Family's Bluff (Com.)
Mar. 31—Pathe's Weekly No. 14.....
April 1—How Plaster Is Obtained (Ind.)....
April 1—The Moros (Acrobatic) .....
April 2—The Engineer's Daughter (W. Dr.)
April 2—Cairo (Egypt) and Its Environs (Travel) .....
April 2—Nobility (Dr.).....
April 3—There She Goes (Com.).....
April 4—Whiffles Tries Moving Picture Acting (Com) .....
April 4—An Excursion to the Grand Chartreuse, France (Travel) .....
April 5—The Broken Idyll (W. Dr.).....
April 7—Pathe's Weekly No. 15.....
April 8—The Snapshot (Com.) .....
April 8—The River Clyde at Lanark, Scotland (Travel) .....
April 9—Too Much Parcel Post (Com.)....
April 10—God Is Love (Dr.).....
April 11—The Analysis of Motion (Scientific)
April 11—The Locust (Science).....
April 12—The Happy Home (Dr.).....
April 12—In the Days of War (Special Dr.)
April 14—Pathe's Weekly No. 16.....
April 15—The Fire of Vengeance (Dr.).....
April 16—The Italian Bride (Dr.).....
April 17—Glimpses of the National Capital, Washington, D. C. (Travel).
April 17—The Sponge Industry in Cuba (Ind.)
April 18—School of Gymnastics, France (Mil.) .....
April 18—The Cuttlefish (Science) .....
April 19—The Pride of Innocence (Dr.)....
April 19—The Wrong Road to Happiness (Dr.)

SELIG

Mar. 19—The Sheriff of Yavapai County (W. Dr.) 1000
Mar. 20—The ex-Convict (Dr.).....1000
Mar. 21—The Dancer's Redemption.....1000
Mar. 24—The Old Clerk (Dr.).....1000
Mar. 25—The Scales of Justice (Dr.).....1000
Mar. 26—Shanghai, China (Edu.) .....
Mar. 26—The Life Timer (W. Dr.).....
Mar. 27—The Food-Chopper War (Com.)....1000
Mar. 28—Sally in Our Alley (Com. Dr.)....1000
Mar. 31—A Prisoner of Cabanas (Dr.).....1000
April 1—Margarita and the Mission Funds (Dr.) 1000
April 2—A Lucky Mistake (Com. Dr.).....
April 2—Chinese Temple (Sc.) .....
April 3—Arabia, the Equine Detective (Dr.).1000
April 4—The Hoyden's Awakening (Dr.)...1000
April 5—A Change of Administration (Special, 2 parts, Dr.).....2000
April 7—Vengeance Is Mine (Dr.).....1000
April 8—Robert Hale's Ambition (Dr.).....1000
April 9—The Shotgun Man and the Stage Driver (W. Dr.).....1000
April 10—The Tombs of the Mine Emperors (Edu.) .....
April 10—Tommy's Atonement (Dr.).....
April 11—With Love's Eyes (Dr.).....1000

URBAN ECLIPSE

George Kleine

Mar. 12—The Lost Wager (Com. Dr.)..... 800
Mar. 12—Picturesque Spalato (Austria) (Travel) 200
Mar. 19—An Innocent Offender (Dr.).....1000
Mar. 26—Fiords and Waterfalls of Norway (Sc.) 300
Mar. 26—The Crab and Lobster Industry (Indus.) 350
Mar. 26—He Saw the Point (Com.)..... 350
April 2—The Fruit of Suspicion (Dr.).....1000
April 9—The Kentish Coast, England (Travel) 250
April 9—Making Birch Brooms (Indus.).... 300
April 9—An Up-to-Date Aviator (Com.).... 450
April 16—The Winner of the Sweepstakes (Dr.) 1000
April 23—A Four-Footed Detective (Dr.)...1000

VITAGRAPH

Mar. 17—The Mouse and the Lion (Dr.).....1000
Mar. 18—A Birthday Gift (Dr.).....
Mar. 18—According to Advice (Com.).....
Mar. 19—The House in Suburbia (Com.)....1000
Mar. 20—The Wonderful Statue (Com.).....1000
Mar. 21—A Matter of Matrimony (Com.)....1000
Mar. 22—Belinda, the Slavey, or Plot and Counterplot (Com.) 1000
Mar. 24—Brother Bill (Dr.).....1000
Mar. 25—Dick, the Dead Shot (Com.).....1000
Mar. 26—Love Finds a Way (Com.).....
Mar. 26—In Old Quebec (Edu.) .....
Mar. 27—Getting a Practice (Com.).....1000
Mar. 28—The Blarney Stone (Com.).....
Mar. 28—Jean and Her Family (Com.).....
Mar. 29—Two Brothers (Dr.).....1000
Mar. 31—Bedelia Becomes a Lady (Com.)...1000
April 1—Checkmated (Com. Dr.).....1000
April 2—Alixe, or the Test of Friendship (Dr.) 1000
April 3—The Midget's Romance (Com.)....
April 3—Our Coast Defenders (Edu.).....
April 4—Let 'Em Quarrel (Com.).....1000
April 4—The Golden Hoard, Buried Alive (2 parts) 2000
April 5—He Answered the Ad (Com).....1000
April 7—Bunny's Honeymoon (Com.).....1000
April 8—The Transition (Dr.) 1000
April 9—Out of the Storm (Dr.).....1000
April 10—Cutey and the Chorus Girls (Com.).1000
April 11—Wanted—A Strong Hand (Com.)..
April 11—Laying a Marine Cable (Edu.)....
April 11—The Web (2 parts, special).....2000
April 12—Mystery of the Stolen Child (Dr.).1000
April 14—Mr. Mintern's Misadventures (Com.) .....
April 15—The Fortune (Com.).....1000
April 16—After the Honeymoon (Com.).....1000
April 17—Sleuthing (Com.).....1000

THE LUBIN BASEBALL ASSOCIATION was formed on Saturday, March 29th. The following officers were elected: James J. Humphreys, president; R. J. Travers (Doc), secretary; Bennie from Lubinville, publicity. The meeting was largely attended and they would like to hear from all first-class teams, motion picture manufacturers preferred.

FRED BECK has just returned from Johnstown, Pa., and is leaving for the flood regions. He expects to be back in ten days with some of the finest views of the flood.

JOE ENGEL, of the Universal Film Company, is on a business trip to California. During his absence Raymond Hoadley, his assistant, is looking after the affairs of the sales department.

W. W. HINES, of the Kinemacolor Company, is in Boston looking after the interests of the company's Panama Canal and Balkan War pictures, which are now on exhibition under Mr. Hines' management. They are in good hands, as his many friends regard him as a clever manager and an affable gentleman.

THREE REEL FEATURE

SOCIETA ANONIMA Ambrosio TORINO

"THE LIFE OF DANTE"

SOCIETA ANONIMA Ambrosio TORINO

READY NOW. Praised alike by critic, exchangeman, exhibitor and audience.
Your territory may be open. WIRE!

APRIL 12th

"AUTO SUGGESTION or THE CRIME of ANOTHER"

Mysterious, thrilling, sensational, but in no way offensive.

APRIL 19th

"CHILD LABOR TRAFFIC"

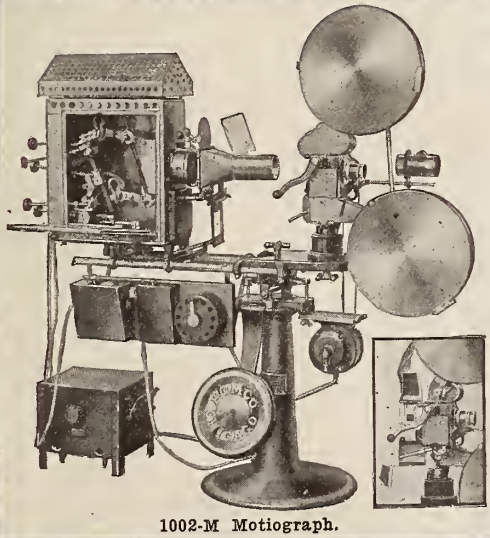
The finale will make any audience hold their breath.

APRIL 26th

"GOLDEN RAIN"

Novel and enthralling. It's great!
Will create a GOLDEN RAIN of dollars wherever shown.

AMBROSIO AMERICAN CO., 15 E. 26th Street, New York, N. Y.



1002-M Motiograph.

NEVER AN ANXIOUS MOMENT

When You Have a MOTIOGRAPH Installed in Your Booth

INSIST GENTLY, BUT FIRMLY, THAT YOUR DEALER SHOW YOU THE MERIT OF THE LATEST MODEL OF THIS **THE MACHINE OF QUALITY.**

DO YOU KNOW ABOUT OUR SERVICE DEPARTMENT?
DO YOU KNOW THE MOTIOGRAPH GUARANTEE?
DO YOU KNOW THIS IS A "BUILT" MACHINE AND DISTINCTLY DIFFERENT FROM AN "ASSEMBLED" ONE?
IF YOUR DEALER KNOCKS—WRITE US.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

Main Office and Factory
568 WEST RANDOLPH ST., CHICAGO, ILL.

Eastern Office
30 E. 23rd Street, New York City.

Western Office
833 Market St., San Francisco.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

FOR SALE—Brand new WILLIAMSON PERFORATOR with extra set of dies, $350. Box No. 100, care Moving Picture News, 30 West 13th St., N. Y. City.

FOR SALE—
GAUMONT CAMERA
equipped with two-inch Carl Zeiss lens. $100. Camera guaranteed. Box No. 120, care Moving Picture News, 30 West 13th St., N. Y. City.

THEATRE MANAGERS

Increase Your Business

with my original CONTEST SYSTEM, which takes like wildfire. Suitable for any size town. Not a voting contest or raffle. EVERYBODY will try for a prize. Complete details, working plans and expert assistance in increasing your business, all postpaid for $1.00. Your money back if not O. K.
Address G. H. THOMAS, Originator,
Monessen, Penna.

FOR RENT—FILMS
In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.
LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FREE MUSIC
FOR PIANISTS
who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE
SMITH & BROWNE, Inc.
124 W. 45TH ST., NEW YORK CITY

SCENARIOS WANTED
Special Attention to
COMEDIES
KINEMACOLOR
1600 Broadway New York

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

We BUY and SELL Second-hand Films and Moving Picture Machines.
WESTERN FILM BROKERS
538 S. Dearborn St,
Chicago, Illinois.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

MOVING PICTURE PLANT FOR RENT

The perfectly equipped Moving Picture Manufacturing Plant, now in full operation, at Twentieth and Neptune Aves., Coney Island, N. Y. C. Contains all the latest machinery with a capacity of 250,000 feet of film per week. Also a fine daylight studio wired for artificial lighting in connection with the factory. Address, Carlton Motion Picture Laboratories, 540 W. 21st St., New York City.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.
TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

MARY ALDEN
LEADS WITH RAMO FILMS
"THE BETTER WAY" March 12, 1913

EXHIBITORS

Let your Pianist or Orchestra Leader see your copy of the Moving Picture News. The Picture Music articles will interest them and help you.

BE UP-TO-DATE
Subscribe for the Leading
Moving Picture Trade Publication
Moving Picture News

RELIANCE

A GREAT NEW-IDEA TEMPERANCE DRAMA!

IN ONE REEL

THE TALENTED EMOTIONAL ACTRESS

MISS SUE BALFOUR

IN

SATURDAY APRIL 5th

"THE WOMAN WHO KNEW"

PORTRAYING THE UNHEARD-OF SACRIFICE OF A MOTHER WHO, INFLUENCED BY HER OWN LIFE'S TRAGEDY, SACRIFICES HER ONLY SON FOR THE SAKE OF A YOUNG GIRL.

IRENE HOWLEY AS COLUMBINE

WEDNESDAY, APRIL 9th,

"THE STRONGER CALL"

AN EXCELLENT PRESENTATION OF AN INTENSELY DRAMATIC FRONTIER STORY WRITTEN AND STAGED BY M. ST. LOUP WINTREBERT.

MUTUAL PROGRAM

SATURDAY, APRIL 12th

"THE LOVE OF COLUMBINE"

AN ABSORBING HEART-INTEREST DRAMA, BY M. B. HAVEY, STAGED BY OSCAR C. APFEL WITH THE "RELIANCE" FAMOUS PLAYERS.

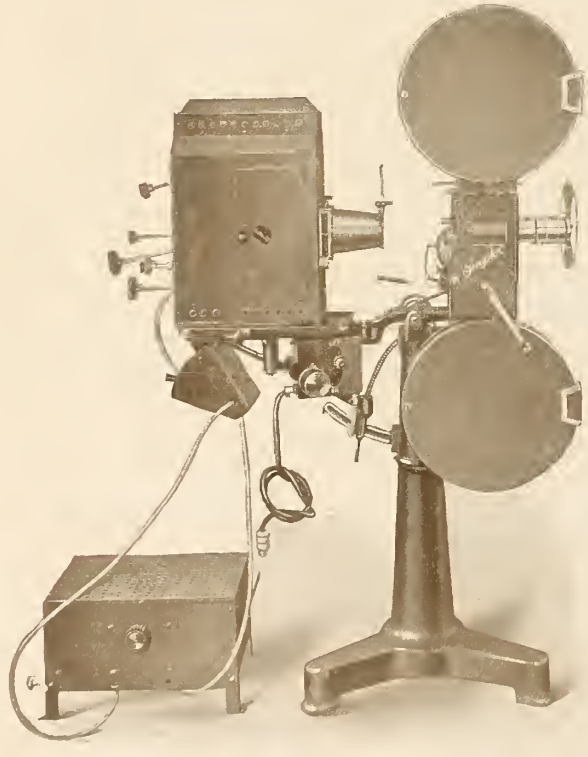
MUTUAL PROGRAM

Simplex

INSPIRES THE OPERATORS TO POETICAL OUTBURSTS. WHAT OTHER MOTION PICTURE PROJECTOR CAN DO AS MUCH?

Look! cried the boss on the opening night,
Look at that picture, so steady and bright.
Sure! said the operator, all serene,
That's what to expect with the SIMPLEX machine.

The above contribution has been received from Mr. Kenneth G. MacLean, now of Yuma, Arizona, member of I. A. T. S. E., Local 150, of Los Angeles, and illustrates the operator's confidence in the Simplex.



We have previously advised the operators to get better acquainted with the Simplex. We now repeat that the Simplex means more to the operator than you now realize. It is a projector in the full sense of the word, and will be a lasting delight to the man who owns or runs one.

Write today for catalogue B.

Made and guaranteed by

THE PRECISION MACHINE CO.

317 E. 34th ST. NEW YORK

APR 18 1913

MOVING PICTURE NEWS

VOLUME VII
No. 15

APRIL 12
1913

LIBRARY OF
APR
18
19
PERIODICA

PRICE
TEN
CENTS

M. J. McQUARRIE
in "Dr. Jekyll and Mr. Hyde"
Kinemacolor Production

MAJESTIC

"Pedro's Revenge"

Sunday April 13th

A DELIGHTFULLY PRESENTED ROMANCE OF THE ORANGE GROVES EXCELLENTLY STAGED AND CLEVERLY ACTED.

In One Reel

AN EXCEPTIONAL COMBINATION OF RARE DRAMATIC VALUE, UNUSUAL SUSPENSE AND TENDER HEART INTEREST.

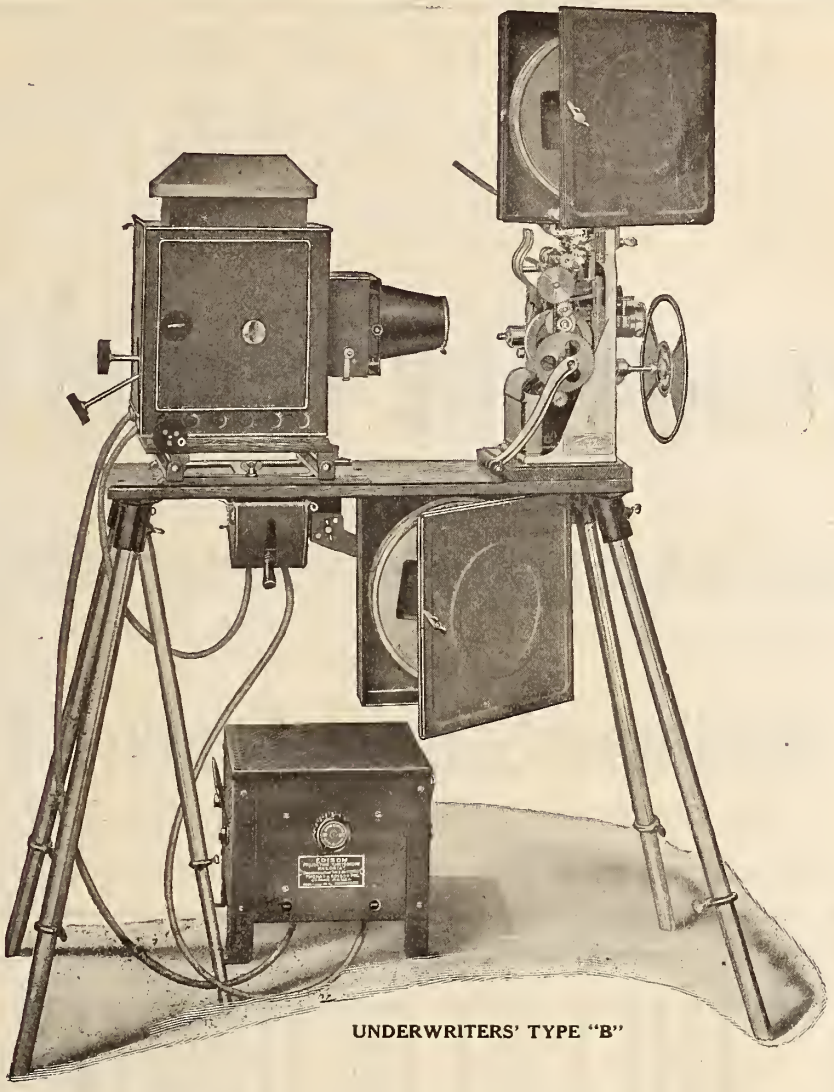
TUESDAY, APRIL 15th

"I LOVE YOU" *and* "PISA, ITALY"

A NEW SOUTHERN LOVE-DRAMA ON THE SAME REEL WITH INTERESTING SCENES OF THE FAMOUS "LEANING TOWER OF PISA"

COMING—"CHILDREN OF ST. ANNE," By Forrest Halsey. In Two Reels

THE MUTUAL PROGRAMME



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

Why isn't your moving picture show making you the great big money you read about? How is it that the man in the next block can show the same pictures you do—and take the crowds away from you? We'll tell you. It's all in the machine—*you need an Edison Kinetoscope.*

The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes and are a real pleasure to look at. There are no discouraging "Intermissions for repairs". And the Edison Kinetoscope *saves* the extra money it makes, because it runs the longest time with the least upkeep expense. Get Posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes - $225.00
Price, " 110 volt, 60 Cycle Transformer - - 245.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

LEADERS OF THE WORLD

THE SUPERIORITY OF OUR FEATURE SUBJECTS
IS UNIVERSALLY RECOGNIZED

WE WOULD URGE PROMPT ACTION IN BOOKING OUR LATEST
SURE WINNER

Through The Test of Fire

A THREE REEL SUBJECT FILLED WITH GRIPPING SITUATIONS

TERRITORIAL RIGHTS NOW SELLING

ARTISTIC ONE, THREE AND SIX SHEET POSTERS, HERALDS AND PHOTOS
FOR LOBBY DISPLAY

Great Northern Special Feature Film Co.

42 EAST 14th STREET, NEW YORK CITY

THREE REEL FEATURE

"THE LIFE OF DANTE"

Only a few states left on this Big Money
Getter. Be Wise, Wise!

APRIL 19th

"CHILD LABOR TRAFFIC"

The finale, where the child slides to safety on the telegraph wire is the best yet.

APRIL 26th

"GOLDEN RAIN"

Entirely out of the ordinary, novel and enthralling. It's great!
Will create a GOLDEN RAIN of dollars wherever shown.

AMBROSIO AMERICAN CO., 15 E. 26th Street, New York, N. Y.

—Mackie Has It!

—The Newest Creation of the Motion Picture World!

THE phrase "Mackie Has It" became widely known to the trade a few years ago through the advertising of the H. A. Mackie Co., Inc., "It" meaning any and every motion picture supply to be had.

Today, "Mackie Has It" on a scale never before conceived of—the biggest, brightest, most novel sales establishment in the whole realm of motion pictures, the first and only institution of its kind. "It" is

The Motion Picture Center

A big, modern Department Store of Motion Picture Supplies, exhibiting under one roof everything the manufacturers produce, everything the exhibitor wants to buy

Location

In the very heart of New York—the Heidelberg Building, Broadway and 42nd Street. An entire floor, comprising 4,800 square feet. 60 booths and show cases for manufacturers' exhibits. Broad aisles and a most attractive, brilliantly lighted interior. Open day and night.

Advertising

A big advertising campaign is under way to bring customers from all parts of the United States. National mediums will be used, together with many unique advertising methods by mail. The 42 windows of the big store will carry advertising display and each will be illuminated at night by a huge searchlight.

Service

Competent salesmen, under a sales manager of wide acquaintance among the trade, will look after each exhibitor's interests. Mail looked after, and telephone and stenographic service provided. An information bureau and emergency department open day and night.

Manufacturers!

Make Your Reservation At Once!

If you are interested in any of the following:

Motion Picture Machines	Screens	Theatre Brokerage	Tickets	Musical Instruments and Effects
Equipment	Stereopticons	Post-card Projectors	Studio Equipment	Booking Agency
Supplies	Motion Picture Cameras	Building Plans	Studio Supplies	Uniforms and Costumes, etc., etc.
Repair Parts	Camera Supplies	Architects' Plans	Scenic Properties and Effects	
Arc Lamps and Carbons	Electrical Novelties, Premiums, etc.	Decorating		
Slides		Furniture		

or if you have any supply or service to sell the exhibitor, write us *today*. A number of booths are already taken. *Prompt* action is necessary to place your wares right in the purchasing center of the motion picture world. *We open May 1st to the public.* Wire us for space refusals. Consider the pulling power of the other exhibits and the fact that the buyer can, in a single visit to this store, plan and equip, from end to end, an entire motion picture theater or exhibit of any kind. Consider the service we supply, the advertising we can give you, and the New York address you secure. All this at a cost that will not exclude even the smallest manufacturer or inventor.

Our Chicago Center will open 60 days from May 1st.

THE MOTION PICTURE CENTER, INC.

H. A. MACKIE, *Manager*

The Heidelberg Building **Broadway and 42nd Street** **New York**

WARNING
TO INFRINGERS!

MESSRS. HARPER BROS. and WILLIAM A. BRADY, who control respectively the publication copyright and the dramatic rights of the famous novel,

"TRILBY"

have assigned the film rights of that subject exclusively to the

FAMOUS PLAYERS FILM COMPANY

This work is completely protected by international copyright, and any infringement or violation will be prosecuted to the full extent of the law, in confirmation whereof the following:

April 7, 1913.

Famous Players Film Co., Times Bldg., N. Y. C.

Gentlemen:—

We note the advertisement of an unauthorized production of Du Maurier's "Trilby," and in view of the fact that we and others have conveyed to the Famous Players Film Co. the exclusive right to produce "Trilby" in motion picture form, we are now taking legal steps to prevent other and unauthorized performances of this "Trilby" and to collect damages.

Very truly yours,

(Signed) HARPER BROS.

FAMOUS PLAYERS FILM COMPANY

Executive Offices: TIMES BUILDING, NEW YORK CITY

ADOLF ZUKOR, President **DANIEL FROHMAN, Managing Director**

©CLB283187

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **April 12, 1913** **Number 15**

EX-CATHEDRA

THE SHERMAN ANTI-TRUST LAW

HOW very strange, at this belated period in the history of Cinematography, the bugaboo of this law rises up before the heads of Departments. I often wonder why they did not think of this before. The special point I have in mind today, is the Kalem cry; when they supplied the Kinetograph Company with films, which under agreement and exclusive rights, they assigned to the General Film Company, giving them the absolute exclusive rights for the production of the "Land Swindlers." Action is brought against them by the General Film Company to restrain them selling to the Kinetograph Company. The question in my mind is, if they can do such contract breaking; why not supply the Independent exchanges under the same plea? It cuts both ways, and the argument is just as good on one side, as it is on the other.

Prominent people in the industry with whom I have been in conversation have raised the question several times, are not the Independents violating the Sherman Anti-Trust Laws by some of their tactics? I am not a legal luminary, but from a common sense point of view I sometimes question, if the case was brought before the Attorney General, whether he would find cause for action, against certain companies, or combinations of companies, who may, or may not, be formed with the main purpose of restricting trade. If they are not they certainly look as though they were. Take a case in point, the exchangemen have been holding meetings in New York, which so far, have proved almost fruitless. Agreements were put up to them for signatures which forbade them using any other brand of film except that manufactured by the various allied studios of this combine. If such combination of interests can tie up men in the manner they wish to, what was the good of fighting the combination formed by the Patents Company in its inception. If the Patents Company is illegal (which these men claim it is, why do they carry out the same tactics used by the Patents Company? Why are they plagiarists instead of originators? Some of the exchangemen told me that they cared nothing for agreements, that they were going on their sweet tenor of their ways doing as they pleased. This violation of contracts was one reason they were expelled from the Patents Company, and they are trying the same tactics now; for instance, one Chicago exchange buys every make of independent film on the market that he thinks is good for his customers, and the selection of his program is one of the finest to be obtained.

I understand an injunction is going to be lodged against this exchangeman for violating his agreement restraining him doing business with only certain brands of film. Is not this a violation of the Anti-Trust law? Is not this a question of restricting liberty of a man in his dealings, and restricting trade to a certain point, and is it not a violation of the law? If it is a violation, why is it not stopped? If it is not a violation, I will be glad to hear arguments pro and con for the position.

AN OPEN MARKET

Following the arguments I have above laid down it seems to me the only solution of the problem is an open market. I am fully aware that if an open market did come, many of the present manufacturers would soon be non est, and relegated where they ought to be; back to their shoe factories, their push carts, their second-hand clothing establishments, and other obscure positions in life. They are not fit to hold in their hands the key of a great industry like Cinematography, and an open market will be the means of either putting them on their mettle, and making men of them, instead of mere puppets as they are at present. It is perfectly appalling to see the mediocre condition of films and subjects that are foisted upon the trade today, all brought about by a cheese-paring policy, which is essentially "penny-wise and pound foolish." If some of these manufacturers instead of wasting so much money on printers' ink (giving false representation of their goods) would put the self same money into the salary of those they employ and for the production of a better class of writers, they and the public would very much benefit.

I have in mind a special artist who had one of the

finest acts of the day and wished it filmed. He took it to one of the Napoleons of the industry, for his approval. He was kept waiting for an hour, and then an emissary was sent out to ask his business, having partially explained it to the attendant who went back to his master, he was again interviewed and asked the price for producing this. A sum was mentioned and carried back to the manufacturer, who replied, how much did you say it would cost? The sum was again named, and the attendant was told to go back to the man and ask if he could not accept half the sum mentioned. The man turned on his heel in disgust and left the office. He offered it to the one man for $500.00 (and this please remember was for a whole film 2,000 feet approximately, including elaborate stage setting), the result was, that another enterprising firm took the man and did not badger him down in price, but immediately offered him $2,000 for the same production which, of course, was accepted and will shortly be on the market as a leading feature film.

An open market would obviate a good deal of this, and instead of cheap films being placed on the market the highest class will be produced and placed upon their merits of quality, not quantity. Some of the manufacturers are getting out three and four reels a week, they are only able to produce one real good one in the course of five or six weeks interval. The pictures harp upon stories that have been filmed and refilmed over and over again. It would not be so bad if some originality was put into the work and some change in the whole, but no, the same lines are carried out as a child copies a line in its copy book. I might enumerate "Uncle Tom's Cabin" which Ed. Porter produced first, and which has been copied three times since and I understand is again to be placed on the market. This veteran also produced in conjunction with Rich. G. Hollaman the first Passion Play fifteen years ago. They also produced Parsifal, and some of the highest class photodramas which are being copied largely at the present time. An open market would make it impossible for a re-hash of these old subjects unless of the very highest class, with modern appliances, high class actors and actresses, and first class directors to put them on the stage again.

An open market would be the means of bringing out the very best of talent there is in manufacturer, producer, and scenario writer, and only the best would be shown, except in a few low place theatres which might as well be wiped off the map, as be allowed to exhibit the pirated and duped goods they are using today. It would also mean the elimination of the junk film exchange of which we certainly have no need. It would be the means of the manufacturers to get together, acting in unison and harmony, and as a Board of Censorship of each other's films, advising as to faults and uselessness of some that we see today. It would also enable us to see some of the best European productions. It is a well known fact that America cannot produce feature films under the present conditions that are worth being called features, except in a few instances where all the talent has specially been set apart for the production of some great master piece. The silly non-sensical, wild west, cowboy, Indian, and fight pictures are obsolete, and are only a re-hash of the old Deadwood Dick type of dime novels, and I do not wonder at the great cry going up for the suppression of such films as these. An open market would entirely obliterate these from the program of the exhibitor except in a few rare instances. An open market would also give some semblance of honesty among the manufacturers. Furthermore, they would be placed upon their merits to procure the best there is in the market of producers, directors, and scenario writers. It is one of the greatest hardships of the industry that any man should be debarred from showing the best production of every manufacturer, and that the exhibitor should be tied down to exhibit only such and such films, when down in his heart he wishes to exhibit others which are prohibited to him. The consequence is that he is trying to act according to what he wishes and yet becomes dishonest by fraudulent interpolation into his program films that his license prohibits, and the whole condition of the trade is creating suspicion, dishonesty, and sub-rosa tactics, which should never be called forth in so great and noble an industry as Cinematography.

Speaking with a prominent manufacturer on this matter he interpolated the remark that if an open market were formed it would be impossible to supply the theatres with a sufficient number of films to go around. He evidently sees the force of my remarks on survival of the fittest. My answer was, such an argument was absolutely absurd, and even if it did curtail the out-put, the public would be the gainer thereby, exhibitors all over the country would awaken to the fact that it is better to put on a program consisting of three or four reels of the best material, than it is to put on six or seven of some of the rubbish they are now exhibiting. A pure case of quality vs. quantity. It is a well known fact that Cincinnati was the pioneer of the three-reel show, and we well remember the remarks made by one who went to Cincinnati to open a theatre, "that he was going to show them what an exhibition was, he was going to let them have an eight reel show for a dime—bold words. When he got to Cincinnati he found he could not secure more than three reels for love nor money, that every exhibitor throughout the city was only using three reels, to occupy approximately an hour's show, for 5, 10, 20 or 25 cents according to house and locality. Following in their lead, there came along Cleveland, Columbus, Syracuse and Utica, whose exhibitors only use three reels for their exhibition. How much better it would be for cities like New York to follow this example and every theatre give a three reel program of the best obtainable.

The open market would soon solve this and give a selection upon its merits. It will be easy for the Exhibitors League of New York to get together and agree among themselves on such a program, saving money on their rental, and getting more patrons each day.

Alfred H. Saunders.

THE TWO CONVICTS
Great Northern release April 19th.

HON. JOHN J. LENTZ

By Alfred H. Saunders

The photograph herewith represents one of the men of today, Hon. John J. Lentz of Columbus, a former member of Congress. He is National President of the American Insurance Union. Mr. Lentz was unanimously re-elected National President of the American Insurance Union on the 13th of July, 1911, to serve until the 21st of September, 1914 which will make twenty years service as head of the A. I. U. He was the law partner of Gov. Geo. K. Nash from 1887 until the death of the governor in 1904.

The Hon. John is one of the men whom I esteem, and am proud to call "friend." He is the Counsellor of the National Exhibitors' League of America, a man of sterling qualities. All those who have heard him speak, wish to hear him again. His powers of oratory are unique. His advocacy of moving pictures as an educational factor is far ahead of any whom I have had the pleasure of listening to. Brother Lentz is a Fraternalist of the highest order. He is a man and a brother of humanity. To see him, is to be impressed with the greatness of his intellect, the largeness of his heart shows, as a result, the smallness of his pocketbook. He is a man of whom the Scriptures speak, "not letting his right hand know what his left hand does."

The moving picture as an educative power is being em-

HON. J. J. LENTZ

bodied in tangible form by him, inasmuch as he is one of the principal executive officers of the Loyal Order of Moose, who are building an university of one of the most advanced types it is possible to find anywhere the world over, and every Brother of the Moose is proud of the progress made in this instance. I want to quote Brother Lentz's speech of a short while ago where he advocated the work of the University and the simple means to be adopted whereby this can be made one of the greatest educational institutions known. Here followeth an excerpt from his speech:

"There are enough fraternal orders of the stag school in this country, and if we are going to imitate those which have been organized prior to this one, each and every one of us could become identified with those organizations. They are all worthy of membership, and a good many of us are members of those other orders.

"The question is, however, are we to be imitators or creators? That is the question for the Loyal Order of Moose.

"Are we to lead or are we to follow? That is the question. Are we to capitalize the word progress or not? How happy we were in the great parade last night—one of the most magnificent demonstrations of a fraternity ever given in any city. It was given before one hundred thousand people who decorated and festooned, and who filled the sidewalks of this great city with manhood and womanhood superior in percentage and proportion to that of any city in the world, honoring you and me last night with an entire evening's demonstration. Why were they there? Idling that time away? No. We are being weighed in the balance, we are being tested. We are being examined. How do we compare with the other fraternal organizations? Not simply in our happy "Howdy Pap," but more particularly in the last letter of that great slogan, Progress. Progress in China gives them a republic; progress in Portugal gives them a republic; progress in France gives them a republic; progress in Germany gives them a constitutional monarchy, with a legislative body more progressive possibly than any in the world except our own.

"Progress is the spirit of the age. And in this, the beginning of the twentieth century, as members of the Loyal Order of Moose of the World, not that Loyal Order of Moose of the United States or Canada, but of the world, let us mean what we say, how can we do it with this educational institution?

"Now, brothers, you will go back home with some explanation, and I was sorry to hear the expression, $1.40. That is not correct. Your per capita has been reduced from 50 cents to 40 cents and you are asked to contribute annually $1 for the Moose University Home. Some of you have read of the gentleman, or heard of him, who reduced everything to units of beer. He didn't have a unit of a dollar, but it was always a glass of beer, and when his daughter wanted a piano he asked, 'How much will it cost?' She told him $500 and he said, 'Mein Gott in Himmel, that is ten thousand beers! You cannot have it.' So here you are asked to contribute the cost of five beers each quarter.

"God knows that this country cannot depend upon tomorrow if it looks only to the multimillionaire. There is nothing that robs the brain and the marrow, and mildews the soul as does luxury and sensuality. We must look for our manhood and womanhood in this great republic in the home of the men who do the work in the ranks, of such men as the Moose; and if we can by building an institution, and you can contribute your twenty-five cents each quarter, two cents a week, as has been so well said, do you think you will ever be sorry for it? Why, my friends, these officers have told you that we do not need so much money. This membership is growing so much larger, that there is a chance to make a still further reduction in the per capita tax in the future. But let us not go crawling like the beggar, asking help of the wealthy man. Let us do it ourselves.

"They say God hates a coward. So do you. We are not cowards. We turn our faces to the future and we pronounce the word 'Progress' and we mean it. And so when you go home to your lodge, and you understand this institution is to be a one-thousand acre proposition or more (not less), but more, and it should be so located that our boys and girls from Canada or from Honolulu or from Germany or from any other country to which we may spread in time, so that the institution may be in a position to develop, and to receive them, so that they may develop and project the buildings as their increased needs demand, and as their increased intelligence suggests.

"Now, my friends, let us not of the Moose be like the other fraternal orders. Let us not even stop to make a comparison. The men who are coming into this institution, the men who are giving us their sympathy and their support socially and morally, the one hundred thousand people who stood upon the sidewalk to witness the Loyal Order of Moose in its international convention assembled, in the Kansas City of the West, of the United States, let us demonstrate to them our worth and progressiveness by contributing one dollar a year

for the educational establishment which will be a home for our children, and which will electrify the school system of their different communities, and I beg of you to make it unanimous, not in God's name, but in your name, as the followers and believers in the Loyal Order of Moose."

After perusing the above my readers must acknowledge that this is the most advanced fraternal organization in the world, and to which it is an honor to belong. On Sunday, the 30th of March, the Hon. J. J. Lentz, together with Hon. Champ Clark, Speaker of the House of Representatives, the Hon. Arthur H. Jones of Indianapolis, and the Hon. James J. Davis of Pittsburgh, were the speakers. The Hon. Judge O'Sullivan of New York was chairman of that meeting. As principal speaker Brother Lentz gave a most impassioned oration for moving pictures, stating that the Moose University would use pictures in every instance for the advancement of history, literature, art, and science, and the boys and girls of the Moose Fraternity would be taught through "eye-gate" in addition to "ear-gate." In conjunction with this I am divulging one of the secrets of the organization, but think I shall get exonerated by the impetus that it will give to moving pictures.

A contract has been signed with E. V. Ritchey of the Reliance Film Co. for an order of $20,000, which in all probability will become double and treble this amount before it is complete. I will have more to say about this in a future issue.

THE FILM INDUSTRY IN AMERICA TODAY

By Alfred H. Saunders

So many letters are coming from exhibitors in all parts of the country (especially in the Southern district), asking me to define for them the position of the trade to-day. I have answered, personally, many of these letters, but the volume is coming so thick and fast, that I want to go on record so that all readers of the News may be posted concerning present day conditions.

First of all, the Motion Picture Patents Company, organized for the purpose of protecting the patents of the Edison and Biograph Companies, the result of litigation between this company and the independents, is past history. Working through the Patents Company is the General Film Company, a distributing corporation for manufacturers who are licensed under the M. P. P. Co. and whose films they distribute; these comprise the following manufacturers: Biograph, 11 East 14th Street, New York; Edison Company, Orange, N. J.; Essanay Film Co., First National Bank Building, Chicago; Kalem Company, 325 West 23d St., New York; Lubin Manufacturing Co., 20th and Indiana Ave., Philadelphia; G. Melies, 204 East 38th St., New York; Pathe Freres, 1 Congress St., Jersey City, N. J.; Selig Polyscope Co., 20 E. Randolph St., Chicago; Vitagraph Film Co., 116 Nassau St., New York. In addition to these, George Kleine, 166 N. State St., Chicago, imports the Cines Films of Rome and the Urban Eclipse of Paris. There is also licensed the Famous Players Film Co., Times Bldg., New York. This practically comprises what is known as the Trust, a body of men standing together in one solid phalanx.

There are comprised in the Universal Film Co., owned and controlled practically by Carl Laemmle, with offices at the Mecca Bldg., 48th St. and Broadway, New York, the following brand of films: "101" Bison, Champion (Mark Dintenfass), Crystal (Erb & Golden), Eclair (Parisian manufacturers who also have studios in Fort Lee, N. J.), Frontier (The St. Louis Motion Picture Co., 25th and Montgomery Sts., St. Louis, Mo.), Gem, Imp, Mecca, Nestor, Powers Picture Plays, and Victor. In addition to these Carle Laemmle owns the Commercial Film Co., The World's Best Film Co., Industrial Moving Picture Co. of Chicago, the Paul Rainey Hunt Pictures (Jungle Film Co.), Top O' The World Motion Pictures taken by Beverly D. Dobbs, The Mecca Film Exchange, and the Laemmle Film Exchanges.

The Mutual Film Co. release the American Film Co., 6227 Evanston Ave., Chicago; Broncho (The New York Motion Picture Co., 1470 Broadway, New York, who also make the Keystone and Kay-Bee Films, also through the Mutual), Reliance, 540 West 21st St.; Majestic (same address); Excelsior, Punch, Thanhouser and Lux. They own and control some 15 or 20 exchanges.

The Film Supply Co. of America release Gaumont, Gaumont Weekly (studios and offices at Congress Ave., Flushing, N. Y.); Great Northern, 7 East 14th St., and Great Northern Special Feature Film Co., 42 East 14th St., New York; Pilot, 120 School St., Yonkers, N. Y.; Solax, Fort Lee, N. J.

Unassociated:

Ambrosio, 15 E. 26th street, New York.
Ramo, 102 W. 101st street, New York.
Ryno, City Island, New York.
Milano and Monopol, 145 W. 45th street, New York.
Warner Feature Films, 145 W. 45th street, New York.
Pathe Freres specials, Mr. Linn, 145 W. 45th street, New York.

In addition to these, there are several insignificant makers who are not worth mentioning, doing little or no business except promoting.

These are practically the whole of the film manufacturers and importers in the country, and at present are divided into five camps, and what will eventually evolve to is a very large problem, the distribution of these films among the 10,261 exhibitors in the country of whom 6,398 are taking licensed films, and 3,863 are divided among the independent companies.

Regarding the General Film Company and the Kinetograph Company, I am informed by Mr. Bushei and Mr. Percy Waters, respectively, that these are separate and independent companies working absolutely upon their own merits, each forming their own nucleus for the business and that there is absolutely no collusion or coercion between them.

THE LESSON
Powers release April 16th.

HELD FOR RANSOM
Reliance release April 16th.

A MOTION PICTURE DEPARTMENT STORE

This innovation is called the "Motion Picture Center" and is well located in the center of things in motion, namely, the Heidelberg building, at Broadway and Forty-second street, New York. An entire floor of the building, comprising 4,800 square feet, is given over to the displays and sales machinery of the store.

There are fifty-two booths of varying sizes, but each ample enough to display any product of direct interest to the exhibitor—motion picture machines, equipment, supplies, repair parts, arc lamps and carbons, slides, screens, stereopticons, motion picture cameras, camera supplies, electrical novelties, premiums, etc., building plans, architects' plans, decorating, furniture, tickets, studio equipment, studio supplies, scenic properties and effects, musical instruments and effects, theatre brokerage, booking agency, uniforms and costumes, post-card projectors, etc., etc. In addition their are sixteen display and show-cases.

The store will be open day and night. An emergency department will be at the service of any theatre calling for repair parts or assistance of any kind.

Briefly the idea is to bring manufacturer and exhibitor together upon a plane befitting the bigness and all-around needs of the motion picture industry.

For the manufacturer a showroom is provided in the heart of the metropolis, together with local and national advertising and competent sales methods.

For the exhibitor there is gathered upon a single floor everything he may need from architects' plans down to brass tacks. The projector of a new theatre can plan and equip his enterprise in every detail within the showroom, and if need be, by a single visit. The church, government, educational institution can find here what they want and any data or advice they need.

The idea of this novel venture belongs to H. A. Mackie, whose name as head of the H. A. Mackie Supply Company has become widely known to the motion picture trade.

"I began planning the store about four years ago," said Mr. Mackie. "I was looking ahead then, just as the Motion Picture Center is looking ahead now—to the tremendous, almost unbelievable possibilities of motion pictures.

"Almost every phase of this business has gone ahead of the sales supply end—but more particularly the manufacturing end has advanced away beyond us. Think of what is being done in the making of films and their production. The thing is too big to tell in a few words. But just consider the recent advance. Take, for instance, the big theatrical producers and their plans to begin next fall by filling the theatres of the country with several film productions weekly of successful dramas. Consider the future of the talking and natural color pictures in the great amusement world. And then grasp the great fact that the motion picture is destined soon to be the basis of educational work, of church work, of sales campaigns, of governmental bureaus, of social reform work, home life—perhaps even of the daily news.

"The present is great enough. It is almost impossible to grasp the future. But this has to do only with the inventive, manufacturing, exhibiting ends. The sales end has not progressed. Yet it is a big cog in the whole great wheel. The Motion Picture Center is the cog. That is the idea of it. The first department store was a collection of scattered shops. This department store provides shops which never before existed. It gives every manufacturer a New York retail store and address right in the new and big purchasing center.

"The first consideration in planning the store was the matter of location. I selected this as the center of the amusement and traveling end of the metropolis, the most convenient for the purchaser and at a place where ten to fifteen million people pass by each month.

"Then there was the organization of a big modern showroom with all necessary conveniences and appointments—the working out of details and side issues. For one thing we have tried to make the 'Center' attractive, so that it will appeal as a meeting place, a gossipy, comfortable as well as informative and practical place. A sort of 'meet me at the center' idea for everybody interested.

"We give the manufacturer or the man with services to sell, ample and attractive space in which to exhibit his wares. In addition we supply him with a New York address, a salesman, telephone, stenographic and mail service, the pulling power for his own goods of the wares of all the other exhibitors.

"This is a distinct advance in the selling end of the business. We have concentrated here under one roof all that a customer wants to buy. But the Motion Picture Center is to be more than a supply center. It is that primarily, but the big idea back of it is advertising.

"We propose, in other words, to bring customers here, customers of all kinds, from everywhere. I have spent more time and thought upon advertising than upon any other feature of the establishment. It is the big feature. We have mapped out a comprehensive, original campaign and will start things at once.

"The forty-two windows of the store will carry unique advertising displays and these will be illuminated at night by a huge searchlight acting reciprocatingly with another from the auto center at Times Square.

"I am particularly interested in the school and church side of the exhibiting business. Several contracts that I have secured by personal solicitation have shown me what can be accomplished by effective advertising. This field, I believe, with many others, is destined soon to be as great as the purely amusement end. It is just on the eve of development.

"The Motion Picture Center will also be a center for new patents and inventions. The bureau of information will be of great service to the exhibitors. We will be able to suggest ways of increasing the exhibitors' business, of meeting competition successfully. New schemes for making theatre interiors more attractive and of increasing attendance in every way will be constantly watched.

"We have under way a loose-leaf catalogue which will start with about 400 pages. Each manufacturer taking space may add to his pages the moment he brings out a new product. These catalogues will be widely distributed among the buying trade."

Comprehensive as the new venture is, Mr. Mackie is particularly well qualified to take executive charge of all its branches. He has had practical experience for many years in every branch of the motion picture business. He has been an exhibitor, owned a film exchange, created and managed a sales supply house, conducted advertising and promoted big contracts. He invented the first automatic stereopticon, and was for a year associated with Thos. E. Edison in the West Orange, N. J., laboratory.

"The first International Exposition of the Motion Picture Art," said Mr. Mackie in conclusion, "opens here at the Grand Central Palace on July 7th. It ends there July 12th. But we propose to continue this exposition right here in the Motion Picture Center. We will have here, in condensed form, every exhibit shown there, and some that were not, and we will have many more interesting and practical aids to the exhibitor—all the year around, and on a constantly increasing scale."

SCREEN CLUB BALL

One of the boxes at the Screen Club Ball will be set aside for use of celebrated cartoonists who have been invited to attend. It is expected that celebrities such as Cliff Sterrett, "Tad," "Bud," Powers, and others will be on hand and use their clever talents to portray the famous members of the profession who will be in attendance. Don't forget the date—April 19th, Terrace Garden.

PEDRO'S REVENGE
Majestic release April 15th.

MOTION PICTURE EXHIBITION PROGRESS

It is getting too late in the game to finesse now. Manufacturers had better play their ace and get in or their competitor will get the odd.

It is expected that F. E. Samuels, who returns from London on Sunday, will take what little space there is left for foreign manufacturers.

President Neff, of the Motion Picture Exhibitors' League of America, arrived in New York Monday morning after a most successful trip through the South. Exhibitors down there are strong for the league, and very enthusiastic about the convention and exposition.

Several parties have already been formed by exhibitors in Alabama to attend the big exposition. Most of the boys down there have never been in New York. They will find it is not such a murky burg after all.

Mutual Film Corporation have leased Theatre No. 1 on the mezzanine floor. The Mutual are planning for a big week.

Those who are under the illusion that this will be a small time affair are going to be greatly surprised when they look the big show over on July 7th.

The Nicholas Power Company have taken four more spaces, making eight in all. The Power's display of projection machines is bound to be an imposing one.

M. A. Singer, the well-known decorator, will erect a handsome reception booth in which to entertain his friends.

The Whyte Whitman Company will exhibit some new ideas in cameras.

Bausch & Lomb will be there with a complete line of lenses.

The Dramatic Mirror Company have joined the list of publishers who have taken booths in which to entertain their readers.

Menger & Ring are working on a lobby frame that promises to be attractive.

The H. W. Johns-Manville Company are going to install fireproof asbestos booths in all the theatres on the mezzanine floor of the Palace. Each of these booths will be of different design so that the motion picture exhibitor may choose for himself the one most suitable for his theatre.

Sam Trigger, the hustling president of the New York State Branch and the city local, returned from a trip up-state Tuesday. Mr. Trigger says the exhibitors will to a man attend the convention. It sure does look like a big time was going to be pulled off in the big town.

L. W. Woodward, of the Enterprise Optical Company, while in New York expressed himself as greatly pleased with the space rented for the "Motiograph Machine."

LILLIAN LANGTRY LOST

Has any one seen Lillian Lantry? She was to have appeared in a picture of the Famous Players' Company on Tuesday afternoon, at their studio, and was coming to New York from St. Louis by way of the flooded district. The suggestions in that she must have been help up somewhere there, for Ed Porter has been like one distracted, all the day searching in every hotel in New York asking for Lillian Langtry.

MISS JERRY GILL
Majestic Leading Lady transferred from Florida Company to New York Studio.

MR. L. A. WOODWARD, vice-president and general manager of the Enterprise Optical Mfg. Company, makers of the Motiograph, is spending several days at the Eastern offices of the Motiograph Company, 30 East Twenty-third street, and will be very glad to see any of the many friends of the Motiograph who might care to call.

The new lighting plant of the Ramo studios consists of seven overhead Cooper-Hewitt banks of eight tubes each, defused with three-quartz lamps, also five floor banks of eight tubes each.

THE HELPING HAND
"Ramo" films.

I LOVE YOU
Majestic release April 13th.

WILLIAM LORD WRIGHT'S PAGE

WE have just finished reading an article which commenced with "The moving picture show is in its infancy."

* * * *

And while on the subject of infants, the reformers are objecting to baby actors. We have to have something to kick about.

* * * *

The revised golden rule: Do not wait until Saturday night to go to the picture theatre.

* * * *

Everybody knows what Sherman said about war—but then moving picture politics were unknown in 1861.

* * * *

At the "Spare Moment" theatre last night we saw a film actor fall about a thousand feet.

* * * *

Music is a great thing. But it is seldom that a tenor drum can be made to pay dividends in a moving picture theatre.

* * * *

Mrs. Pankhurst says her voice will "soon be heard around the world." If she hopes to outdo the illustrated song singer Mrs. P. will have to go some.

* * * *

Policemen of Lowell, Mass., are to be taught politeness by means of Cinematography. We always thought a policeman was an habitual clubman.

* * * *

This is the gladsome time of year when the moving picture stage director, hard up for scenic environment, can turn to the onion sets.

* * * *

A film is being prepared on "How to Raise Poultry" and "Screenings" might be an appropriate title for it.

* * * *

The screen I choose—a subject fair and free—
'Tis yours—'tis mine—'tis public property.
All common exhibitions open lie,
For praise or censure to the common eye.
Hence are a thousand hackney writers fed;
Hence weekly critics earn their daily bread.
This is a general tax which all must pay,
From those who scribble down, to those who play.

Why are not the beauties of America filmed? Just look at the material going to waste at Reno!

* * * *

There should be no hesitation anent the cutting out of films. We have several excellent tailors in the business.

* * * *

Farsighted producers are strengthening their companies and making ready for open competition.

* * * *

"Count that day lost whose low descending sun
Does not see filmed the cowboy and his gun."

* * * *

In Pottsville, Pa., several saloon keepers have gone out of business because moving pictures have the punch in them.

* * * *

A man brought a wagon load of skunk hides to town and then made himself at home in the Star Theatre, Upper Sandusky, Ohio. The entertainment didn't cost him a cent.

* * * *

Now is the time of year when the drayman is becoming active in moving pictures.

* * * *

Some of the fellows in the film game who talk in five figures fail to cut any.

* * * *

It is indignantly denied that the Universal company is producing too many "splits."

* * * *

I remember, I remember, the town where I was born.
There was no moving picture show with phonographic horn.
A minstrel show and circus was all that could be seen—
Before the animated picture was flashed upon the screen!

Oriental films are becoming so popular that we rise to suggest one or two features on "A Pilgrimage to Mecca."

* * * *

The anti-dope bill, now before the Ohio Legislature, has nothing to do with picture play writing.

* * * *

Sometimes we have moments of extreme depression when we fear that Bertha M. Clay is next to be exploited as a writer of moving picture plots.

* * * *

Do you hope that the imaginary exploits of six-shooter heroes will soon be eliminated from pictures? So do we.

* * * *

The moving picture magazines
Employ The Answers Man.
Inside history of the screens
He gathers where he can.
Is Florence Lawrence married?
Is Johnny Bunny growing thin?
Many are the questions—
And suggestions
That come to worry him!

Reformers are not at all satised even when assured that only cold tea is imbibed in the pictures. They assert there is now danger of actors getting teaed up.

* * * *

A Chicago man has divorced his wife because he could not keep her away from the pictures theatres. So, too, a woman can divorce her husband when she can't keep him away from saloons. There's plenty of law.

* * * *

A well-known author complains that a concern has been holding one of his plots since last August. They are certainly showing him a great deal of consideration.

* * * *

What we cannot understand is why some of the enterprising manufacturers have not turned to E. P. Roe.

* * * *

Millions are yet inclined to belittle the art of Cinematography because of the cowboy-hero-Indian-maiden travesty. These pictures may be popular abroad, but just as careful an attention should be paid to the home market.

* * * *

Good evening! Have you bought any shares of stock in moving picture promotions yet? Neither have we.

* * * *

President Wilson uses an old-fashioned razor that requires stropping. The moving picture gallery will not be complete until a scene is obtained showing him in the act of testing it on a hair.

* * * *

Call President Wilson "Woody," and Wm. Jennings "Bill,"
And good T. R., a much-feared Czar, is "Teddy," if you will.
But in moving picture circles there is just one thing that's due, please,
When you attend an entertainment you're not "Going to the Mov-ies!"

Germany has passed a law compelling an actress to tell her right age. Some day they'll compel her to tell her real name and then the revolution will arrive.

* * * *

Five years ago the wiseacres said moving pictures were a fad and the end would come sooner or later. To-day the pictures are gaining in popularity right along. Those wiseacres overlooked a fundamental part of human nature for the first efforts of aboriginal man to express himself is by means of pictures. Picture representations of action have been part of the literature of all ages, as much as they have been developments of art. As long as man retains the semblance of his present nature, he will want to see pictures. There will be no end to the motion picture business. It means too much to the stay-at-home to be able to see the inauguration of President Wilson, the suffragette parade, scenes from the Balkan War, and the scenery of distant places at home and abroad, that he should cease to desire these vivid representations of actual happenings. Motion pictures are a providential gift. Let those who are developing the business take heed that they use them right and see that they are not made a force for harm.

For Those Who Worry O'er Plots and Plays

A Dissertation on Plots

THERE are some plots that ought to be retired on old-age pensions. They keep bobbing up serenely with a self-confident manner that would be funny—if it were not ludicrous. There is the plot of the persecuted working girl who is driven to the deepest depths of gloom by the machinations of the villain who hates her "steady." That plot is as old as Cinderella and nearly as overworked. There is the plot that consists of mislaid documents, worrysome mortgages, hidden deeds and buried treasure. Gloomy castles with underground passages leading anywhere, and the kind old servants who refuse to leave the ancient mansion. A goodly number of the stories of ancient Rome were based on these plots. Yet in this year of grace writers are not ashamed to drive a 2,000-year old hack abroad in the land. It's a shame. Then there is the hidden will; the stolen invention, the chase, the villainous gambler and the courageous cowboy. An old-age pension for many of the plots which are repeated with such studied regularity! A vacation is the most obvious need of some of these plots! But how such an action would cut into the income of many a "staff" writer!

"The Highest Prices"

"We pay the highest prices for split-reel comedy" is the statement of several producers. And yet when acceptable stuff is submitted $15 seems the top-notch price. A good split-reel comedy is worth $25 at the very least.

An Offer

If any one of the principals of corresponding "schools" will send us in a verified list of five scripts which he has written and had produced within two years past, we will gladly direct anxious students to him as "the one school principal who can practice what he preaches."

Titles and Sub-Titles

Titles and sub-titles are mong the artistic details of a picture play script. Great care should be taken with their preparation. As we have previously asserted, we think that an appropriate title for a script of prime importance. So is brevity and comprehensiveness important in preparing sub-titles or "leaders." Do not be stilted or awkward, get the knack of writing a sub-title with an appeal—a sub-title that tells something right from the shoulder, and tells it so all can understand. The sub-title is something like the combination that opens the door of a safe. Awaken expectancy and do not destroy it in sub-titling. Have the leaders free from grammatical blunders and pointedly and tersely lend color and interest to the picture. The right kind of sub-titles require care and thought.

Why Wade Around?

Why wade around in a flood of words? It is a weakness noticeable in more scripts than you would imagine. As in your sub-titles so in your text, be brief and to the point, and at the same time clear. Avoid unnecessary detail in writing scripts. When you describe, for instance, the "city room" of the metropolitan newspaper do not undertake to tell the editor and the director that:

> Scene 1—City room of a metropolitan newspaper office. Desks, chairs. Typewriters on desks and reporters seen hard at work. In one corner sits city editor blue penciling copy. Floor covered with newspapers. Scene of bustle and confusion.

The above is copied from a recent script we read. First, the writer was wading around in a flood of words. Secondly, he was drawing on his imagination as to the "city room" of a newspaper office. In up-to-date newspaper offices there is a scene of activity, but not of "confusion." Furthermore there are no old newspapers strewn around over the floor. Thirdly, not one newspaper editor in ten uses a "blue pencil" or sits in one corner of the "city room." Know what you are writing about before you write. But to brief up the scene, it could have been written like this:

> 1—City room metropolitan newspaper, shortly before press time.

To a director who knows his business this would indicate an active scene, and he could be depended upon to furnish the reporters, typewriters, etc., etc. Be brief and do not hide essential action under a cartload of trivial and unnecessary detail which half the time is wrong.

From All Sources

The Universal Film Company, according to a bulletin, has reorganized its editorial staff. The announcement follows:

The Universal Film Manufacturing Company has reorganized its scenario departments, both on the Pacific Coast, and at the general offices in New York City.

The departments, heretofore conducted under one head, will, by virtue of the new orders, be operated under separate managements. The present staff of scenario editors and rewrite men will be added to, and the total number of persons who henceforth will be engaged in the work of correcting, reading and editing picture plays will be nearly double the present number. A graduated scale of prices will be paid, the figures depending upon the worth of the particular scenario. Where considerable time is required in rewriting or editing the various manuscripts, the prices paid will necessarily be smaller than when picture plays require merely a preliminary reading before they are submitted to the directors of the several companies. Manuscripts are solicited from any and all sources.

Got a Sheepskin?

The very latest in the correspondence school course of play writing is "a handsomely engraved diploma awarded to our graduates at the end of their course. This diploma can be framed and will compare favorably with like certificates given by the larger universities." Can you beat this?

He Courts the Muse

Walter McNamara, staff writer for the Universal, is a poet—and a good one. Like other real good poets he does not find versifying remunerative.

Pertinent Pointers

Picture plays are not written but constructed. Have you constructive ability?

A picture play is the construction of happenings in words. The ideal script is done in self-explanatory action.

Appearances are deceitful in almost everything but the picture play manuscript.

You may sell the stolen idea once but be sure that your sins will find you out.

Your name and address is most important. It should appear at the top of the first page and also the bottom of the final page.

We know of one editorial desk that contains eighty-five scripts which bear no name or address. These writers probably think their work stolen.

If you are not sure what your script is worth to you why set a price on it?

Endeavor to select those plots which offer a single series of events or developments. The complicated plot is a common weakness.

Do not divide the action of a single scene into two, three or four parts. Have the scenes come in proper sequence.

A leader should never be used before the first scene. If a leader is necessary in the primary scene "break" it.

We think leaders or sub-titles interrupt the action and atmosphere of a play. Avoid leaders wherever possible.

On with the Banquet

A. W. Thomas, editor of the Photoplay Clearing House, and Ralph D. Stoddard, well-known author and editor, inform us that plans are progressing for a picture playwright feast, probably at Cleveland within a few weeks. It seemeth that the scribblers of the central West desire to hobnob and talk their troubles over. We understand that every lady and gentleman interested in the profession are to have open sesame. We will pass the good word along to all interested just as soon as we receive further details.

A New One

The Universal Company, House of a Thousand Ideas, has just sprung a new one. It is announced that F. Eugene Farnsworth, artist, traveler and lecturer, has been engaged to "supervise scenario editing and production." Maybe this is the job Giles R. Warren recently turned down.

A Philosophical Whack

Editor E. V. Brewster, who writes the entertaining "Photoplay Philosopher" department in the Motion Picture Story Magazine, deals Mr. L. S. McCloskey and ourself a gladsome whack in his magazine. Recently we published some illiterate letters that accompanied illiterate scripts to Editor McCloskey, of the Lubin Company. We have many of our own but published a few received by the Lubin Company to prove how the editors regard the average "school graduates." And now the Photoplay Philosopher argues that these little exhibits are not convincing. He asserts that "schools" are all right in their way. That may be but they do not weigh much with editors and critics, and it is bad business on the part of would-be writers to cater to them for this reason alone. Then, if the "schools" are so beneficial why do the majority of them stoop to the misleading advertisements they publish? "No education necessary," "A child can write them," "One hundred dollars paid for plots," etc, etc., are surely statements unfair to beginners and others. If Mr. Brewster has read a majority of the "courses of lessons" sold by these "institutes" and can support them, well and good. We have read a dozen or more of these "courses" so widely advertised, and cannot find much good in them. If Mr. Brewster has not studied these "lessons" we would request that he do so and then let us have his conclusions. If he so wishes we can furnish him with several bulky "courses of study" submitted us by disappointed writers. We have no axes to grind and argue against the "correspondence schools" because we are conscientious in our belief that the schools do not fulfill expectations.

A Proposition

Mr. F. Bufford, of Mobile, Ala., wishes to collaborate with some good script writer. Mr. Bufford says he is fertile in plot building.

Naming a Company

A Long Island City lady writes to know where the beginner "has the most chance." The beginner has the most chance with any old concern providing the beginner has the goods. By "the goods" we mean an unusual and logical idea—a good story. This good lady's letter shows that she is discouraged, and she believes the beginner has "no chance at all." Don't be a quitter. Every successful writer had to begin some time or other. Keep on writing; try to learn, and seek originality. Some day your ship will come in and you will be a "beginner" no longer—you will have arrived.

Western Stories

Untrained writers conceive the idea that Western stories are the easiest thing in the world to write. We cannot chide the beginner for this idea because some Westerns are certainly "wrong font." However, Westerns are not easy to write for the outside contributor. The Western "dope" ground out by the director, editor or staff writer on the spur of the moment is not the story that will be bought and paid for from the outside. It is difficult to get a new angle on a Western plot. Everything from the-bold-and-fearless-cowboy to the Noble Red Man has been done time and again—and done to a turn. Most of the Westerns submitted by new writers are weak or conventional, and their most noticeable details are the imitative quality. There is the "chase" the wicked Indian or Mexican, the colonel's daughter and the honest young man who goes West to roam the plains, or gravitates East to roam Broadway. Do not attempt Western stories unless you think you have "something different," and the chances are ten to one that you haven't. Some of these days manufacturers will awaken to the fact that the American audiences are sick and tired of Westerns and Civil War drama.

Yet to Be Written

In a recent issue of The Photoplay Author, Editor C. B. Hoadley gives some information worth repeating. He writes: "Motion picture directors like stories with a 'punch' as a rule. The definition of the coined word as applied to pictures is rarely understood by the novice. One big situation will sometimes save a play, and that situation must be led up to and be presented in a strongly dramatic finale, the logical and poetic culmination of the tale. If a story has two 'punches' it has more value, but the story with a 'kick' in every sense has yet to be written. Remember that motion pictures are just what they purport to be—photographs of actual events, produced by real scenes, augmented by those little tricks of stage craft that make the situations faithful and true."

The "one punch" story—the yarn with the well-developed and carefully led up to "big break" is the story for the beginner. The "two-punch" story may or may not come later with added experience and cultivated talent and dramatic sense. Mr. Hoadley has written some scripts with the anteclimax or "snapper" cleverly developed. However, the pioneer or the "two-punch" plot is none other than Giles R. Warren. When you see a Warren picture keep an eye out for the second climax. Its almost certain to come.

WM. LORD WRIGHT.

JOHN B. CLYMER RESIGNS FROM GAUMONT COMPANY

John B. Clymer, manager of advertising and sales, of the Gaumont Company, has resigned, having been retained by a leading magazine to conduct investigations for a series of articles on municipal conditions. At the conclusion of the time needed for this work he will return to the film business.

Mr. Clymer entered the motion picture industry from the newspaper business. He has been connected with the New York Herald, Globe, Morning Telegraph, Sun and Philadelphia Record. He has also performed publicity work for large corporations, having been New York manager of the bureau conducting publicity for the Chesapeake & Ohio Railway, the Norfolk and Western Railway, the Old Dominion Steamship Line and Frank Jay Gould.

JOHN B. CLYMER

JACK KERRIGAN turned rescuer with a vengeance last week, when a wee two-year-old child wandered into the American's studio at Santa Barbara. Jack Kerrigan acted as combined parent for over two hours, hurrying up and down the streets until the frantic mother was found. Jack's friends insist that the child, being of the feminine gender, wandered in to see him, but Jack doesn't believe this.

ALLAN DWAM, in charge of the Western studio of the American Film Mfg. Company, drove into Santa Barbara last week with his new $6,000 Simplex 90-horsepower roadster. It is white, has splendid lines and will be used by Mr. Dwam in scouting about for locations.

A FEW WORDS ABOUT FILM MERITS

Keystone

"Murphy's I O U" and "A Dollar Did It" on the farce-comedy order appealed to the writer somewhat more than this class of goods usually does.

"A Fishy Affair" also has its merits as a laugh getter, and "A Life in the Balance" is unique in its comedy.

Kay-Bee

"A Runaway Pair" has fair comedy merits, and is warranted to tickle the comedy vein of any audience.

"A Black Conspiracy" might be termed quaint in the action and development of the story. The comedy element is very good.

Broncho

"Retrogression" is a particularly strong drama. The plot is full of interest, and is developed in the production in such manner as to completely absorb the attention of the onlooker.

Selig

"Arabia, the Equine Detective" features a beautiful white horse around whose clever tricks the story centres. This is a very interesting piece of work.

Vitagraph

"Our Coast Defenders" is a revelation in gun manipulation. It is interesting to note the splendid and efficient manner in which our coast would be defended should the necessity arise.

"The Midget's Romance" on the same reel in which the lead is played by a dear little boy, is clever throughout, unique in type, and splendidly played and produced.

"The Golden Hoard, or Buried Alive" is one of the best two-reel dramas recently produced. The plot is strong, and a high standard in production has been aimed at by the director, whose careful staging of the story has accomplished the point. The only derogatory comment offered by the writer is that the story as it is filmed is in part nerve-racking.

Lubin

"The Burden Bearer" with Arthur Johnson in the lead is most excellent. The dramatic situations are tense, and needless to say, the work of development and interpretation is good.

Pathe

"An Excursion to the Grande Chartreuse, France," is a beautiful scenic, well worth the seeing.

"Whiffles Tries Moving Picture Acting." In this film the Pathe players have done excellent work. The comedy here is exceptionally good.

Imp

"Blood Will Tell," with Herbert Brenan and William Shay in the leads, is particularly commendable for its careful production. The female lead also does fine work in this picture.

Melies

"The River Whanganui, New Zealand," is not only a beautiful scenic, but is interesting as an educational or travel subject.

"A Stolen Tribute to the King," also from Melies, is interesting as having been produced in Tahiti. The plot of the story is not specially strong, but has been handled in such a manner as to make it interesting.

Biograph

"The Hero of Little Italy" is a strong melodrama in which the chief object of production has been gained, for it inspires the deepest interest and holds the audience in breathless suspense.

Essanay

"The Will-Be-Weds" is a most excellent comedy. The players have entered into the spirit of the thing with rare good humor.

Powers

"The Fear" has special merits as a drama. It is a simple story in which two brothers quarrel over the shooting of a rabbit. The result being that one brother knocks the other unconscious, and believing that he has killed him, flees, consumed by a terrible fear. He is found almost fainting from exhaustion by his wife, and is brought back to a happy reconciliation. There is a good lesson in this film for the hasty tempered.

"The Lesson," a child story in which Early and Mattie, of the Powers Company, entertain us with their clever work is excellent. It is a comedy-drama in which the children steal grandma's pies, and in punishment therefor, are forced to eat all of them at one sitting.

Eclair

"Going for Father" is a fair comedy, something on the farce order, and is truly laughable.

"The Octopus" brings some of us back to the schoolday period of our lives, when we revelled in the wonderful story of the Devil Fish culled from Victor Hugo's "Toilers of the Sea." This film gives an excellent portrayal of this obnoxious demon of the deep, showing his haunts and habits.

Nestor

"An Affray of Honor" is a very fair comedy, which also leans farceward—a very good sample of this type.

Rex

"Robinson Crusoe" is a film that is destined to much popularity. The schoolboy will fairly revel in the realistic romanticism of this production.

"A Friend of the Family" shows, with interesting realism, the opposite natures of two men, one the cowardly weakling, and the other the manly nature that we love.

Kalem

"New York Public Markets" is instructive even to some New Yorkers, and is specially interesting for the theatres outside of the great city.

"Fatty's Deception" is an absolute scream—one of the funniest comedies we have seen for a long time. Its popularity is assured.

Edison

"Old Jim," as a story" has its hold in the tensity of its situations. The plot is very clearly defined in the production, and it may be truthfully said that the suspense caused by the wandering of the child near the lighted fuse, and her rescue scarcely a second previous to the explosion is almost too much of a nerve strain.

Ramo

"Love and Gold" is very good indeed, and special mention should be made of the choice of location for exterior scenes, and the beautiful photographic work of which this film is an example. Another point of merit is in many cases the artistic effect arrived at through focusing the camera at a certain angle.

101 Bison

"War" has a fair story, with one or two original touches in the production, namely, the reflection in the mirror of the battle scene which is taking place on the hills opposite, and the battle on the banks of the stream where the dead and wounded soldiers fall headlong in the water. There are, however, a few discrepancies in this picture which might have been avoided, for instance, nurses in modern costume.

Victor

"The Coward's Charm" has an excellent moral. "You're a coward because you believe you're a coward." Boys and girls, too, might see this film and benefit much by its lesson, which, however, might have been given a stronger illustration.

Frontier

"Some Doings at Lonesome Ranch," although it may appear screamingly funny to some, has its comedy basis on two afflictions which are at all times most unhappy, the harelip and the cross-eye. Can we not find comedy subjects enough without ridiculing the afflicted?

HIAWATHA AT THE AMERICAN MUSEUM OF NATURAL HISTORY

The picture mask "Hiawatha," in which the characters are Indians, was given at the American Museum of Natural History, on the evening of April 3rd, under the joint auspices of the American Scenic Society.

The immense big auditorium was crowded with a great audience of prominent New Yorkers. Several hundred seeking admission were turned away, as every seat was taken before the time set for the projection.

Robert S. Pigott, formerly of the University of Toronto, recited the poem as the various scenes were projected on the screen.

THE WOMAN WHO KNEW

By VIRGINIA WEST

(Adapted from Reliance Release.)

MRS. BEECHER had been sitting at the breakfast table alone for half an hour. Now and then she glanced at the clock on the mantle as she slowly sipped her coffee.

"Did you call Mister Harry again, Jane?" she asked the maid who came in to see if she needed anything.

"Yes, m'am, I knocked on his door twice but he didn't answer me at all. He usually makes some sort of noise."

"Never mind, Jane," she sighed, "if he doesn't come soon I'll go myself."

It was not the first time Mrs. Beecher had waited breakfast for her son, but this morning he was unusually late, and so she had more time to think. And to think was the last thing she wanted to do.

Leaving the most of her breakfast untouched she went slowly up stairs to the door of her son's room. There she knocked and waited, and knocked again. No answer came. She opened the door and entered the room. The bed was untouched and everything in the room just as it had been when she looked in before going to her own room the night before.

"Oh, my son, my son," she whispered brokenly. "You promised me you would never stay away another night."

Going to the desk the mother took two photographs and stood comparing them.

"How like they are," she said, "how very like. You have the same beautiful eyes and the same weak mouth and chin your father had. My poor boy!"

A sound behind her caused Mrs. Beecher to turn. A young man stood looking at her. He was pale and his eyes were bloodshot. His full lips were very red and dry.

"Well, mother, what have you to say to me?" he asked hesitatingly.

"Nothing. There is nothing to say that I have not said."

"I broke my promise to you."

"Yes. That, too, has happened before."

The son took off his hat and coat and then turned to the mother.

"I had great provocation this time, mother."

"Yes?" wearily.

"Will you let me tell you what it was?"

"Oh, yes, tell me."

"I have been intending to tell you of my engagement to Eva Martin," he began. "We have been engaged for a month. Last night she gave me back my ring."

The young man turned away to hide the tears he could not control.

The mother gave him time to get himself in hand and then she said in a voice that was gentle, but which made her son shrink, "Why did she break the engagement?"

He did not answer nor look at her.

"Did she see you intoxicated?"

He bowed his head.

"Did you go to her home in that condition Harry?"

"How did you know?'" he asked quickly.

"How did I know! How did I know!" cried the mother. She held out the pictures still in her hand. "How should I know?"

"Look at these pictures, Harry," she continued, handing them to him. "See how much like your father you look. You know what he was—you were old enough to remember—and you are following in his footsteps. Oh, my boy, my boy. Can't you stop now before it is too late? Show this girl you love that you are a man and can control yourself like a man, and if she loves you she will take you back."

The young man dropped on his knees at his mother's feet and buried his face in the folds of her gown.

"Oh, mother, help me to win her back," he cried. "I must have her. I love her so."

"Your father said that he loved me. Do you think he showed his love?"

"Mother," said Harry solemnly, "I will stop drinking. I swear to you and to God that I will."

With tears in her eyes the mother placed her hand on the bowed head. "If you only could, my boy, if you only could!"

"If I do will you promise to intercede for me with Eva?"

"Yes, dear, I will do anything in the world for you if you do that. Oh, be strong, my child, be strong. You can. I know you can if you only believe you can, and want to, strongly enough."

The mother stooped and raised her son to his feet. "You promise on your sacred honor?" she asked looking into his beautiful boyish eyes.

He raised her hand to his lips. "I promise, mother," he answered. "But without you I would have no strength at all."

The mother's heart was heavy, and yet hope beat dully there, when she went that afternoon to see Eva Martin.

"I am Harry Beecher's mother," she began simply, when the girl came into the parlor. "He tells me that you have broken your engagement."

"Yes."

"He told me why."

"Oh, I'm glad he did that," cried the girl, her eyes filling with tears.

"Come, sit down here beside me and let us talk as mother and daughter." She drew the girl to a sofa and there sat holding her hands.

"My boy has promised me that he will reform. He has sworn it. Will you reconsider your decision?"

The girl dropped her eyes from the kind weary eyes before her to the wrinkled hands holding her own.

"Oh, I wish I could for your sake, Mrs. Beecher," she answered in a low voice.

"You love him still?" asked the mother gently.

"Yes, oh, yes, so much!"

"Harry loves you. You must know how much. And love is as necessary to him as the air he breathes. He has promised to reform. Will you not take him to your heart again?"

"I am afraid Mrs. Beecher, I am afraid!" cried the girl. "Oh, this is not a whim. I have thought of it before. I knew that Harry drank, but I had never seen him before as he was last night. I have thought and thought about it. I know I could not cease to love him, but there is one thought that haunts me—tell me, Mrs. Beecher, wouldn't it be a terrible thing for a woman to lose respect for a man and yet to go on loving him? That is what haunts me."

The older woman turned away her eyes for a moment. "Yes," she said slowly, "it would be a terrible thing."

The young girl was fighting desperately with herself. It was a choice of unhappiness now or probably greater unhappiness in the future. She closed her eyes for a moment, and leaned her head against the back of the sofa.

When at last she looked at Mrs. Beecher she was pale and calm. "No," she said. "I cannot do it. I do not dare. I am afraid. I—I—love him too much."

"I am sorry," was all Mrs. Beecher said.

Slowly and sorrowfully the mother returned to her home and her waiting boy. How could she tell him? What would he do? Would he blame her? Oh, if the girl had only changed her mind!

"Mother! She will not take me back!" Harry cried when Mrs. Beecher entered the library. "I know by your face! Oh, mother, tell me I am mistaken."

"No, my son, you are not mistaken. Would to God I could say you are. I would bear this sorrow and more for you, Harry, for I love you. Oh, my boy, my boy, how my mother's heart aches for you."

"There is no hope at all?" he asked helplessly.

"She says she can not."

Harry moved restlessly around the room for a time. Then he said in a voice that was almost hard, "I'm going to my room. It will be a fight."

"Remember your promise," pleaded the mother.

"Oh, I remember the promise but I don't know how much good that will do."

Back and forth over her head the mother heard him walking. She dare not go to him, for experience had taught her he was best alone.

After an hour had passed the walking stopped and she heard nothing for several minutes. Then the front door slammed. She ran to the window just in time to see Harry rapidly turn the corner.

"Oh, my poor boy," she moaned, "my poor weak boy."

Mrs. Beecher sat lost in her own sad thoughts until a tap at the library door recalled her.

A maid handed her a note. She opened it and read:

"Dear Mrs. Beecher:—

"The pain of parting seems almost too great. If you can tell me that you truly believe I may trust my life's happiness to your son I will marry him. If you cannot tell me this do not give yourself the pain of answering. I will understand.

"Most sincerely, EVA MARTIN."

Mrs. Beecher sighed deeply. "Oh, she may save him yet." She took a pen and sat with it poised above a sheet of paper. Then she wrote:

"My Dear Miss Martin:—

"Since our talk this afternoon I feel as though I want to call you Eva.

"Your note has made me very——"

She stopped. Her ruined youth rose up before her to stay her hand. Her mind went back over the years, and one by one the pictures were seen. She must look at them. She could not help it. The lonely meals, the anxious nights, the pleadings, the disgust—and the love; they all came back to her. She remembered Eva's question: "Wouldn't it be a terrible thing for a woman to lose respect for a man and yet to go on loving him?" Oh, yes, how terrible! That was what she had done. She had loved so deeply that nothing could kill that love. It was bruised and crushed, but it could not die. In her young wifehood she has known things that no young wife should know, things that had torn her very soul.

All this she thought of. And she thought of the young and loving girl who was trusting in her. Against this she weighed the love of her boy. He had come to her when the flower of her love was still fresh and in her mind she had always connected him with its purity.

She read the girl's note again. "If you can tell me that you truly believe I may trust my life's happiness to your son." The words stood out like letters of fire. "My boy, forgive me," she sobbed, and slowly tore the note she had commenced.

HORACE G. PLIMPTON

I wended my way to the Edison Studios one of the days last week to interview Mr. Plimpton, and, figuratively, to pick his brains regarding the trade abroad. I gave my readers a little notice prior to his sailing stating that he had gone to combine a business with a pleasure trip. In the interview I had with him it turned out that it was more business than pleasure, although he was able to extract a little of the latter during his stay abroad. Mr. Plimpton is an enthusiast for the elevated picture story, and it was with a view to ascertain for himself conditions abroad regarding the agencies for the Edison films, and also to see what the European studios were turning out that he paid Europe a visit.

Mr. Plimpton informed me that he was away from the studio six weeks, but owing to delays going, and delays with the Continental railroads, it only left him practically sixteen days in which to do all that was in his mind. Of these sixteen days he spent four in London, four in Berlin, four in Paris, again two in London, and two in its environs. He had interviews with many people while there. His impression of the people abroad was that they were taking the moving pictures more seriously than we do here, if such a thing is possible.

There, theatres were more stately, and more in the nature of palaces of art than are generally found here. Again, the music was taken greater care of than some of the pianists here think of doing. Oftentimes the music is provided by a well-trained orchestra. One special theatre Mr. Plimpton had in mind was the gorgeous Gaumont Palace of Paris. It is in his opinion the most sumptuous and the most elaborate theatre extant, with a seating capacity of 6,000. Said he: "I must also give a word of praise to the projection of the pictures, which in my opinion was the finest I have ever seen. Admission to this place was 5 francs per seat, in boxes, with every comfort, even down to the 50 centime seats. This theatre always had one of their feature films going, and their color pictures were wonderful." Mr. Plimpton was well satisfied with his visit, and the increase of business to the Edison Company, on the whole, made it a very successful and satisfactory trip. He reported that all the agencies were doing a high class business and that the American makes of films were largely in evidence all through Europe. He spoke in reference to the manufacture of feature films and remarked that the Europeans were able to produce films with a greater degree of brilliancy, color and atmosphere; this, in addition to the original places and the number of castles, abbeys, and such like backgrounds, made it possible to secure what in modern America with its newness was an impossi-

HORACE G. PLIMPTON
Manager Edison Studio.

JOHN HARDIN
Assistant Manager Edison Studio.

bility. He made special reference to the picture "Quo Vadis" of the Cines Company, who used the old Coliseum at Rome as the amphitheatre of their photography and acting. He said that the scenery, the actors and surroundings were absolutely perfect and lifelike. (Incidentally I may say here that this picture will be released by George Kleine of Chicago and if it impresses Mr. Plimpton as it does, I am more than anxious to see for myself the beauty of this film.) Mr. Plimpton said that he had very high ideals regarding the pictures turned out by the Edison Company, and it made him more than ever earnest to obtain only the highest class of results.

Mr. Plimpton is ably assisted by our old friend, John Hardin, who is installed as Assistant Manager of the Edison Studio and who is looking well after the production and seeing to it that the pinnacle of perfection is reached. Every member of the profession will join with me in wishing Mr. Hardin every success in the enterprise. A. H. S.

THE BATTLE OF THE LONG SAULT
(British-American Film Co.)

The British American Film Co., a Canadian firm with headquarters at Montreal, and one of the more recently incorporated organizations, has evidently profited by the experience of others, judging from the quality of their first release, a two-reeler entitled "The Battle of the Long Sault." This picture, which gives what appears to be a most authentic idea of the early days of the French in Canada, when Henri Dupre apprised the villagers of the approach of the hostile Iroquois Indians, and called upon the friendly Algonquins for aid.

This film is delightful in many respects. The genuine red man has been pressed into service in its preparation, and the river scenes where the Indians approach rapidly and numerously in their canoes, creep over the ground and through the underbrush, aiming flights of arrows at the stockade of the French, realistic in action and atmosphere.

One of the commendable points of this film is the smoothness of its development. There is a dignity and deliberation about the action of the piece that is good to see, and altogether it is one of the most satisfactory of states rights propositions.

The British American films, known as the "Briam," will be represented in the United States by Mr. Joe Farnum, formerly of the Morning Telegraph and later with the Film Supply Co. of America.

NEW INSTALLATIONS BY HALLBERG

J. H. Hallberg, "The Economizer Man," reports the sale of Edison Model B and complete Economizer equipment to W. H. Voight, Long Eddy, N. Y. He has also sold complete Power's No. 6A machine to Andrew P. Mikkelson, Mt. Pleasant Theatre, Pleasantville, N. Y.

Max L. Livingston, Mr. Hallberg's representative, who is traveling in the West has been very successful in the sale of the "Hallberg" Ticket Dispenser, having placed a large number in various theatres. He has also established new and important agencies for Mr. Hallberg in the sale of the Simplex, Power's and Motiograph machines and the Hallberg line of Economizers, the A. C. to D. C. outfit being especially prominent.

WEST VIRGINIA STATE BRANCH No. 6 OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

The Moving Picture News,
New York City.

Gentlemen: We beg to advise you that owing to the disastrous flood which has visited this section of the country, the last two weeks, and inasmuch as a great many exhibitors' theatres, throughout Ohio and West Virginia, have been more or less damaged, we, the Convention Committee, have decided to postpone the convention until April 29th and 30th.

We have heard from a great many exhibitors and they state that they could surely attend the convention if we would postpone the convention, and would change the publication of date of the convention, which would be held on the 29th and 30th positively.

A great many manufacturers of moving picture appurtenances have contracted for space at this convention, which will be of extreme interest to visiting exhibitors.

Asking that you give this change of date as much publicity as possible, and thanking you for the favor, we remain

Very truly yours,
MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA, WEST VIRGINIA BRANCH NO. 6
By L. R. Thomas, *Secretary.*

NEW ENGLAND'S NEWEST AND FINEST PHOTO-PLAY HOUSE AT SALEM, MASS.

Mr. Bernard M. Corbett, of the Enterprise Optical Mfg. Company, of Chicago, reports the sale and installation of two of the latest improved 1913 model Motiographs in the New Federal Theatre at Salem, Mass., which opened its doors to the public for the first time on Monday, March 24th. This new house has a seating capacity of sixteen hundred on the main floor. The building is of brick and cement and is fireproof throughout. Mr. John Keon is manager and proprietor and is well known as a pioneer of the moving picture business throughout New England, and on the opening night was the recipient of many beautiful floral pieces, among which was an eight-foot horseshoe from Salem Lodge No. 8, B. P. O. Elks, of which Mr. Keon is a charter member. Standing room only has been the order since the opening.

THE PROMOTER
Pilot release April 17th.

LOBSTERS, ALL STYLES
Gaumont release April 15th.

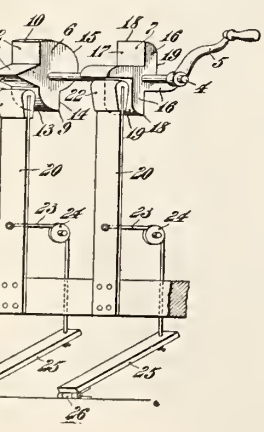
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

the U. S. Patent Office it is a sad fact that compensation for official services is absurdly inadequate as compared with the requisite qualifications, etc., and far below the salaries paid foreign officials for similar services. Thus, notwithstanding the higher cost of living in Washington over that in London, our Commissioner only receives $5,000 a year, whereas the British Comptroller gets fifty per cent. more, or an income equivalent to $7,500 a year. Here, the Assistant Commissioner receives $4,500, while in England the Chief Examiner receives $6,000. The British Chief Clerk has a salary of $5,000 as against $3,000 paid our Chief Clerk. Four Supervising British Examiners are paid $4,100 each, while our three Examiners in Chief receive $4,000 each, the only comparison approximately equitable. The thirty Principal Examiners in the English office receive a yearly salary equivalent to $3,400 each, while our forty-three Principal Examiners receive only $2,700 each. Their Register of Trade Marks is paid $5,500 as against $2,700 paid our Examiner of Trade Marks, etc., and so on down the list, notwithstanding our surplus of approximately $8,000,000 in the U. S. Treasury to the credit of our Patent Office. The British may be "penny wise and pound foolish," but we "spare at the spigot and spill at the bung." Salaries in our Patent Office ought to be commensurate with the expert skill and intelligence required, as in no other Department of our Government. Certainly the capacity and output of our Patent Office is of greater national importance than that of New Town Creek, and worthy of an "appropriate" appropriation.

☞ Apropos, 693 Patents, Trade Marks, etc., issued last week.

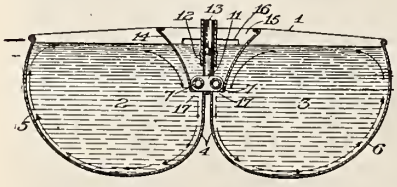
Horses are frequently an important factor in motion pictures, and coincident with their appearance on the screen the sound of their hoofs (presumably) may be frequently heard, more or less realistic, according to the skill or inclination of the general utility artist in the orchestra. In Letters Patent No. 1,052,185 Ira L. Singer seeks to render these "noises" more accurate, while providing for various effects. In the accompanying perspective view a horizontal shaft 4, mounted in suitable journals not shown is provided with an operating hand crank 5. Mounted on the shaft 4 are two main operating elements 6 and 7. The member 6 comprises a block having three peripheral edges 8, 9 and 10, circumferentially spaced to produce a noise similar to that of a trotting horse. The edge 8 forms the limiting margin or the line of intersection of the side surfaces of a V shaped extension of the member 6, from which side surfaces a surface 12 extends on one side in a direction tangent to the base of the V shaped portion 11 while on the other side thereof a surface 13 extends in curvilinear direction to the edge 9, from whence it extends as at 14 in a plane substantially parallel to that of the surface 12 and thence by a substantially involute curve 15 to the edge 10 which forms the outer margin of surface 12. The member 7 comprises a block somewhat similar to member 6 but having four symmetrically spaced arms 16, each having a radial surface 17 which terminates in the outer marginal edge 18 and the other surface 19 of each arm extends from the surface 17 of the adjoining arm, curving at its outer portion to the outer marginal edge 18. Mounted in front of each of the rotatable members 6 and 7 is a slap stick 20 rigidly secured at its lower end to a stationary part 21. The outer free end of each slap stick 20 is provided with a pad 22 for producing the desired sound. A strap 23 is secured to the slap stick 20 and runs over a suitably arranged pulley 24 to the free end of a foot treadle 25, the other end of which is hinged as at 26. By rotating the shaft 4 with greater or less rapidity and by depressing the treadles 25 to a greater or less extent and either separately or in unison, a variety of effects can be produced under the easy control of the operator.



The Societe Francaise des Films et Cinematographics Eclair, of New York City, has applied for the registration of the subjoined Trade Mark for Moving Picture Films, used since October 1st, 1912.

According to the new rules of the Treasury Department, a piratical motion picture film is defined as follows: A film, which constitutes either an actual copy or a substantial reproduction of a legally copyrighted film produced and imported in violation of the rights of the copyright proprietor. Collectors will admit imported films concerning which some party in interest alleges an adverse copyright or where the adverse claim amounts to nothing more than an allegation of infringement of copyright. In such cases the claimants are relegated to the courts. Entry to imported films will be refused if (a) representations are made that they are piratical copies and such representations are not denied by the importers, or (b) if the collector is satisfied they do, in fact, constitute piratical copies as above defined."

"It is only when the brain evolves and the cunning hand fashions labor-saving machines that a nation begins to throb with new energy and life and expands with a new growth." Thus spoke Senator Platt of Connecticut, the best posted legislator as to inventions and patents the country has ever known, who also said on the Senate floor that the passage of the Act of 1836 creating the Patent Office marked to his mind the most important epoch in the history of our development.



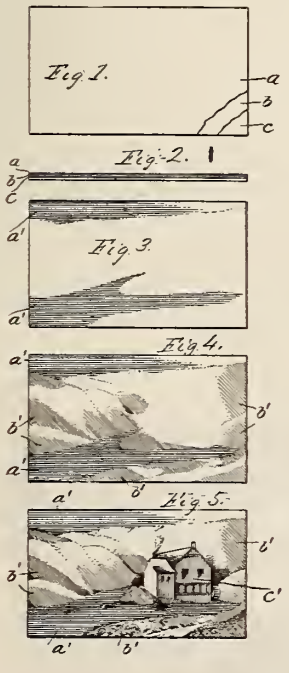
The accompanying illustration shows a transverse section of an improved Photographic-print washer invented by John A. Robertson, who assigns the patent, No. 1,053,223, to the Eastman Kodak Corporation. The object is an arrangement of parts whereby the prints are constantly subjected to a fresh stream of water and are kept moving, being prevented from lodging at any one point and from clogging either the incoming or outgoing

stream. 1 is a sheet metal container formed with semi-cylindrical chambers 2 and 3, the inner adjacent walls thereof forming a central partition the top of which is below the edges of the outer walls 5 and 6 and below the water level. 7, 7, are parallel perforated discharge nozzles, connected by coupling 11 and nipple 12 with the fluid supply pipe 13. 14, 14 are baffle plates which deflect the prints downward as they circulate continuously as indicated by the arrows, the nozzles discharging through the passages 17-17 between said baffle plates and the walls 4. 15 is the overflow chamber and 16 the overflow opening. The prints to be treated are simply thrown into the chambers, whereupon they revolve about in the constantly freshened bodies of water, being turned over and over in the process and prevented from adhering either to each other or to the walls of the container.

The transmutation from the negative to the positive film in the cinematographic art is, although simple, such a delicate and tedious operation, and requires such skill and care, that a plant has been established in Lyon, France, to be devoted entirely to this specialty, with a capacity of furnishing 130,000 feet of film per day. While the superiority of American films is generally admitted the process of turning out a finished product for the cinematograph is more expensive in the United States than it is in Europe so that where pictures are taken in America to be sold for European use the negatives are developed before shipment and the process of making the positives is generally completed abroad, effecting a saving of 25 per cent. in cost.

THE "Exceptions prove the Rule."

The Court of Appeals for the District of Columbia reversed only two decisions of Honorable Commissioner of Patents Moore out of sixteen appeals submitted to it in cases relating to Patent Office practice, emphasizing the fact that he is decidedly Moore like to be correct than otherwise. Not quite the proverbial nine times out of ten, but seven times out of eight is near enough for all mundane purposes,—a slight margin for personal equation.



It is well known that by bathing exposed films of halogen-silver in suitable solutions monochrome pictures can be directly obtained, the exposed halogen-silver oxidizing the substance in the solutions to an insoluble coloring-matter which is precipitated on the reduced silver. In the process set forth in his Letters Patent No. 1,055,155, Rudolf Fisher, of Steglitz, near Berlin, Germany, utilizes this stronger oxidization capacity of exposed halogen-silver as compared with that of unexposed for producing colored photographs. This can be done in various ways, and both additive as well as subtractive colored pictures can be produced equally well. In Figures 1 and 2 which represent an undeveloped plate and a magnified edge view thereof, *a* indicates a blue emulsion; *b*, a green; and *c*, a red emulsion. The blue is developed with pyrogallol; the green with thioindoxyl carboxylic acid; and the red with indoxyl carboxylic acid. Fig. 3 shows at *a'*, the effect of exposure of the blue layer *a*. Fig. 4 shows at *b'*, the effect of exposing the green layer *b*, by a second exposure of the plate; and Fig. 5 shows at *c'*, how the red layer *c* has been developed by a third exposure; and it also shows the completed photograph. The claim is for a process of making colored photographs consisting in producing the various primary colors by color development of the exposed halogen-silver by means of such substances as are oxidized by exposed halogen-silver to colored substances soluble with difficulty, the selective color-sensitive, halogen-silver emulsions mixed with the corresponding color-formers being applied in three layers, one on another.

Values are only relative anyway. On the Isle of Guam, Philippines, ten hens' eggs is the price of admission to the motion picture show, and chicken raising has become the principal industry of the island, if simply swiping eggs and palming them off on the box office can be termed an industry, as distinguished from a fowl pursuit. Naturally indolent, the natives have been aroused to sudden Henergy by the enlightening and inspiring influence of the "movies." They no longer let George do it,—they leave it to Hennery. Here in Gotham, however, "eggs is eggs," and such costly admission would be prohibitory, albeit a few rotters might be judiciously used to add bouquet to the antique jokes and stunts perpetrated by some of the vaudevillians who queer motion picture shows.

EDISON'S TALKING PICTURES

The success of the Edison talking pictures is assured. The Kinetophone is now operating in nearly one hundred of the largest cities in the United States. Sixty installers are scattered all over the country placing machines and teaching the house operators. The press and managers' reports from all places are uniform in their enthusiastic comments. All records for attendance have been broken in every theatre where they have been shown.

While the Kinetophone has met with such remarkable success in the big vaudeville theatres where it competes with living actors, it will undoubtedly show to greater advantage in the motion picture houses. The motion picture business is right at the height of popularity now, but who can tell what may happen in the future? The wise exhibitor is the one who will welcome every advance in the art—every addition and improvement.

It is only a matter of time before the motion, colored-talking, and possibly, stereoscopic picture will be universally used. It is these improvements that will tend to keep the game alive, and in fact, to bring the business to such a position that its popularity will be for all time.

The Edison talking pictures are the first to meet universal favor. They were perfected five years ago, but by the Edison policy, were held back from the public until every conceivable test could be made and arrangement made to supply machines and subjects to the whole world simultaneously.

Constant improvement may be expected in subject and production. Practical theatrical experience was all that was needed, and every week's subjects are better than the preceding ones. In fact, greater knowledge of the requirements has been gained during the past few weeks that could have been gained in another year of experimenting in the laboratory.

As might have been expected, many other so-called talking pictures are springing up since the Kinetophone came out. They are principally synchronising devices, the inventors overlooking the fact that synchronism is only one step, and that it can be obtained only by simultaneous recording of voice and action as Edison does. When the record and negative are taken separately, only "near" synchronism is obtained and they are limited to musical numbers which have set time.

The Edison Kinetophone pictures run titles the same as pantomime pictures. They reproduce every conceivable sound, such as,—the clink of glasses, footsteps, etc., etc. The photographic figures are in proportion to the sound volume. These effects can only be obtained by simultaneous photographing and recording.

The distributors of the Kinetophone report an enormous demand for machines, and are endeavoring to so place them that competition will be eliminated—only permitting one machine in the smaller cities.

JUST GOSSIP
By The Mahoney

Mahoney Phil Robson, the Chesterfield of film representations, is much in evidence these days, in and around Exchange Alley directing attention to the prospective opening of the new Gaskill Studio, at Tappan, New York, which is to house the beautiful and accomplished Helen Gardner and her clever company of players. He is most enthusiastic over the contemplated production.

"The Wife of Cain," which he claims will surpass in the gorgeousness and splendor of its costuming and environment, the regal grandeur of "Cleopatra."

Phil's hustling qualities are of the genteel, brainy order. "Dese," "doze," "dis," and "dat," form no part of his vocabulary.

* * * *

Mahoney Arthur Johnson (the one great staple article and best seller of the Lubin fifty-nine varieties), whose strikingly magnetic personality is recognized wherever the picture play is shown, relinquished his efforts as author, director and all round good fellow, for a brief visit to our shores in search of a few hours' relaxation from his strenuous duties.

His confreres at the Screen Club learned of his coming, and laid in an extra supply of "firewater" in anticipation of the "Indian's" arrival. Arthur's extreme fondness for animals is proverbial, so an apropos story is not ill-timed.

After an elaborate feast of pure food products, both "liquid" and "solid," Arthur was seen to garner what sugar remained from the coffee service, and when later he, in company with several of his intimates, emerged from the club "Lil" Arthur became sequestered in a maze of pedestrians from the various theatres.

Rigid search finally revealed him standing at the hood of Owen Moore's car, with several lumps of sugar in the palm of his unstretched hand.

"For the love of Mike! what are you doing?" asked Bob Daily.

"Feeding the poor horse some (hic) sugar!" answered Arthur, a trifle unsteadily. "Poor old fellow, he's (hic) l-o-n-e-s-o-m-e."

* * * *

In an important feature film, released by one of the prominent patents company, The Mahoney saw what appeared to him a glaring incongruity.

A Northern spy corked his face and went among a number of Southern officers, disguised as an elderly negro field hand, on a dangerous mission, and lingered among them in close contact for quite an interval. The situation appeared strained and impossible, and an occurrence of the kind improbable. For there is something in the odor of a real colored field "gemmen" that would have been missed by the Southerner, particularly from 1861 to 1865.

* * * *

Mahoney Bob Broderick than whom a more capable and efficient exponent of screen characters does not exist, has returned from California whither he has been hibernating for several months past with the Kinemacolor faction.

Bob likes the climate of California immensely, but is not wildly enthusiastic about his experience otherwise. He is reported to have remarked—The "mileage" between New York and Los Angeles is but a trifle compared to the "miles" one has to travel after reaching the Kinemacolor studio.

* * * *

Mahoney Herman Schlicker, the well-known technical expert, will doubtless take exception to being enrolled among the Mahoneys, for Herman is a North German, and therefore must needs affect that dignity for which all true residents of the Kaiser's immediate domain are famous.

Next to being a New Yorker, a Parisian, a Viennese, a St. Petersburger, a "Berliner" to a German carries with it an atmosphere of superiority equaled only by a product of our own dear "hub of the universe," Boston. The industry in this country harbors two real "Berliners": Herman Schlicker, at present with the remains of the Comet Company, and Georgie Greenbaum, of the German Vitascope, and singularly coincident they are great pals.

Both are ex-army officers, it is claimed, having served with distinction in the "Schwargen Hussaren," the Kaiser's crack regiment.

The Kaiser had both these young men under his personal guidance for long periods. It is told of one of the most important army mobilizations at Penpel felder Rof how the Emperor rode along the line with an entire brigade all attention in a vain search for his two favorite officers; finally in desperation he summoned one of his "aides," and sent him in search of the delinquents. The episode occasioned a delay in the manœuvres, but Herman and Georgie were found engrossed in a game of "pinochle" in a nearby "wirtzhaus." The aide reported to the Emperor, who turned away with a smile and remarked: "Ach was! Yungen sind Yungen!" So Georgie and Herman embarked in the Cinematography industry, and both are eminently successful.

* * * *

INTERESTING ADDRESS WITH MOVING PICTURES AT MUSICIAN'S CLUB

Rather an innovation from the usual manner of entertainment took place on Sunday night, April 6th, at the Musicians' Club, 62-64 West Forty-fifth street, when Miss Emma R. Steiner tendered the entire programme much to the delight of the members of the club and their friends.

The club rooms were filled to overflowing with members and guests. The first portion of the programme consisted of an address on "Alaska and Her Wonderful Resources" in which Miss Steiner described in a vivid and entertaining manner life as it is in that far north country, and the different methods of extracting the mineral wealth from the ground. Slides and moving pictures demonstrated the putting out of a fire in Nome when the thermometer registered 40 degrees below zero, dog team races, shooting the rapids of the Yukon river, actual clean up of gold from the sluice boxes, and last but not least, the Eskimos catching the walrus in the Arctic Ocean.

Although this portion of the programme held the audience in breathless interest, the fact that Miss Steiner had herself spent ten seasons at the Alaskan mines doing the actual labor of mining, added much to the novelty of the thing. And it must be said that the latter portion of the programme was even more unique, consisting as it did of the singing of several ensemble and solo numbers from Miss Steiner's seventh and latest opera, the "Burra Pundit." The solo numbers were beautifully rendered by Mrs. May Nevin-Dillabough, Miss Beatrice Steckler, Mr. Francis W. Motley (soloist of St. Patrick's Cathedral, New York), and Mr. W. Tabor Wetmore (soloist of the St. James Cathedral, Brooklyn) and a chorus of some twenty mixed voices rendered efficient assistance in the ensemble numbers.

Several prominent citizens were present, among them being Mrs. Martensen, president of the Woman's National Theatre; Mr. F. Schaeder, editor of the Dramatic Mirror; Miss Elizabeth Loneyan, chairman of the Woman's Press Club; T. Hayes Hunter, of the Klaw and Erlanger Company; Mrs. Hughston, one of the energetic workers and organizers of the Women Suffrage party; Mrs. Rudolph J. Müller, and others representative of the higher order of humanity. All of whom having heard Miss Steiner's music for the first time were astounded and delighted.

THE SON-IN-LAW
Solax release April 11th.

Manufacturers' Synopses of Films

ESSANAY

BRONCHO BILLY'S REASON (April 12).—The infinite love of a son for his mother, prompted Broncho Billy to secure money by fair means or foul, to save her home. In the first place he sold his gun for almost nothing and gambled the receipts, which he lost. That night, when all was still, Broncho Billy stole twelve horses, which he managed to get out of the pens and take to a neighboring town, where he sold them. The following morning the ranch owner, discovering his loss, notifies a score of cowpunchers. They go in pursuit. Broncho Billy escapes. The horses are taken from the buyer and returned to their owner by the sheriff. Several months later the stock buyer receives a check from Broncho Billy, stating that "this will square things."

NESTOR

HIS FRIEND JIMMIE (April 21).—Jack starts for college, off for a good time even if the higher education does not take too deep a root. Mamma hates to see her boy go, and dad tells him to bring home some nice diplomas and things, and not to be a young fool and get married.

Jack is obedient—when he wants to be. He has no intention of getting married, but Louise is so sweet, and who can blame him? Anyhow, married they are, and the deuce and all of it is that vacation time has arrived and dad's warning sticks. Jack has cold shivers down his spine, so he resolves to break the ice and writes to dad asking if he would be very much surprised if he were married. Dad promptly wires back that he would be surprised and more, and for Jack to emulate his father and get some sense and come home and not to dare to bring anything in skirts along.

Jack gives a perfect imitation of a chief mourner at a funeral, but Louise solves the problem. Jack shall not take anything in skirts back with him. A nice, natty boy's suit and a wig are purchased, and charged to dear dad, and he and mamma are asked to meet "My friend Jimmy." Pa and ma are charmed.

All goes well until Jack has to meet an appointment and daddy takes "Jimmie" out to show him a good time. "Jimmie" is a bad sport. He passes up the drinks and refuses the cigars, and when dad introduces him to two ladies of the Gaiety Chorus, "Jimmie" is about as cheerful as a chipmunk in December. What is worse, Jack turns up and yanks them both off, and he forthwith holds the sword of Damocles above dad's devoted head.

Matters get more complicated. Jack always was careless. He throws things out of a suit case and neglects to return a corset. Pa finds it and Jack has to explain that he wears it to keep from getting round shouldered. Dad says "Ugh" and tells Jack to be more like "Jimmie." He wouldn't wear such things, and "Jimmie" blushes.

Why will people have doors with glass tops to them? They are always making trouble, anyway. Ma sees a shadow on the boys' door, a person with her hair hanging down. "Simply disgraceful. Must be exposed at once," says ma, as she stalks in. Surprise all around, explanations and some tears. Ma is a good sort and she will keep the secret until she can reconcile dad.

Next morning ma has a headache, and Jimmie offers to take a cup of tea to her. Pa thinks ma likes a piece of toast, too, so he follows and is crushed to find what he has always regarded as a model of the most approved type of American matron in the arms of Jimmie and cuddling him at that. Dad strikes an appropriate attitude and says "SO!" with such emphasis that "Jimmie" jumps up so suddenly that his hair falls down and Louise stands revealed.

Jack follows and, with gentle reminders of the cafe and the Gaiety ladies, soon persuades dad to say "Bless you, my children," but he does not find it healthy to make references to black cigars or corsets.

101 BISON

BRED IN THE BONE (Two Reel) (April 22).—A half-breed guide, in love with the Colonel's daughter, is spurned by the beautiful girl. In a jealous passion he formulates a plan whereby the principal force is drawn from the fort to fight the Indians. He so plans that the rest of the men are drawn out on another mission, and there are but six women left in the fort. The half-breed gets the two Indian forces together. They elude the troops and attack the post.

The girls meet their onslaught with valor. They fortify every possible place, but purposely leave one vulnerable spot, which they make particularly inviting. Inside the fort, the Colonel's daughter trains a gatling gun, well hidden, upon the spot. Her ruse meets with the greatest success. The Indians attack in force and discover the supposed weakness in the palisade. With a great warwhoop the savages clamber through the opening, intent upon massacre. Then the gatling gun turns loose, and the redskins are mowed down like grass.

Hearing the firing, the troops make for the fort, and arrive in time to rout the attackers. The officer commanding the relief party is the affianced lover of the Colonel's daughter. He takes her in his arms and praises her heroism, while the troops give them three rousing cheers.

REX

THE WAYWARD SISTER (April 27).—Jim Hollis, the son of a wealthy stock broker, goes on a visit with his chum, Henry Ward. At Henry's home he meets Nan Ward, Henry's sister. They become engaged. Nan receives a letter from her wayward twin sister Katherine. She decides not to tell him of her sister's existence. Jim is called home on business. He greets his father and shows him the picture of his fiancee. Unfortunately Jim sees Katherine in the company of several notorious people. Thinking it is Nan, he is heartbroken and stubbornly refuses to speak to her. Several months elapse in which Jim is on the downward path. Nan, in the meantime, has received a letter from her wayward sister, asking her to come and see her. She and her brother leave for the city. Jim, now in the dregs, sees Katherine in an automobile, jumps on behind and follows Katherine to her home. He comes to her, thinking it is Nan—is about to kill her when Nan and her brother come on. Jim is thunderstruck. Explanations are made and all ends happily.

POWERS

BILLY THE SUFFRAGETTE (April 25).—Billy is a bright young man—at least Ada thinks so—and she ought to know, for they have been secretly engaged for some time. Aunt Cockle does not altogether approve, for she has suffragette leanings and does not believe in all this spooning.

The Deacon calls and he and Mrs. Cockle talk about the suffragettes and Billy is sent about his business for objecting to Ada wearing a pretty sash with "Suffragette" on it.

Mrs. Cockle, noting the presence of the famous Mrs. Spankhurst in an adjoining town, writes inviting her to call and meet the suffragettes in town. She gives the letter to Ada to post. Ada meets Billy and tells him the import of the letter and bright Billy gets an idea and purloins the letter. Billy accepts the invitation in the name of Mrs. Spankhurst, and in due time Billy, dressed in the most approved suffragette style, arrives by train and is met by the Deacon, Mrs. Cockle and Ada. The cabman drops the bag which Billy hands him, and is astonished at receiving a resounding smack and a shaking. "I always treat careless men like that," is the explanation.

Arriving at the house, the Deacon steps on Billy's dress and is gently reproved with a repetition of what the cabman received. The Deacon and Mrs. Cockle are shocked and Ada has to restrain herself. Inside, things happen quickly and alarmingly. The suffragette person had a good stiff drink and smokes a cigarette and flirts with the Deacon and, finally stating she is tired, locks herself in Mrs. Cockle's room for forty winks.

Mrs. Cockle is at her wits end and begs Billy, by letter, to come and put her out. Billy, who has escaped by the window, issues terms. He will do it if Aunt Cockle agrees to his immediate marriage with Ada. Mrs. Cockle capitulates and Billy arrives and sends them all into the cellar, from which retreat they hear a tremendous clatter and noise (caused by Billy bumping the furniture around). He calls and they see that breathless hero with a black eye (soot) and with his hair on end and collar half off. He describes the terrible struggle, is congratulated, and claims and receives Ada.

CRYSTAL

A JOKE ON THE SHERIFF (April 27).—The widow, Floss, is friendly with the sheriff. Claude, a bedraggled tramp, calls at her house and asks for something to eat. She offers him some freshly baked pie if he will chop some wood. As soon as she has gone he takes the pies and runs away. The widow sees him and follows him with a shotgun. She catches him and marches him to the sheriff's office, where he is formally arrested. He is sentenced to thirty days in jail, and is the jail's only inmate. The sheriff takes pity on him after a few days, and gets friendly with him, giving him tobacco and other luxuries. He discovers that Claude can play poker and arranges a game. Claude induces the sheriff to loan him a dollar to make the game interesting. Claude wins all the money that the sheriff had. He makes the sheriff buy him a new outfit and borrows his shaving outfit. The sheriff waxes angry and throws him into his cell. However, he leaves his keys hanging conveniently in the lock. Meanwhile, the widow calls and brings the sheriff delicacies. Claude lets himself out of the cell and goes to the sheriff's office. The widow is attentive to him and the sheriff gets angry. After she leaves he orders him out of his jail. Claude goes, and passes the widow's house. She invites him in. He becomes friendly with her and proposes marriage. The sheriff decides to visit her, and starts on his way. He arrives just in time to see the minister binding the knot and leaves in chagrin.

On the same reel:

FORGETFUL FLOSSIE.—Flossie was of a forgetful turn of mind. She has two gentlemen friends, Chester and Joe. They both call on her, Joe being there first. Chester arrives and Joe determines to go. Flossie walks with him to the hallway and absent-mindedly gives him Chester's coat. She forgets all about Chester, who is sitting in the parlor, and walks out with Joe. They walk about a block and then Joe, discovering Chester's overcoat, they return. Chester, meanwhile, has been impatiently waiting Flossie's return. She enters with Joe and he gets the right overcoat. He leaves, this time alone. Chester proposes to Flossie, is accepted, and he gives her a ring. The next day she is out walking with him. Chester goes across the street to mail a letter and Joe passes in his auto. She calls him and they ride away together, forgetting completely that Chester ever existed. Joe, after taking her home, proposes to her and she accepts. He goes to put a ring on her finger when he notices the other. Chester enters at that moment and explains, to Joe's chagrin, that the forgetful girl is his promised bride. They go to the minister's and are married. She forgets who she is married to and kisses the minister, much to that reverend gentleman's consternation. However, Chester determines that he can cure her of her forgetfulness and all ends well.

IMP

A SPRIG O' SHAMROCK (April 24).—Dan and Mary have an only daughter, Norah, who is working as a stenographer for the firm of Weinersteiner & Co. She is engaged to be married to Terry O'Rourke, a motorman on the street cars, when Weinersteiner meets her and falls in love with her. He wants to see Norah home, but she declines. He follows her out and sees that she is met by Terry. The Dutchman gets angry and goes to his register to find out where Norah lives. He arrives at Norah's house whilst Dan has gone out for a growler of beer. Norah's mother thinks that something has gone wrong at the office when Weinsteiner makes himself known to her. He soon reassures her and makes himself at home. Dan returns with the beer and tries to hide the can, when he sees the fat Dutchman. His wife tells him who he is. Then the Dutchman

BUSYBODIES

The *new* way of doing *old* things is what has made KINEMACOLOR *the talk of the trade.*

Besides, it is *today's* way of entertaining those who enjoy motion pictures.

The public *gets wise* quickly!

KINEMACOLOR COMPANY
1600 Broadway, New York

makes himself solid with Dan by giving him cigars, etc. Very soon Dan and the Dutchman are on good terms and he sides with the Dutchman for Norah's hand, while the mother is very indignant and takes the side of Terry, who is forbidden by Dan to come any more to the house. Thus matters stand until St. Patrick's Day. The family are all dressed up in their best when Terry comes in, and as it is St. Patrick's Day, Dan has to shake hands with him—when the mail arrives with a box of shamrock from Ireland. Dan opens the box and they are all deeply affected when they see it and each take a spray and kiss it reverently, the men each putting it in their buttonhole and the mother puts the rest on a fruit dish, which she places in the center of the table. The Dutchman enters and greets each effusively. Then he spots the shamrock, and to the horror of the others, he puts pepper and salt on it and eats it. Dan, Terry, the mother and Norah tackle him and throw him out of the window. Then Dan tells Terry that an Irishman is good enough for him, so he gives Norah to him. All dance a jig.

THANHOUSER

THE GIRL AND THE GRAFTER (April 15).—The city editor was really a human being, not one of those cold, heartless machines which some writers like to talk about. His staff was enthusiastically loyal to him and every member of it sympathized when it seemed that his star was in danger of an eclipse.

The editor had printed a story which met with the disapproval of the city's political boss, who revenged himself by giving news "beats" to the rival sheets. The managing editor realized what the trouble was and determined to sacrifice his hard-working assistant. However, he gave him one week's grace, but made it clear that if at the end of that time he was still on the outs with the boss he must seek another job. The paper had one girl reporter, and, contrary to precedent, the city editor admired her. Womanlike, she understood the situation, but knew that there would be no romance in her life, not even a proposal, if the city editor was discharged. Therefore, she hated the boss. Oh, how she hated him.

Out on an assignment one day the girl happened to pass a cheap lodging-house and was surprised when the boss came out and went down the street. She saw the tenant who had been talking with him and recognized him as one of the traction company's lobbyists. Being a bright newspaper woman, she was convinced that something was wrong, and that perhaps she might have a chance to checkmate her enemy. On the impulse of the moment she applied for accommodations and succeeded in securing the room immediately adjoining that of the lobbyist.

A day or two later the lobbyist and the boss were closing up "a business transaction" which necessitated the passing of real money. The door of the next room opened, the men were blinded by a flashlight, and the girl rushed away with a photograph which meant ruin for the grafters.

The city editor did not lose his job. Neither did he "make up with the boss," as he had been ordered to do. There was no necessity, for the boss went to the penitentiary and was unable to attend the wedding of the city editor and the girl reporter, even had he cared to do so.

RETRIBUTION (April 18).—Although the young man was a prosperous storekeeper in a little country town, he was not contented with his lot in life, for his ambition was to be rich and to have a handsome home in the city. And when an uncle died his desire was gratified, for he was left a large fortune and a city home.

The young man left the little town, but told his pretty fiancee that he would soon return to wed her and bring her to his handsome home. But when he arrived in the city and was launched in the gay social life, he soon began to feel that the little country belle would not make a fit wife for him, so he wrote to her, breaking the engagement and brutally telling her to seek "a husband in her own station in life." The girl was heartbroken for awhile, but soon a manly farmer won her heart and made her forget that she had ever cared for her unworthy suitor.

The rich man became engaged to a beautiful girl, very prominent socially, who professed to care very much for him. He made her many handsome presents and looked forward to the time when she would be his wife. But his dream was rudely dissipated when news was received that his trustee had lost his fortune in speculation, for his fiancee promptly cast him aside. None of his city friends cared for him now that he was penniless and he steadily sank in the social scale.

Several years later, a tattered, weary tramp stopped at a little farmhouse to ask for food. The farmer's wife, a pretty young woman, came to the door, and the tramp, in surprise and shame recognized the girl whom he had once spurned. She did not recognize the natty storekeeper in the dirty vagrant, but gladly gave him food. As the tramp shuffled slowly down the road he saw the young wife run joyously from the house to greet her husband. Happily they entered their home, and the tramp sadly continued his journey, realizing that if he had been loyal he would not now be a homeless wanderer.

PATHE

PATHE'S WEEKLY NO. 16 (April 14).

THE FIRE OF VENGEANCE (April 15).—The Marquise of Mendoza, a very wealthy woman and a leader of society, assembles her friends to meet a hitherto unknown artist, Lucien Henry, who has painted her portrait. The Countess of Grandchamp, who is present on this occasion, is particularly attracted to the artist, and he, too, finds her society very agreeable. The Marquise, secretly in love with the artist, plans a cruel revenge when she later learns that Henry has married the Countess. She instructs her art agent to purchase all of Lucien Henry's paintings, but to keep her name secret. When this has been accomplished, the artist is invited to view all his paintings. The Marquise informs him of her intention, and before he can prevent it she succeeds in setting fire to the little house containing the art gems, thus compelling him to witness the destruction of his life's work.

THE ITALIAN BRIDE (April 16).—A story typical of the lives of the natives of Sunny Italy. Two brothers of widely different characteristics come to America, where they continue their struggle for the same girl. One brother wins honorably and the other loses dishonorably. The Italian character is portrayed in this film with a sympathetic understanding that makes it a delight to even those who are not native of the Gem of the Mediterranean.

GLIMPSES OF THE NATIONAL CAPITAL (April 17).—First the camera gives us a view of the very beautiful Potomac Falls. Then, in sequence, the Union Station, the Marine Hospital, the House of Representatives, office building, the principal streets and avenues, the War College, the White House and the Capitol itself, and other incidental views too numerous to mention, but which combine to enable spectators to know Washington as well as if they had paid the city a visit in person. The photography is up to the usual Pathe standard, which means perfection.

On the same reel:

THE SPONGE INDUSTRY IN CUBA.—An interesting study of all the phases of an unfamiliar although thriving industry.

SCHOOL OF GYMNASTICS (April 18).—The French soldiers herein show their prowess in the difficult and thrilling art of military gymnastics. They scale high walls with an ease and grace that is admirable, cross from roof to roof by means of slack ropes, and perform many other manœuvres that are remarkably interesting to behold and that will break the monotony of the usual drama and comedy offerings. It is a really good number.

On the same reel:

THE CUTTLEFISH.—Although the cuttlefish may not be very well known, it furnishes material for some very interesting study. This fish supplies the cuttlefish bone which is given to birds and on which they enjoy sharpening their bills.

THE PRIDE OF INNOCENCE (April 19).—The wealthy Miss Mills, a charity worker, finds her kindness misunderstood by her lover. Too proud to deny the accusation, that is prompted by a too great love, she refuses to prove her innocence. But things, taking their natural course, soon show the young man the error of his hasty supposition and bring him humbly to beg the girl's forgiveness, which is granted him. It is a strong story with a moral, the characters are properly portrayed and the whole photographed excellently.

MAJESTIC

PEDRO'S REVENGE (April 13).—Mr. Bernard, a fruit grower, is short of help, so two tramps are put to work with other fruit pickers. The tramps work part of the day and then start a flirtation with one of the girl fruit pickers. Pedro, the girl's lover, gets jealous and attacks the tramps. Bernard sees the fight and orders the tramps and Pedro to come to the house and he will pay them off. At his house, Bernard discovers that he has very little cash, so he writes a check and asks his daughter Dot, to drive to town and cash it. The tramps see her start with the check and plan to rob her when she returns from the bank. The tramps, while waiting her return, spend their money for drink, while Pedro hunts for work at another fruit ranch. Dot is on her way home when the tramps attack her, and are about to take the money when Pedro comes to her rescue. The tramps beat him senseless, but Dot escapes and runs to an empty barn. They pursue her. Pedro recovers and runs for help. Dot, in the barn, hears the tramps coming. She runs up the steps, opens the trap door and enters the loft. She secures a trap-door by putting a pitchfork through staples, then she sees to her horror that there is another entrance to the loft, a square hole above the manger. The tramps try to force the trap-door and find it useless, so one of them tries to enter by way of the hole above the manger. Pedro has reached the fruit ranch and tells of Dot's danger. Bernard, with a posse, starts out to the rescue. Dot finds she can't guard both entrances to the loft so she backs to a corner and holds the tramps at bay with a pitchfork. The rescue party arrives in time. Pedro is a hero and is rewarded.

I LOVE YOU (April 15).—David Wilde is saved from drowning by little Betty Grey, daughter of a Florida fisherman. She has her father bring him to their cabin, where he is cared for until fully recovered.

David and Betty become great friends. They go for long walks on the shore and often when they stop to rest, David carves the words, "I love you," in the sands.

Then the time comes when the boy feels the call of his own kind and knows he must return to the city. He bids the girl good-bye, and promises to come back—some time.

Days pass. Betty waits for a letter from David, but it never comes. She does not know he has forgotten her and is engaged to his old sweetheart until, one day, she reads that he is at a local hotel visiting his intended bride and her parents.

Heartbroken, Betty tells herself that it is not true. She rushes to the hotel and there witnesses a love scene between David and the rich girl he is to marry. She needs no further proof. With dragging feet and aching heart she starts to return to her cabin.

And in the sands she comes across the words, "I love you," carved by her lover who forgot. Falling on her knees, she flings herself across them and sobs out her grief—alone.

On the same reel:

VIEWS OF PISA.—These include views of the world-famous leaning tower, built in 1174, and shows the great tower bells, the largest of which weighs six tons; the Baptistry cathedral, built in 1063, S. Maria Della Spina and other interesting features of Italy's most interesting city.

RELIANCE

FOR LOVE OF COLUMBINE (April 12).—Back of the scenes, in a big pantomime, a boy Pierrot and a girl Columbine played at love. To the girl it was a pretty fancy, but to the boy it was his whole life. To tease him she flirts with other boys, but she cares no more for them than for him. Despite her folly he is her faithful friend, and never fails in unending kindness. Then, one day, a rich man falls in love with Columbine and she with him. With never a regret, she leaves the footlights and poor Pierrot, whose heart is broken. In a big mansion she reigns as queen. To tease her handsome husband she tries him, as she did Pierrot, by flirting with other men. How could she know that not all men were not as Pierrot? One night, after a terrible quarrel, her husband leaves her—he pays no attention to the little clinging hands or a voice trying to sob out an explanation. The big hall door closes and Columbine is all alone in the vast empty house.

And one night, while Pierrot sits in his dressing-room, a white-faced Columbine creeps back to him for comfort and sympathy. He hears her story and blames her husband. But this she will not stand. "My fault—all mine," she moans, and, although Pierrot feels she is right, his heart aches for her.

In the little boarding house she once more occupies her old room. Pierrot is with her as much as possible—his great love being the only thing that holds her to the earth. She sits all day in the big chair at the window and waits and waits, but her husband never comes. One night Pierrot brings home her little costume and spreads it out before her. For a second she smiles and then, remembering, bursts into tears.

Pierrot longs to fling himself at her feet and tell her all his love and hope. But his loyal heart would not be a traitor at a time like this. Leaving her, he evolves a plan.

Dressing in evening clothes and with high hat he finds his way to the husband's club. He enters. The man remembers him as one of the company. Pierrot draws him into conversation. He talks of Columbine. Pierrot smiles a slow, insinuating smile. "You gave her up—she came to me." He acts the knave and so fools the husband that he jumps for Pierrot's throat and will not release him until he promises to take him to Columbine.

And when her husband arrives and enters, the girl flings herself into his arms, and a reconciliation takes place. She tells how good Pierrot is and the husband suddenly understands. As he draws her into close embrace—Pierrot withdraws silently.

In his dressing-room that night he remembers, and, realizing she has gone from him forever, he breaks down—the actors dance by in gaudy array. Pierrot pulls himself together—what odds if his heart is broken? Thousands are waiting to laugh, Pierrot—and the stage awaits.

STATES GOING FAST
EIGHT MORE SOLD SATURDAY
HIAWATHA
A PICTURE MASQUE IN FOUR PARTS
A GREAT CHANCE FOR READERS
Buy a State and secure a permanent income. WIRE NOW
Phone Bryant 2663
F. E. MOORE, 1212 Times Bldg., New York

HELD FOR RANSOM (2 reels) (April 16).—Young Gordon Grant, after being swindled out of his entire fortune by Cyrus Brooks, vows to get even if it takes twenty years of his life. But his threats only amuse the wealthy financier. Gordon, ruined and bitter against all the world, goes to his home in Virginia. He removes his personal belongings to an old hut in the mountains, of which no one knows, by himself. Here he lives for weeks alone. One day he is surprised to see in an auto, Brooks and his young daughter Belle. Later, the motor is stalled and Brooks and the chauffeur go for help. Belle is startled to see a wild figure dash out of the brush and spring upon the step of the car. She screams, but Gordon overpowers her and drags her through the wilderness to his hut at the top of the highest peak. When Brooks returns he finds the girl gone. There is an all-night search, but to no avail. In his hut Gordon tells Belle that until her father repays him every cent she shall remain a prisoner. Tired out, she sobs herself to sleep and Gordon lies down across the doorstep. Next day he tacks a notice on Brooks' door, stating that he has his daughter and that search will be useless. In the hut Belle prepares Gordon's meals and really enjoys the novelty of the adventure. One night, as Belle and Gordon stand outside the hut, they see a ghostly vision silhoutted against the cliffs. Gordon remembers the tales he had heard about the haunted mountain. As they watch the vision disappears. Gordon decides that this is a warning that his course is wrong and tells her that at daylight she will be free to go. She is overjoyed and determines to effect a reconciliation between Gordon and her father. Brooks is delighted at her return and demands she tell him where Gordon is, but she refuses, telling her father he must make restitution. He refuses and she says that if he does not she will return to Gordon and stay with him until ransomed. Brooks finally agrees to her terms. That night, when Gordon returns, he finds Belle in his hut with skirts tucked up, preparing his supper. She turns to him with a smile and hands him the package of papers her father gave her for him. At first he refuses to accept them. As she draws near to him holding the papers in her hand, he catches her shoulders and draws her close, looking deeply into her eyes. As he takes her into his arms, Belle deftly places the package of papers in his pocket. Then the girl leads her wild man out of the wilderness and back to the world of men and affairs.

GREAT NORTHERN

THE TWO CONVICTS (April 19).—Beck and Lind are two young tourists who happen to be near the country place of Mr. Brenta when Black Bill and his pal escape from a prison some little distance away. As the tourists are sauntering along the road, Brenta and his daughters, Emma and Mabel, pass them in their carriage. It appeared like a double case of love at first sight. In the meantime Black Bill and his pal have changed their prison garb in the house of a friend and sally forth. They encounter the young tourists and then notify the magistrate through a note that the convicts who escaped are disguised as tourists. Beck and Lind present themselves at the Brenta home, and, on account of their gentlemanly demeanor, are permitted to be guests overnight. After the family and guests have retired Black Bill pays a midnight visit to the house and enters the room occupied by the tourists. He steals Lind's notebook and his money, when he is discovered in the act of escaping. Lind grabs him, but in a spirit of charity and forgiveness, decides not to turn him over to the police. Instead he allows him to keep the money and pocketbook, and advises him to mend his ways. On the following morning Judge Smith arrives at the Brenta home and informs the family that two convicts have been harbored overnight. There is suppressed excitement while the police are being summoned and when Beck and Lind appear, they are openly accused. Just as they are about to be arrested Black Bill enter and returns the money and pocketbook to Lind. Then all is made clear and Black Bill makes a clean breast of his escape and the deception he had practiced. Before the close of the story it is apparent that Lind and Emma love each other, and the same sentiment is manifest between Beck and Mabel.

KINEMACOLOR

OUT OF THE DARKNESS (March 13).—Simple, direct and gripping is this picture-play.

Two brothers love the same girl, she marries the elder, the younger takes to dissipation. Financially wrecked by gambling, he comes to his sister-in-law, and she helps him. In gratitude, he kisses her. Her husband returns in time to see this, and rushes away without waiting for an explanation.

Right here is some very wonderful scenery shown on the rocky coast of California. The husband writes on the back of an envelope addressed to himself, a message to his wife, stating that he knows her love for his brother, and that he has committed suicide. This note, together with his hat, overcoat and pocketbook, he leaves upon the rocks, where it is found by some fishermen who take it to the wife.

The shock of her husband's supposed death unseats his wife's reason. Just here is introduced some remarkable double exposure work, the demented woman seeing visions of her husband seated in his accustomed chair. As she tries to embrace him her arms pass through his phantom, she sinks back desperate.

The husband reads of his wife's sad condition and hurries home. The family physician determines to try a desperate remedy.

The husband is placed in the chair the vision has so long occupied. Once more the woman tries to embrace the vision, and finds it flesh and blood. With a joyous cry of "He lives, he lives," she sinks limp into the arms of her husband. Upon her recovery from the faint she realizes her husband is with her alive and well, and the past fades away like an idle dream.

FEATHERTOP.—A very quaint picture adapted from one of Hawthorne's most celebrated stories. Located in the ancient days when belief in witchcraft was as firmly settled in the minds of the New England people as their religion.

An old witch creates a scarecrow out of odds and ends and puts a pumpkin on it for a head. Suddenly she remembers a grudge against old Godkin, who has a pretty daughter, whom the village boys all adore. But old Godkin is ambitious for a great marriage for his pretty Polly.

The witch calls upon the devil for help. Lo! he appears, and by his aid the scarecrow becomes alive. From a chest the witch brings old clothes and puts them upon the scarecrow man. Again with the help of the devil these rags become silks and satins. A pipe is put into the creature's mouth, and the devil lights the pipe. As long as Feathertop smokes the

THIS MEANS MONEY

TO FEATURE FILM MANUFACTURERS, CAMERA MEN AND THE TRADE

Prints made on

EASTMAN POSITIVE STOCK

4½c PER FOOT

(In quantities of 5,000 ft.)

INCLUDING TINTING AND TONING

Negatives developed.....1c per ft.
Hand painted titles.....8c per ft.

PROMPT DELIVERIES ALL WORK GUARANTEED

COMMERCIAL MOTION PICTURES CO., Inc.

Tel. Riverside 8724 102 WEST 101ST STREET, NEW YORK CITY

magic pipe, so long will he have life. The old witch teaches this manikin to walk and talk. Then she sends him forth.

Into Godkin's house he is led and introduced by the old man to the lovely Polly. It is love at first sight. Poor Feathertop passes in front of the mirror, where, to his horror and that of the girl, he sees his true reflection—not the exquisite dandy, but the scarecrow clothed in rags. He rushes home to his creator and denounces her, saying: "You could give me life, but not a soul." He refuses to smoke any longer, throws aside the pipe, and we see him gradually fade into a scarecrow, which sways and topples to the floor, a heap of wood and straw.

The picture dissolves into a field at sunset, where silhouetted against the glowing sky, with outstretched arms, the once great Feathertop serves to keep the crows from the corn.

GAUMONT

LESSONS FOR THE BASHFUL (April 24). Young Marquis de Cargouet is a very apple-pious youth. He is the last of his line. He longs for the quiet cloister. He decides to renounce the pleasures of this world, enter a monastery and embrace the monastic life. His uncle writes, says that instead of embracing the monastic life, he will embrace the pretty lady selected for him.

The young Marquis arrives at his uncle's home, and is about as bashful as a garter snake. The young lady is not used to reticent gentlemen and tells his uncle that she will never marry such a stupid, that he is so thick that you cannot see through him with an X-ray.

Uncle, desperate, seeks the aid of the housekeeper, one of our best little flirts. She has made love so often that she can do it in the dark without missing a stroke. In fact, she can make love and chow-chow at the same time without changing hands. She instructs him how to flash the glad eye, how to bow until his eyebrows brush the sidewalk, how to put his arm around a lady's waist, how to bite his initials in her cheek and how to convince all round that he is a regular fellow.

He learns very well. He soon can do it with his fingers crossed. He takes up his courtship with the young lady of his uncle's choice and quickly shows her that he has forgotten more about love-making than she ever knew.

O KOMA SAN (April 27).—Oishi Danjuro, the young Price of Satsuma meets a dainty Geisha. O Koma San. He finds her charming. Both soon become enmeshed in Cupid's net. As their love-making progresses the Prince is recalled to Tokio by an order from the Emperor. O Koma San is heartbroken at the prospect of an indefinite separation. She is somewhat reconciled when the Prince swears on the fan and dagger, given him by his father, that he will return within a year.

Time passes and the Prince doesn't return. Despairing, the little Geisha goes to Tokio with the baby born of the love that had come to such an abrupt end. On the threshold of Oishi's palace she learns that the Prince has married the young Princess Fujiwara. The Geisha forces her way into the palace and faces her rival, the princess. Overcome with jealous rage, the wronged girl threatens the life of the Princess. There is a dramatic scene. Anguish and hopelessness in her heart. O Koma turns the dagger with which she had threatened the Princess upon herself. It is the poor girl's hope that she will rejoin her lover by the Banks of Sai-no-Kaware, the River of Departed Souls. The Prince comes into the room to find her lifeless body, learning too late of the tragedy he has caused.

IN PERIL OF THE PAST (Gaumont Feature Film).—John Barton, imprisoned ten years for shooting a ruffian in a street brawl, is discharged with certificates of exemplary character. His real name is Julius Reynolds. Belonging to a good family, he sought to conceal his identity.

Going to his mother's home, he learns that she is dead, and that his sister Elsie is married. Later he telephones to his sister, who doesn't know that he had been imprisoned. She tells him to come at 12 o'clock that night, as her husband will then be absent.

At the time Barton is with his sister sinister things are happening in the room of the hotel at which he is staying. A man and a woman stealing along the corridor observe that the door of room No. 13, Barton's room, is open. Both enter. The man's hands are bloodstained. He carries a short knife. He washes his hands in the wash-basin and thrusts the telltale knife under the mattress of Barton's bed.

Barton returns at 2 o'clock and is surprised to find the front door open. He discovers the night watchman lying murdered on the floor. The safe has been burst open and rifled. His first impulse is to give the alarm. He remembers that he is an ex-convict and that he cannot prove an alibi without exposing his sister to the odium he has striven to avoid. In his haste to leave the hotel he leaves his overcoat behind. His purpose is to board a vessel that will take him to a foreign country and to safety.

The police on the following day find the evidences of guilt in the room that Barton had vacated, and also his overcoat. It being cold weather, the police trace the man without an overcoat, who had boarded a train for Bordeaux. It is discovered that the suspected man is an ex-convict. The hotel association offer a large reward for information which would lead to his capture.

Police Inspector Burns, through the information of a seaman who has read the offer of reward, tracks the fugitive. By the aid of a motorboat he overtakes him as he tries to escape on a fishing boat. Barton refuses to give an explanation of what he was doing on the night of the crime.

The police are puzzled. The prisoner's fingerprints do not correspond with those found on the wash-basin in the hotel. Barton's sister reads of the case. She comes to police headquarters and explains that the imprisoned man is her brother and that he was with her at the time the crime was committed. A taxicab chauffeur tells that he drove Barton to the hotel shortly before 2 o'clock. This evidence clears Barton.

The latter decides to assist Inspector Burns. It is learned that Mr. and Mrs. Albert came to the hotel the day that Barton arrived. This couple is traced to a garage in a distant city.

The knife found in room No. 13 plays an important part in helping the sleuths get something definite on which to work. The detective's wife plays upon Mrs. Albert's jealousy by flirting with her husband. There is a dramatic exposure when the angry Mrs. Albert threatens to denounce her husband. Their conversation is overheard. An exciting automobile race then follows, which ends in a melodramatic manner, the criminal's car leaping over the edge of a high cliff, carrying him to destruction.

URBAN-ECLIPSE—G. KLEINE

THE WINNER OF THE SWEEPSTAKES (April 16).—"Pretty Dolly," the prize filly belonging to Mr. Howard Walker, is expected to win the Montgomery Stakes which are to be run in the near future. So confident is her owner that just before departing for the city on urgent business, he leaves $5,000 with Jim Barker, his secretary, to be placed at the race. However, the night before the great event, Jim learns that "Pretty Dolly" has developed a bad cough which seriously cripples her chances. Temptation appears to Jim, "If 'Pretty Dolly' can't win, why not keep the money for myself?"

The day of the race arrives, but instead of being the favorite, "Pretty Dolly" goes to the post at the odds of 6 to 1. Jim carefully considers the matter and then decides to keep the money in his pocket. "They're off!" exclaims the excited multitude, and round and round the course rush the horses with many a serious fall at the hurdles.

Against all expectations, "Pretty Dolly" comes in under the wire a winner by four lengths. The result is a terrible blow to Jim as he realizes that he has now stolen $30,000 from his employer. When Mr. Walker returns and asks for his winnings, Jim is forced to confess his crime. Roused to a terrible fury, Walker discharges him in disgrace. His reputation ruined, Jim decides to take passage for South America to try and forget his troubles in a new life.

CINES—GEORGE KLEINE

ANITA, THE ORPHAN (April 15).—Little Anita comes to live with her uncle, a well-to-do villager, who is very fond of her and treats her very kindly, much to the disgust of his son and the latter's wife, who, suspecting their father's intention of adopting her, become madly jealous.

But their unfriendly attitude does not disturb Anita, who is always cheerful, and whose presence is like a ray of sunshine in the home. Her cousins, however, cannot tolerate her, and after vainly begging their father to send Anita away, form a desperate plan to get rid of her. One day they entice the unsuspecting girl to the edge of a steep cliff, and when she is not looking, push her over, to fall, as they think, to certain death. The guilty pair then hurry away, and pretend not to have been near the place.

Anita, however, is fortunately rescued by the villagers, and the next day when she appears on the hillside, her cousins believe it is her ghost returning to avenge their crime. They fall on their knees before her in terror, but she calmly approaches and proves to their unbelieving eyes that she is still alive. After forgiving them, she brings about a reconciliation with their father.

On the same reel:

ANCIENT TOWN OF GUBBIO (Umbria, Central Italy).—Showing the most important relics of the city's former greatness, such as the Palace of the Duke of Urbino, the mediaeval cathedral built in the thirteenth century, the famous "Gubbian Tables" or Laws, engraved in bronze (300 B. C.) and the huge amphitheatre constructed by the Romans.

EDISON

THE MAN FROM THE WEST (April 16).—How a young Westerner at his father's deathbed takes an oath to avenge his father's wrongs, go back East and whip, on the stock market, Banker Gilmore, who in years past, ran to the ground the boy's father.

For years after losing all his money on the Street, Stephen Wayne saved, went West, and was successful in mines and cattle, never trusting his wealth to banks, but hiding it in the wall of the fireplace.

This story is rather different as we see the youth go back East to win, instead of going West, as is done in most stories.

The play starts with the boy's oath. His father shows him where the money is hidden. The boy goes East and is hardly settled when, while out for a stroll, he stops a runaway in which are two young ladies. His offer to drive them home is accepted. He is greatly impressed with one of the girls, who is none other than Banker Gilmore's daughter.

Work, work, work is Brandon Wayne's one motto. He must hold to his oath and turn the tables on Banker Gilmore. He opens up business on the Street. Some of his father's old-time friends help, and by degrees he begins to get the upper hand on the banker. Finally the smash comes and, true to his oath, he wins. The old banker goes down as did Stephen Wayne. Brandon's love for the girl

is still alive, and when he realizes he has whipped the old man, he offers a loan with the promise that Edith will become his wife. For her father's sake she accepts him. She is very unhappy and slowly begins to hate Wayne. Her hatred becomes all the more intense when her former lover tries to win her back just as Uncle Dan from the West appears on the scene and overhears all.

Too late. Edith decides to go back to her father. She writes a note, and as she is about to leave the house she runs into Uncle Dan, who stops her and makes Stephen read the note. They both see their folly and the beginning of a new happiness starts. Uncle Dan decides it is no place for him and goes, leaving the two alone.

THE TWELFTH JUROR (April 19).—The basis of this pictureplay is founded on the facts in a famous English trial and has often been cited in the United States Courts as evidence of how it is possible for an innocent man to be condemned to death purely upon circumstantial evidence.

In presenting this subject to the motion picture world, we have produced a simple, straightforward story with that strong, vital, dramatic theme, the fate of a human life as its background.

We are first given a glimpse of the preparations being made for an old-fashioned barn dance, which is to take place that evening, and here we are shown Alice Charlton in deep interest that is destined to blossom into love for Harry Baker. Harry sees Alice alone in an orange grove, and eyes glance at eyes, telling a wonderful tale, but it is Clarence Morton's big touring car that takes Alice home. Then night comes on and all the lads and lassies go singing down the lane toward Mr. Baker's barn. Each girl carries a small package containing a necktie that matches her gingham apron. Each boy is to choose one of these packages, and the girl who wears the apron to match the tie is his partner for the evening. Clarence Morton sees an opportunity to steal Alice's little bundle and secretly marks it beforehand, so when the drawing takes place he is able to pick the tie that matches her apron, which causes her to be his partner for the entire dance. All this Harry takes good-naturedly until he is told of Clarence's trick and deception. He seeks him out in the orange grove, hot words soon follow, and blows ensue, but they are parted by the other men and the dance goes merrily on.

A cold biting frost comes up and the merry throng goes forth into the orange grove and begin to fight the cold with smudge pots.

Jeff Robey, a neighbor to Harry Baker, is out fighting the cold with smudge pots in his own orange grove. Clarence steps over onto his grounds, seeing some smudge pots lying uselessly around. Not knowing they belong to another man, he seeks to carry them back to the workers. This is discovered by Robey, and he proceeds to take them roughly away from Clarence. Hot of temper and quick of action, Clarence strikes Robey a blow in the face and Robey returns the insult and threatens him with his pruning knife if he does not keep off his land. Clarence disregards the threats and starts after him.

We are next shown Robey standing over the dead body of Clarence. The deed was an accident, but still it was a murder and Robey knew it. He sneaks away in the darkness.

Harry Baker finds the dead body and goes for help, leaving his own pruning knife beside the victim in his excitement. The stage is all set and a drama played that lays the guilt of the crime upon Harry Baker, and that night finds him lodged in the county jail, charged with murder in the first degree.

The real murderer is drawn as one of the jurors that is to try Harry Baker for his life. Robey struggles to save Harry's life in the jury room, but his nerve fails him and when the jury enters the courtroom with the sentence of "Guilty of Murder in the First Degree," it is a woman's cry, Alice's cry, that reaches the heart of the real criminal, and, breaking down, he confesses all.

AMERICAN

IN ANOTHER'S NEST (April 17).—Old Ben Radway, millionaire by right of strength, sickened of his vain wife and two selfish children. He went for a long stroll in the mountains and there met Ralph Cunningham, a hearty, clear-eyed youth, who bade him welcome. Across the range lived pretty Jessie, much beloved by Ralph, but coquettishly refusing his advances. The old man was so much affected by the heartiness, wholesomeness and clean living of the mountain folk that he wrote back home, telling his wife that he proposed to disinherit them and spend his remaining days in the mountains.

Mrs. Radway called a conference. Her son Charles and daughter Louise sulked at one end of the table while Mrs. Radway laid down the law. There was but one thing to do, she said, and that was for the two children to marry Ralph and Jessie. So they went into the mountains, induced the unsophisticated couple to accompany them home, and promptly dressed them in the latest clothes and taught them the polished manners of society. Alas! The mountains called strongly and one day Ralph, strolling through the gardens in an agonizing coat and collar, saw Charley attempt to kiss Jessie. A second later Charley lay upon his back, a butler had been bowled over and the mountain couple were on their way back to the hills. And then Jessie found her heart and courage to whisper her secret into the delighted ear of her mountain lover.

THE WAYS OF FATE (April 19).—Two men playing cards, the argument, flash of a revolver and one lay dead. The murderer fled homeward, hurried his little girl baby into a westbound train, and was heard of no more.

The years passed and boyish Jim Conway grew to manhood with the sole purpose of seeking out his father's murderer to deal justice to him. He went West and was one day lost in the mountains. He called for help and help came in the form of a sweet-faced young woman who led him to her home. He spent the flying weeks with her and the aged father, learning to love the mountain nymph for her beauty of soul and fair face. One day she asked him his reasons for being in the hill country, and he, loverlike, confided his secret. Behind the door sat the white-haired father. He rose, shook like a leaf as he invited the young man into the house. And there he confessed the deed, baring his chest for the expected blow. But none fell, for Love had sweetened the poison of his thought.

LUBIN

THE END OF THE QUEST (April 25).—Rose and Pietro live in a village in Italy. They are of poor circumstances, but their love for each other compensates them. One day the village is visited by a bright, well-dressed young Italian from New York. This newcomer, Guiseppe Rocco, sees Rose, is struck by her beauty and resolves to steal her. One day gives him the opportunity and he makes love to her, drawing glowing pictures of life in New York, and promising to marry her when he goes back. This she finally agrees to do, and one night she steals away with Guiseppe, leaving a note for Pietro telling him that she has gone and to forgive her. When Pietro returns he swears revenge. He gets his few belongings together and follows them to America. Here he begins to hunt down Rose and Guiseppe, but he discovers that New York is a much bigger place than he dreamed of, and after hunting for many years gives up the quest. He has come to like the city. He hires out to a fellow-countryman who runs a barber shop and settles down to work. Two years pass. One evening on the street, going home, he notices a woman staggering along with a baby in her arms. He goes to her assistance and is astonished to recognize Rosa, now changed by sickness and misfortune. Guiseppe had cast her off. Pietro takes her back to his lodgings and does all he can to nurse her back to health, but she dies, giving her baby girl into his charge to bring her up. More than ever does he now hunger for revenge. Four more years pass without getting any trace of the other man, and the little girl grows up and Pietro is happy and contented. He prospers in his business and now is the owner of the barber shop. One night when the little girl is about five years old, Pietro is preparing to close up his shop. A knock comes upon the door and he opens it to see a fellow-countryman. Pietro admits him and he describes how he is a rich merchant and is being hunted down because he will not pay tribute to the Black Hand Society. He is planning to run away and he wants Pietro to shave off his beard. This Pietro agrees to do, and then, looking into his face, recognizes Guiseppe. The quest is ended. He discloses himself to the man and tells him how he has waited years for this. Then, just as he is about to stab him the door opens and the little girl comes in, calling "Papa." It stops his hand and prevents the foster father taking the life of the real father. He fights the mental battle and decides to let the other go. But Guiseppe does not move. Pietro goes to him and finds the shock to his heart has been too much; he is dead. Pietro and the little girl fall upon their knees in prayer and the vision of Rosa appears to him and smiles in appreciation.

ECLAIR

THE EVIL GENIUS (Two Reel) (April 16).—Miss Helene Derys was a very beautiful and attractive young lady. Jean Norbel, a wealthy toy manufacturer, and Louis Delval, an explorer, were both paying her attention. But Helene decided that she would be happier with Jean and so wrote to Louis that she would marry the manufacturer.

In order to forget his loss Delval sailed for the colonies and was gone for several years.

One evening, while at the theatre, Norbel is surprised to find his old friend Delval in the smoking room between the acts. The explorer had returned and was apparently overjoyed to see his old rival.

Norbel took his former friend into the box, where his wife was sitting, and the party held a little reunion.

Delval followed up this opportunity by calling frequently at Norbel's home and persisted in protesting his love for his friend's wife. Finding his attentions to be objectionable, he finally gave up this plan of wrecking the lives of this happy couple and turned to other methods.

Business reverses had caused Norbel serious trouble, and his wife had volunteered to assist him in the active management of his factory.

Delval persisted in calling at their home, and confiding Norbel allowed him to escort his wife to the theatre and other public gatherings, little realizing the evil plans which his former rival had in mind. Thinking that by bringing other business ruin to the manufacturer he could win the beautiful Helene, Delval bribed the night watchman of the factory to set fire to the building. The watchman made his plans for the fire, and had everything arranged so that the blaze would break out about an hour after the employees had left, when he was horrified to learn from the foreman that, owing to a rush of orders, every one would be expected to work for a few hours later that evening. The watchman attempted to put out the blaze he had started but it had gained so much headway that he could not extinguish it, and the entire plant was soon in flames. There was a terrific struggle through the smoke and fire by hundreds of the employees who were caught in the seething furnace.

A few moments before Norbel had returned to the office to secure a locket which his little girl had left on the desk, and he was just leaving, to return to his home, when the fire broke out. Realizing the danger to the girl employees, who were on the second floor, Norbel rushed up the stairs leading several brave firemen, and the girls were carried down the stairway through a wall of flames, out through the great workroom to the safety of the street. They had hardly left the building before the stairway collapsed.

The next day Norbel was called before the mayor to receive a medal for his bravery. But Delval had only begun his plot of ruin, and an anonymous letter to the insurance company advised them that the Norbel factory had certainly been the work of an incendiary. A detective was rushed to the ruins, and here they found certain evidence of the fire's origin.

Word was telephoned to headquarters and Norbel was accused of having set fire to his own plant in order to gain the insurance money. The unfortunate manufacturer was completely overcome by this accusation, and was at a loss to know how to combat this attack. In vain he protested that he had returned to the factory to secure the locket left by his daughter, but the circumstantial evidence seemed to be strong against him.

At the trial, the watchman, who had started the blaze, testified that he had seen Mr. Norbel in the factory just before the fire broke out. The testimony of Mr. Norbel's little girl, that he had returned only for her locket, was not sufficient and it looked very much as if the manufacturer would be convicted.

Mrs. Norbel, greatly affected by the strain of the trial, was almost a nervous wreck when the jury went out to consider the case.

The watchman happened to be placed in the same room, following the taking of the testimony, and he was greatly affected by Mrs. Norbel's breakdown. Suddenly conscience stricken, he decided to confess and, hurrying to another room, he wrote out a statement asking to be allowed to give further evidence stating that Mr. Norbel was innocent.

When brought before the judge, the watchman admitted his own guilt and pointed out Delval as the man who had instructed him and paid him to commit the crime. Delval protested vigorously, but his accuser was so evidently in earnest that the explorer was also placed under arrest. When taken before the

police judge and closely cross-examined, Delval finally broke down and confessed his infamy.

Norbel was freed and allowed to return to his happy fireside.

PILOT

THE PROMOTER (April 17).—Jack Rose considers himself a failure in making a lucrative livelihood by honest means. On the advice of Paul Bryce, a promoter, he becomes a schemer and successfully exploits fake mining stock and kindred schemes. As he completes the promoting of his biggest enterprise, an independent sugar refinery, he becomes acquainted with Jessie Cleveland, the daughter of his heaviest investor. Their friendship ripens into love, and, as Rose knows that the refinery stands no chance of success as a profit-maker because of the trust's stranglehold on the industry, he is in a quandary. Now, no longer a money-making failure, the promoter considers himself a failure in love. He determines to confess all to Jessie and give her up. The girl, her illusions shattered, goes away, presumably for her health, saying nothing to her father as to her interview with Rose. At a meeting of the board of directors —a strong scene—Rose is denounced by Jessie's father—who has been investigating matters privately—for inveigling him and his friends to invest in an enterprise that Rose knew to be questionable. Rose is on the point of admitting his duplicity when a wire arrives from the sugar trust, which is in need of equipment, making a splendid offer for the independent plant. (This situation is taken from life: Note the conditions of the sale of the Adolph Segal Sugar Refinery plant to the trust in Philadelphia.) Rose's status instantly changes from that of a scheming faker to that of a financial genius. The directors vote to accept the offer, apologizes to Rose and congratulates him. Jessie and Rose are reconciled and the latter, warned by his narrow escape and his moral sense awakened by love, abandons his scheming and goes into legitimate business with his fiancee's father.

For Sale Cheap

One used 1911 Model MOTIOGRAPH Machine; overhauled by the manufacturer; a splendid bargain. Delivered and installed free within fifty miles of New York. Call at office of Motiograph Company, 30 East 23rd Street.

STOLEN

From the Windsor Theatre, No. 412 Grand street, New York, on the night of April 2, 1913, the following reels: The Great Ganton Mystery (2 reels), Rex; The Man Higher Up, Powers; Thy Will Be Done, Champion; The White Indian, Bison.

Same being the property of the Universal Film Exchange of New York. Reward given for information leading to the arrest and conviction of the guilty party or for return of films.

ANOTHER SUCCESSFUL MAGAZINE STORY TO BE FEATURED ON THE SCREEN BY THE RELIANCE

The first story of Stephen Allen Reynolds to be screened will be produced in two reels by the Reliance, which has purchased the moving picture rights to "The Master Cracksman," recently published in "Adventure." The Reliance Company believes that the extraordinary success of its many features is due largely to the fact that it has confined itself to the production of works by well-known authors, and will continue this policy as far as possible in the future.

THE SPECIAL EVENT FILM MANUFACTURERS

have just completed 4,000 feet of flood pictures, having undergone many hardships to take same. After they were developed they were found to be excellent pictures of the great disaster. They have a picture of Dayton before the flood, so you will be able to see the extent of the damage done. They also have camera through the South taking pictures of the flood through there.

POWER'S CAMERAGRAPH FOLLOWS THE FLAG

The Picture Theatre Equipment Company have sold to Fort Crockett, Galveston, Texas, one Power's Cameragraph No. 6A, and the New England Universal Film Exchange, of Boston, has installed one No. 6 Cameragraph on the U. S. S. "Prairie" at Guantanamo Bay, Cuba.

Power's 6A Cameragraph, with motor drive and mechanical speed control, has been demonstrated in New Orleans and Beaumont, Texas, and approved by officials in both cities.

Other installations are: One Power's No. 6A for the new Thanhouser plant at New Rochelle, through the Mutual Film Corporation, and the Kerr Turbine Company, Wellsville, N. Y.; one Power's No. 6, complete with dissolving view stereopticon.

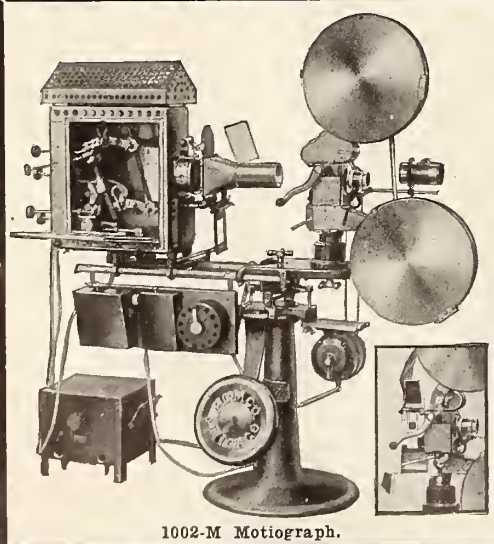
HORACE VINTON

Can be engaged for Special Productions

AUTHOR AND PRODUCER—FOLLOWING RELEASES

"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

Address, 339 WEST 30th STREET, NEW YORK
Or This Office



1002-M Motiograph.

WAKE UP

THIS IS FREE TO YOU—MR. EXHIBITOR

GET IN TOUCH WITH THE LIVE WIRES OF THE MOTIOGRAPH NEW YORK CITY MOTIOGRAPH **SERVICE DEPARTMENT** IS NOW AN ESTABLISHED FACT. IT WON OUT IN CHICAGO AND **IT WILL** HERE.

USERS OF THE MOTIOGRAPH MACHINE need not worry, OUR REPAIR MAN (John McAuley) and his motorcycle will come to you, and all ordinary troubles will be repaired in your booth. No charge except for the parts supplied.

"LISTEN"—Mr. Jacobs, of the Empire Theatre, at 127th Street and 8th Avenue, 'phoned us at three o'clock that he was in trouble, at 3:30 o'clock "MAC" was in his booth. That is Motiograph service. Ask Mr. Jacobs about it.

COME IN AND SEE THE 1913 MODEL MOTIOGRAPH—WE WANT TO MEET YOU. WE CAN HELP EACH OTHER.

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
(Makers of the Motiograph)

EASTERN OFFICE.....30 East 23d Street, NEW YORK CITY
Main Office and Factory, Chicago, Ills.
Western Office, San Francisco, Calif.

OPERATORS' CHAT
BY RALPH KNASTER

In the Chat of this issue, you will learn something that you have learned a long time ago, hut the human mind is so fickle at times that one really forgets the many things taught years hack, which, if put into practice at the right time, would be of great benefit to all mankind. The moving picture industry is not all honey; it is an industry like all others, and needs cultivating just the same as a garden of pretty flowers. Even the picture operator, whose task is far from an easy one, can make everything about him most cheerful and pleasant, and make his life a happy one, as well as the industrious gardener, whose whole life is wrapped up in his heautiful garden, and his work is a joy and pleasure. The gardener takes great care that no weeds spring up that would ruin his plants and goes ahout his work willingly, finding it a pleasure, not thinking to himself, as some operators, that his work is drudgery and waiting for the minute to come when his day's work should end. The man who goes to his task willingly and looks upon his work as a pleasure is the most successful man, and he never worries or thinks his work is drudgery. Now the only way to do a thing is the right way. The same can he applied to the moving picture operator. When he starts out in his profession he must start out right. Many do start properly hut neglect to finish as they should. The operator vows to take his profession seriously and will not allow unlicensed persons in his hooth or to handle his machine; he despises the operating schools that pretend to teach operators, and in some way or other get licenses for their pupils. The operator looks upon his task as a drudge; he does not do his work with a will; everything goes wrong, and he makes himself so miserahle that he not only despises those ahout him but he actually despises himself. He finds fault with the schools for turning out operators, hut does not seem to realize that he is doing likewise, for when he does not do his work willingly, he calls on some one to turn the handle to-day and the next day he tells this "someone" what to do in case of trouhle, how to regulate his light, and many other things that is necessary to know to be ahle to operate a picture machine and takes the chances of having his license revoked. Such picture operators are the weeds in the garden of this industry. They are weeds that must he cleared out root and all, otherwise they destroy or ruin all that are good and make things miserahle for others, for the good generally suffer with and for the had.

* * * * * * *

I have met a few members of the new hranch of Local No. 35, and in spite of the differences existing hetween the Moving Picture Machine Operators' Union of Greater New York and Local No. 35, I. A. T. S. E., the hoys of both organizations are very friendly. I am very glad to know that such mutual feeling exists and trust that it will continue. Many of the boys remark that conditions would be hetter if there would be hut one organization in this city. Surely, that is a fact, and I hope the time is near when this shall come to pass, hut it can not be done at once. There are many difficulties which must he overcome, and there is only one thing that can he done to settle all difficulties, and that is to give right where right helongs. There is a little word in the American language which seems very hard to define, and just as soon as that word can he properly lived up to, there will be peace in the rank and file of the moving picture operators in this city. The word I refer to is "Equality." That one thing alone is the only password and key toward success and harmony for the operators in New York City. Why should such conditions exist in this metropolis, and why should any one think more of themselves than of others who perform the same work and are just as good as the next? Are we not all horn of the same flesh and hone? Do we not hreathe the same air? Must we not ohey the same laws of our land? And ahove all, must we not toil for our daily wants and our daily hread? Then why should we not he equal? Surely, under prevailing conditions, there can never be any advancement for the picture operator in this vicinity. Disorganization is the cause of the workingman's ruination. Capital is away up on top of the ladder gazing down upon the unfortunate disorganized hand of the laboring class and has a grand laugh, while their less fortunate hrothers at the bottom clamor to get to the top of that ladder to share a little happiness; hut the working man will never get half way until he learns to organize properly and knows the definition of that word equality, "all for one, and one for all."

* * * * * *

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, held their regular meeting last Monday night, April 7, 1913, at Teutonia Hall, 66 Essex street, New York. The meeting was called to order at 12:30 A. M. by President Goldblatt. The question of sick henefit was taken up and was adopted. The benefit will he $5.00 weekly for single men and $7.00 weekly for married men, including free doctor and medicine. There were six new memhers obligated and ten applications placed hefore the body for approval. The report of the husiness agent that there were more positions than he was ahle to handle, and he was compelled to go to work on a joh and leave the office was received with applause. There was a large attendance, and to prove the success of our organization, the initiation fee will he raised to $50.00 to take effect within 60 days. The motion to raise the fee was made hy our worthy vice-president, James Daisie, and was carried unanimously.

Brother Herman Pollak was appointed secretary pro tem.

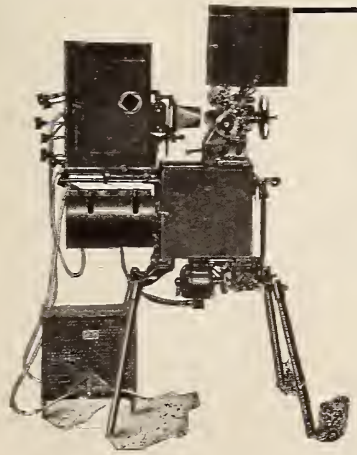
The meeting adjourned at 3 A. M.

"Agfa"
Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

During the taking of a fighting scene on Eighth avenue by the Ramo films, between Jack Hopkins and James Ayres, a policeman hearing a racket and not seeing the camera, rushes into the picture spoiling sixty feet of film. You ought to have heard Wray Physioc cuss.

LUMIERE
Negative and Positive
MOTION PICTURE FILM
Is the Best Wearing Stock Manufactured
STANDARD THE WORLD OVER
QUALITY UNEXCELLED
LOW PRICE ON CONTRACT
LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

"Ramo" is now installed in its new studios and factory, at 102 West One Hundred and First street, and Directors Davis and Physioc are putting out two pictures a week.


IT CIRCLES THE GLOBE
POWER'S CAMERAGRAPH NO. 6A
Like the British Empire, "The sun never sets" on POWER'S CAMERAGRAPH. It is known the world over and wherever it goes it makes new friends AND HOLDS THEM, for POWER'S wears well.
POWER'S has put a girdle around the earth. It is a girdle wrought hy EXPERIENCE and riveted by MERIT.
Reputation counts. POWER'S has made one. That's why it wins everywhere.
A letter to DEPT. D will bring catalogue with full details.
NICHOLAS POWER COMPANY, 90 Gold Street, New York
The leading makers of motion picture machines.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Mar. 29—The Human Target (Dr.) (2 reels)
April 5—For Her Sake (2-reel Dr.).....
April 12—Auto Suggestion or the Crime of Another (2-reel Dr.).....
April 19—The Child Labor Traffic (Dr.) (2 reels) .....
April 26—Golden Rain (2 reel Dr.).....

AMERICAN

Mar. 31—The Renegade's Heart (Dr.).....1000
April 3—Matches (Dr.).....1000
April 5—The Mute Witness (Dr.).....1000
April 10—Homestead Race (Dr.).....1000
April 12—A Woman's Honor (Dr.).....1000
April 14—Suspended Sentence 1000
April 17—In Another's Nest (Dr.).....1000
April 19—The Ways of Fate (Dr.).....1000
April 21—Boobs and Bricks (Dr.).....1000
April 24—When Jim Returned (Dr.).....1000
April 26—Calamity Anne's Trust (Com.).....1000
April 28—Oil on Troubled Waters (2 reel Dr.) 2000
May 1—The Tattooed Arm (Dr.).....1000
May 3—The Road to Ruin (Dr.).....1000

AMMEX

Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON

Mar. 8—At Mad Mule Canyon (2 reels)....
Mar. 11—The Flaming Arrow (2-reel Dr.)..
Mar. 15—Indian Blood (2-reel Dr.).....
Mar. 18—The Battle of Bull Run (3-reel Mil. Dr.) .....
Mar. 25—The Light in the Window (2-reel Mil. Dr.) .....
Mar. 29—The Half-Breed Parson (2 reels)...
April 1—A House Divided (3-reel Mil. Dr.)
April 5—Taps (2 reels).....
April 8—War (3-reel Mil. Dr.).....
April 12—The Darling of the Regiment (2-reel Dr.) .....
April 15—War (3-reel Mil. Dr.).....
April 19—The Last Roll Call (2-reel Dr.)....
April 22—Bred in the Bone (3 reel Mil. Dr.).

BRONCHO

Mar. 5—The Barrier 1850
Mar. 12—The Sins of the Father (2 reels)..1990
Mar. 19—The Pride of the South (3-reel Dr.).2810
Mar. 26—Iconoclast (3 reels).....2780
April 2—Sinews of War (2 reels).....
April 9—The Grey Sentinel (2 reels).....
April 16—Southern Cinderella (3 reels).....

CHAMPION

Mar. 10—Fond Heart Saves the Day (Dr.)..
Mar. 17—The Honeymoon Lodging (Com. Dr.)
Mar. 24—An Interrupted Suicide.....
Mar. 24—A Trim and a Shave.....
Mar. 31—A Knotty Knot (Com.).....
April 7—Shanghaied .....
April 7—The Lifesavers of Chicamacomico.
April 14—Lena's Flirtation (Com. Dr.).....
April 21—When Strong Men Meet (Dr.)....

CRYSTAL

Mar. 23—His Twin Brother.....
Mar. 30—It's a Bear.....
Mar. 30—The Drummer's Note Book.....
April 6—Pearl as a Clairvoyant.....
April 6—Almost a Winner.....
April 13—The Veiled Lady.....
April 13—Our Parents-in-Law .....
April 20—Two Lunatics .....
April 20—His Romantic Wife.....
April 27—Forgetful Flossie .....
April 27—A Joke on the Sheriff.....

ECLAIR

Mar. 23—Business Must Not Interfere (Newlyweds No. 2) .....
Mar. 23—Dyticus (Scientific) .....
Mar. 26—A Night of Anguish (2 reels).....
Mar. 30—Marry in Haste (Com.).....
April 2—Superior Law (3-reel Dr.).....
April 6—He Wants What He Wants When He Wants It (Newlyweds No. 3)
April 6—Crystallization (Scientific) .....
April 9—Within the Limit of the Law (2-reel Dr.) .....
April 12—Going for Father.....
April 12—The Octopus (Scientific).....
April 16—The Evil Genius (2-reel Dr.).....
April 20—Poor Little Chap, He Was Only Dreaming (Newlyweds) .....
April 20—Fire (Scientific).....
April 23—Mathilde (2 reel Dr.).....
April 27—The Law of the Wild (Dr.).....

EXCELSIOR

Feet

Mar. 31—The Romance of a Fisher Boy....
April 7—Temperamental Alice .....
April 14—The Moving Picture Girl.....
April 21—The Man from the City.....

FRONTIER

April 10—As Fate Wills (Dr.).....
April 12—The Burning Lariat (Dr.).....
April 17—Some Doings at Lonesome Ranch (Dr.) .....
April 19—Why the Ranger Resigned (Dr.)...
April 24—The Daughter of the Sheep Ranch (Dr.) .....
April 26—The Old Maid's Last Attempt (Com. Dr.) .....

GAUMONT

Mar. 29—Educational and Topical Subject...
April 1—The Quality of Kindness.....
April 1—By Waters Beautiful.....
April 3—Marriage by the Wholesale.....
April 8—The Angel of Mercy.....
April 10—Cupidity of Cupid .....
April 10—On the Firing Line .....
April 15—Lobsters, All Styles.....
April 17—When Scandal Threatened.....
April 22—Okoma San, the River Romantic....
April 24—Lesson for the Bashful.....

GEM

Mar. 25—Billy's Mistaken Overcoat (Com.)..
April 1—Billy's Double (Com.).....
April 8—Billy Gets Arrested (Com.).....
April 15—Billy Turns Burglar .....
April 15—The Laplanders.....
April 22—Burglarizing Billy .....
April 22—Ag'in' the Law.....

GREAT NORTHERN

Mar. 29—Fred as a Soldier (Com.)..... 711
Mar. 29—Summer in the North (Sc.)..... 259
April 5—A Skipper's Story (Com.)..... 559
April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384
April 26—The Black Chancellor (3 reel Dr.).

IMP

April 10—Aunt Kate's Mistake (Com.).....
April 12—The Mysterious Card.....
April 12—Leo's Waterloo .....
April 14—Blood Will Tell (Dr.).....
April 17—The Leader of His Flock (2 reels)
April 19—Fixing the Fakers.....
April 19—On an Alligator Farm.....
April 21—The Regeneration of John Storm (Dr.) .....
April 24—A Sprig of Shamrock (Com.).....
April 26—Why Men Leave Home.....
April 26—The Pottery Industry.....

KAY-BEE

Mar. 7—Lost Despatch (2 reels).....2100
Mar. 14—The Sergeant's Secret (2 reels)...2200
Mar. 21—Frontier Wife (1 reel) 960
Mar. 28—Texas Kelly at Bay (2 reels)..... 985
April 4—With Lee in Virginia (2 reels)....
April 11—On Fortune's Wheel (2 reels)....
April 18—The Runaways (1 reel).....

KEYSTONE

Mar. 3—A Deaf Burglar—The Sleuth's Last Stand 100
Mar. 6—A Rural Third Degree—The Sleuths at the Floral Parade.....1000
Mar. 10—A Strong Revenge.....1000
Mar. 13—The Two Widows—Foiling Fickle Father 1000
Mar. 17—Love and Pain—The Man Next Door 995
Mar. 20—A Wife Wanted—The Rube and the Baron 1000
Mar. 24—Jenny's Pearls—The Chief's Predicament 1000
Mar. 27—At Twelve o'Clock.....
Mar. 31—Her New Beau—On His Wedding Day .....
April 3—The Land Salesman—Hide and Seek .....
April 7—Those Good Old Days.....
April 10—Game of Poker—Father's Choice..
April 14—A Life in the Balance.....

LUX
By Prieur

Mar. 21—Pat Wishes to Economize (Com.).. 400
Mar. 28—The Man-Eater (Dr.).....1000
April 4—Too Polite (Com.)..... 475
April 4—More Than She Bargained For (Com.) 508
April 11—Sacrificed to the Lions (Dr.).....1000
April 18—The Leopard Avenger (Dr.).....1000

MAJESTIC

Mar. 30—A Well-Meant Deception.....
April 1—A Study in Sociology.....
April 6—The Half Orphans .....
April 8—The Night Riders.....
April 13—Pedro's Revenge .....
April 15—I Love You.....
April 15—Pisa, Italy .....
April 20—The Mote and the Beam.....
April 22—Not for Mine.....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....
April 5—By the Curate's Aid (Com.)....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

April 9—How Fatty Got Even (Com.).....
April 11—The Forgotten Letter (Dr.).....
April 14—A Night of the Garter.....
April 14—Fickle Phil .....
April 16—An Affray of Honor (Dr.).....
April 18—Paying for Silence (Dr.).....
April 21—His Friend Jimmy (Com.).....
April 23—The Sheriff's Warning (Dr.).....
April 25—For Her Sake (Dr.).....

PILOT

Mar. 20—Till Death Us Do Part (2-reel Dr.).2000
April 3—In the Battle's Smoke (Mil. Dr.)..
April 10—Across the Border (Dr.).....1000
April 17—The Promoter .....

POWERS

April 9—The Elixir of Youth.....
April 11—The Fear (Dr.).....
April 16—The Lesson (Com.).....
April 16—Paid in Full (Com.).....
April 18—The Troubadour of the Rancho (Dr.) .....
April 23—When Dolly Died.....
April 23—Faroe Island, Denmark.....
April 25—The Sham Suffragette (Com.).....

PUNCH

Mar. 6—Impetuous Jim (Com.) 500
Mar. 6—No Wedding Bells For Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

April 9—White Roses (Dr.).....1000
April 16—Dangerous Sympathy (Dr.).....1000
April 23—Love and Gold (Dr.).....1000

RELIANCE

April 12—For Love of Columbine.....
April 16—Held for Ransom (2 reels) .....
April 19—The Good Within.....
April 23—The Hoodoo Pearls.....
April 26—A Woman's Honor.....

REX

April 6—Bobby's Baby (Dr.).....
April 10—Until Death (2-reel Dr.).....
April 13—Pure Gold and Dross (Dr.).....
April 17—A Friend of the Family (Dr.)....
April 20—A Book of Verses (Dr.).....
April 24—The Dragon's Breath (2 reel Dr.)..
April 27—The Wayward Sister (Dr.).....

RYNO

Mar. 31—Memories of Long Ago (Dr.).....1000
April 4—Classmates (Dr.) 1000
April 7—The Outcast (Dr.).....1000
April 11—Off the Mainland (Dr.).....1000

SOLAX

April 2—The Bachelor's Housekeeper.....
April 4—The Ogres .....
April 9—The Lady Doctor .....
April 11—His Son-in-Law .....
April 16—The Mystery of the Lost Cat.....
April 18—Where Love Dwells.....

THANHOUSER

April 4—The Spoiled Darling's Doll.....
April 6—When Ghost Meets Ghost.....
April 8—The Patriot .....
April 11—The Changeling .....
April 13—The Dog in the Baggage Car.....
April 15—The Girl and the Grafter.....
April 18—Retribution .....

VICTOR

Mar. 21—The Younger Sister (Dr.).....
Mar. 28—That Boy from Missouri (Com.)...
April 4—Letters to Mother (Dr.).....
April 11—Two Lives (Dr.).....
April 18—The Coward's Charm (Dr.).....
April 25—Loneliness and Love (Dr.).....

ANNOUNCEMENT

THE FIREPROOF FILM COMPANY is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

Manufactured by
FIREPROOF FILM COMPANY
ROCHESTER, N. Y.

EASTMAN motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

THE SCREEN CLUB BALL

will be held on SATURDAY EVENING, APRIL 19th, at Terrace Garden, 58th Street and Lexington Avenue. Grand March 11 o'clock. Tickets may be obtained from members or at the Club house 163 West 45th Street or at the box office on evening of the Ball.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Mar. 22—Fate (Dr.) 1038
Mar. 24—A Welcome Intruder (Dr.)
Mar. 27—The Old Gray Mare (Com.)
Mar. 27—All Hail to the King (Com.)
Mar. 29—The Sheriff's Baby (Dr.)
Mar. 31—Edwin Masquerades (Com.)
Mar. 31—Their One Good Suit (Com.)
April 3—The Hero of Little Italy (Dr.)
April 5—The Perfidy of Mary (Dr.)
April 7—The Stolen Bride
April 10—An Uncle Tom's Cabin Troupe (Com.)
April 10—A Lesson to Mashers (Com.)
April 12—The Little Tease

CINES

George Kleine

April 8—Scenes Along the Pescara River, Central Italy (Sc.) 350
April 8—A Romance by the Sea (Dr.) 650
April 12—On the Nebi River, East Africa (Sc.) 200
April 12—Keeping Tab on Sammy (Com.) .. 800
April 15—The Ancient Town of Gubbio, Umbria, Central Italy (Sc.) 400
April 15—Anita, the Orphan (Dr.) 600
April 16—A Fugitive at Bay—Part I (Dr.) .. 1000
April 16—A Fugitive at Bay—Part II (Dr.) . 1000
April 19—For His Child's Sake (Dr.) 1000
April 22—A Heart of Steel (Dr.) 1000
April 23—The Miser's Millions (Special) .... Part I (Dr.) 1000
April 23—The Miser's Millions (Part II) 1000
April 23—The Miser's Millions Part III 700
April 26—Views in Liege, Belgium (Sc.) 200
April 26—Forgotten (Dr.) 800
April 29—Scenes and Ruins near Rome (Phy. Geo.) 200
April 29—The New Arrival (Com.) 800
May 3—The Rival Lovers (Com.) 500
May 3—Jerry's Rebellion (Com.) 500

EDISON

Mar. 10—It Wasn't Poison After All (Com.). 650
Mar. 11—Jan Vedder's Daughter (Com. Dr.) .1000
Mar. 11—A Modern Horse (Des.) 350
Mar. 12—Aunt Elsa's Visit (Com.) 650
Mar. 14—A Youthful Knight (Com. Dr.) ..1000
Mar. 15—The Gauntlets of Washington (Dr.) .1000
Mar. 17—Kathleen Mavourneen (Dr.) 1000
Mar. 18—The Portrait (Dr.) 1000
Mar. 19—Mother's Lazy Boy (Com.) 1000
Mar. 22—The Risen Soul of Jim Grant (Dr.) .1000
Mar. 24—The Long and Short of It (Com.) .. 400
Mar. 24—Tea and Toast (Com.) 600
Mar. 25—Bread on the Waters (Dr.) 1000
Mar. 26—The Unprofitable Boarder (Com.) .1000
Mar. 28—A Way to the Underworld (Dr.) ..1000
Mar. 29—Between Orton Junction and Fallonville (Dr.) 1000
Mar. 31—The Elder Brother (Dr.) 1000
April 1—With the Eyes of the Blind (Dr.) ..1000
April 2—The Duke's Dilemma (Com.) 1000
April 4—The Inventor's Sketch (Dr.) 1000
April 5—Master and Man (Dr.) 1000
April 7—A Shower of Slippers (Com.) 1000
April 8—Old Jim (Dr.) 1000
April 9—The Well Sick Man (Com.) 1000
April 11—The Capture of a Wild Cat (Des). 350
April 11—Rule Thyself (Com.) 650
April 12—The Man Who Wouldn't Marry (Dr.) 1000
April 14—The Rocky Mountains in Winter (Des.) 350
April 14—Jones Goes Shopping (Com.) 650
April 15—The New Pupil (Com. Dr.) 1000
April 16—Seven Years' Bad Luck (Com.) 1000
April 16—The Man from the West (Dr.) 1000
April 19—The Twelfth Juror (Dr.) 1000
April 21—Helda of Holland (Com. Dr.) 1000
April 22—An Innocent Informer (Dr.) 1000
April 23—His Undesirable Relatives (Com.) .1000
April 25—The High Tide of Misfortune (10th story of "What Happened to Mary") (Dr.) 1000
April 26—A Splendid Scapegrace (Dr.) 1000

ESSANAY

Mar. 11—A Bottle of Musk (Dr.)
Mar. 12—The Misjudging of Mr. Huhby (Com.)
Mar. 13—Old Gorman's Gal (W. Dr.)
Mar. 14—An Old, Old Song (Dr.)
Mar. 15—Broncho Billy and the Step-sisters..
Mar. 18—The Housekeeper of Circle C (W. Com.)
Mar. 19—Finnegan (Com.)
Mar. 20—The Tale of a Cook (Com.)
Mar. 21—The Pathway of Years
Mar. 22—Broncho Billy's Sister
Mar. 25—The Sheriff's Honeymoon (Com.)..
Mar. 26—The Scratch (Com.)
Mar. 27—The Trail of the Itching Palm (Com.)
Mar. 28—The Hero-Coward
Mar. 29—Broncho Billy's Gratefulness
Mar. 31—The Spy's Defeat (Dr.)

Feet

April 1—The Sheriff's Son .....
April 2—The Price of Gold .....
April 3—The Will-Be Weds (Com.) .....
April 4—A Wolf Among Lambs (Dr.) .....
April 5—Broncho Billy's Way (Dr.) .....
April 8—The Wardrobe Lady (Com. Dr.) ..
April 9—The Sheriff's Wife (Dr.) .....
April 10—Found Out (Com.) .....
April 11—The Little Mother (Dr.) .....
April 12—Broncho Billy's Reason (Dr.) .....
April 15—The Accusation of Broncho Billy..
April 16—The Capture (Com.) .....
April 17—The Unknown (Dr.) .....
April 18—The Crossing Policeman (Dr.) .....
April 19—"Alkali" Ike's Homecoming (Com.)

KALEM

Mar. 24—The Attack at Rocky Pass (Dr.) ..1000
Mar. 26—The Face at the Window (Dr.) 1000
Mar. 28—The "Fired" Cook (Com.) .....
Mar. 28—The Cat and the Bonnet (Com.) ...
Mar. 29—The Wartime Siren (Dr.) 1000
Mar. 31—The American Princess (Dr.) 1000
April 1—The Exposures of the Land Swindlers (3 parts, special Dr.) 3000
April 2—The Sacrifice (Dr.) 1000
April 4—Fatty's Deception (Com.) .....
April 4—New York's Public Markets .....
April 5—A Mississippi Tragedy (Dr.) 1000

LUBIN

Mar. 20—Him the Burglar .....
Mar. 20—Mr. Jinks Buys a Dress .....
Mar. 21—Friend John .....
Mar. 21—Tamandra the Gypsy (Special 2 reels) .....
Mar. 22—Pete the Artist .....
Mar. 24—A Moonshiner's Wife .....
Mar. 25—The Fixer .....
Mar. 25—Such an Appetite .....
Mar. 27—Memories of His Youth .....
Mar. 28—The Gift of the Storm .....
Mar. 29—In the Land of the Cactus .....
Mar. 31—Women of the Desert (Dr.) 1000
April 1—Shipping a Clock (Com.) 400
April 1—The Fake Soldiers (Com.) 600
April 3—A False Friend (W. Dr.) 1000
April 4—The Burden Bearer (Dr.) 1000
April 5—His Widow (Com.) 400
April 5—Collecting the Bill (Com.) 600
April 7—The Evil One (W. Dr.) 1000
April 8—For His Child's Sake (Dr.) 1000
April 10—The Magic Shoes (Com.) 400
April 10—Angel Cake and Axle Grease (Com.) 600
April 11—The Split Nugget (W. Dr.) 1000
April 12—Pete Tries the Stage (Com.) 1000
April 14—Minnie, the Widow (Com.) 400
April 14—One on Romance (Com.) 600
April 15—The Pawned Bracelet (Com.) 1000
April 17—The Right Road (W. Dr.) 1000
April 18—Baby's New Pin (Com.) 400
April 18—Beating Mother to It (Com.) 600
April 19—A Florida Romance (Dr.) 1000
April 21—Back to Primitive (W. Dr.) 1000
April 22—A Slight Mistake (Com.) 400
April 22—Sunshine Sue (Com.) 600
April 24—The School Principal (Com.) 1000
April 25—Diamond Cut Diamond (Dr.) 1000
April 26—The Birthmark (W. Dr.) 1000

G. MELIES

Feb. 27—Molly's Mistake (Dr.) 1000
Mar. 13—The Gambler's Heart (Dr.) 1000
Mar. 20—Honor Thy Mother (Dr.) 1000
Mar. 27—Hinemoa .....
April 3—The Stolen Tribute to the King...
April 3—The River Wanganui (Sc.) .....
April 10—The Maoris of New Zealand .....
April 17—What Is Sauce for the Goose (Com.)
April 17—A Tahitian Fish Drive .....
April 24—How Chief Te Ponga Won His Bride 879
April 24—A Trip to the Watomo Caves of New Zealand 121

PATHE FRERES

Mar. 21—The Death Head Moth (Science)...
Mar. 22—When They Were Kids (Dr.) ....
Mar. 24—Pathe's Weekly No. 13 .....
Mar. 25—The Babes in the Woods .....
Mar. 26—The Gate She Left Open (Dr.) ....
Mar. 26—The Moonshiners' Last Stand (Dr.)
Mar. 27—The Sheriff's Reward (W. Dr.)..
Mar. 27—The Chateau of Chambord (Travel)
Mar. 28—Crabs and Lobsters .....
Mar. 28—The Tobacco Culture in Cuba .....
Mar. 29—The Hardup Family's Bluff (Com.)
Mar. 31—Pathe's Weekly No. 14 .....
April 1—How Plaster Is Obtained (Ind.) ....
April 1—The Moros (Acrobatic) .....
April 2—The Engineer's Daughter (W. Dr.)
April 2—Cairo (Egypt) and Its Environs (Travel) .....
April 2—Nobility (Dr.) .....
April 3—There She Goes (Com.) .....
April 4—Whiffles Tries Moving Picture Acting (Com) .....
April 4—An Excursion to the Grand Chartreuse, France (Travel) .....
April 5—The Broken Idyll (W. Dr.) .....

Feet

April 7—Pathe's Weekly No. 15 .....
April 8—The Snapshot (Com.) .....
April 8—The River Clyde at Lanark, Scotland (Travel) .....
April 9—Too Much Parcel Post (Com.) ....
April 10—God Is Love (Dr.) .....
April 11—The Analysis of Motion (Scientific)
April 11—The Locust (Science) .....
April 12—The Happy Home (Dr.) .....
April 12—In the Days of War (Special Dr.)
April 14—Pathe's Weekly No. 16 .....
April 15—The Fire of Vengeance (Dr.) .....
April 16—The Italian Bride (Dr.) .....
April 17—Glimpses of the National Capital, Washington, D. C. (Travel).
April 17—The Sponge Industry in Cuba (Ind.)
April 18—School of Gymnastics, France (Mil.) .....
April 18—The Cuttlefish (Science) .....
April 19—The Pride of Innocence (Dr.) ....
April 19—The Wrong Road to Happiness (Dr.)

SELIG

April 3—Arabia, the Equine Detective (Dr.) .1000
April 4—The Hoyden's Awakening (Dr.) ...1000
April 5—A Change of Administration (Special, 2 parts, Dr.) 2000
April 7—Vengeance Is Mine (Dr.) 1000
April 8—Robert Hale's Ambition (Dr.) 1000
April 9—The Shotgun Man and the Stage Driver (W. Dr.) 1000
April 10—The Tombs of the Mine Emperors (Edu.) .....
April 10—Tommy's Atonement (Dr.) .....
April 11—With Love's Eyes (Dr.) 1000
April 14—The Woodsman's Daughter (Dr.) ..1000
April 15—Hankow, China (Edu.) .....
God's Way (Dr.) .....
April 16—Dixieland (Dr.) 1000
April 17—The Tie of the Blood (Indian Dr.) .1000
April 18—Cured of Her Love (Com.) .....
April 18—That Mail-Order Suit (Com.) .....
April 21—Canton, China (Edu.) .....
April 21—"Alas! Poor Yorick——" (Com.) ..
April 22—Seeds of Silver (Dr.) 1000
April 23—Love the Winner (Dr.) .....
April 23—Dollar Down, Dollar a Week (Com.)
April 24—Love in the Ghetto (Dr.) 1000
April 25—Arabia Takes the Health Cure (Com.) 1000

URBAN ECLIPSE

George Kleine

Mar. 19—An Innocent Offender (Dr.) 1000
Mar. 26—The Crab and Lobster Industry (Indus.) 350
Mar. 26—He Saw the Point (Com.) 350
April 2—The Fruit of Suspicion (Dr.) 1000
April 9—The Kentish Coast, England (Travel) 250
April 9—Making Birch Brooms (Indus.) 300
April 9—An Up-to-Date Aviator (Com.) 450
April 16—The Winner of the Sweepstakes (Dr.) 1000
April 23—A Four-Footed Detective (Dr.) ...1000
April 30—A Picturesque Journey in Western France (From Annecy to Chamonix) (Phy. Geo.) 250
April 30—Grandpa's Rejuvenation (Com.) ... 350
April 30—German Cavalry Maneuvers (Top.) 400

VITAGRAPH

Mar. 26—In Old Quebec (Edu.) .....
Mar. 27—Getting a Practice (Com.) 1000
Mar. 28—The Blarney Stone (Com.) .....
Mar. 28—Jean and Her Family (Com.) .....
Mar. 29—Two Brothers (Dr.) 1000
Mar. 31—Bedelia Becomes a Lady (Com.) ...1000
April 1—Checkmated (Com. Dr.) 1000
April 2—Alixe, or the Test of Friendship (Dr.) 1000
April 3—The Midget's Romance (Com.) ....
April 3—Our Coast Defenders (Edu.) .....
April 4—Let 'Em Quarrel (Com.) 1000
April 4—The Golden Hoard, Buried Alive (2 parts) 2000
April 5—He Answered the Ad (Com) 1000
April 7—Bunny's Honeymoon (Com.) 1000
April 8—The Transition (Dr.) 1000
April 9—Out of the Storm (Dr.) 1000
April 10—Cutey and the Chorus Girls (Com.) .1000
April 11—Wanted—A Strong Hand (Com.) ..
April 11—Laying a Marine Cable (Edu.) ....
April 11—The Web (2 parts, special) 2000
April 12—Mystery of the Stolen Child (Dr.) .1000
April 14—Mr. Mintern's Misadventures (Com.) .....
April 15—The Fortune (Com.) 1000
April 16—After the Honeymoon (Com.) 1000
April 17—Sleuthing (Com.) 1000
April 18—Playing with Fire (Dr.) 1000
April 19—Seeing Double (Com.) .....
April 19—Jean and Her Family (Dog Life)..
April 21—Mixed Identities (Com.) .....
April 21—Gala Day Parade (Edu.) .....
April 22—The Mystery of the Stolen Jewels (Dr.) 1000
April 23—There's Music in the Hair (Com.) .1000
April 24—The Power that Rules (Dr.) 1000
April 25—The Stronger Sex (Dr.) 1000
April 26—A Fighting Chance (Dr.) 1000

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types — every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

(Scene from Calamity Anne's Trust)

"BOOBS AND BRICKS"
(Release Monday, April 21, 1913.)

A Kerrigan, Van Trump and Richardson comedy. The female salesperson comes to Podunk—and leaves with a trail in her wake of broken Podunk hearts and pocket-books. A Clever, Laughable story.

"WHEN JIM RETURNED"
(Release Thursday, April 24, 1913.)

Jim comes back from college. The ranch boys try some funny stunts but Jim wins the girl and all the bouquets after all.

"CALAMITY ANNE'S TRUST"
(Release Saturday, April 26, 1913.)

Sad Eyed O'Brien dies and leaves a will and a ward to Calamity. Calamity proves herself some protectress of the helpless female young and some match-maker, believe us. The Funniest kind of story featuring that funniest of characters, Louise Lester, as Calamity Anne.

TO THEATRE PROPRIETORS:—

Ask your exchange for the new Lithos. of those "Flying A" favorites, Jack Kerrigan, Jack Richardson and Pauline Bush.

AMERICAN FILM MFG. CO.,
6227 Evanston Ave. Chicago, Ill.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

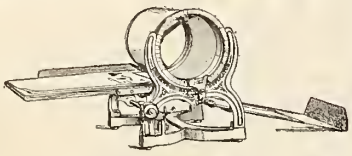
NEW YORK FILM CO., 145 West 45th Street, NEW YORK

THEATRE MANAGERS

Increase Your Business

with my original CONTEST SYSTEM, which takes like wildfire. Suitable for any size town. Not a voting contest or raffle. EVERYBODY will try for a prize. Complete details, working plans and expert assistance in increasing your business, all postpaid for $1.00. Your money back if not O. K.

Address G. H. THOMAS, Originator, Monessen, Penna.



UNDERWOOD REVOLVING DUPLICATOR

Will rapidly produce copies exactly like typewritten work.

It is especially adapted for follow-up letters, price lists, forms and circular work of every description.

Send for Catalogue.

Manufactured by

UNDERWOOD TYPEWRITER COMPANY

UNDERWOOD BLDG., NEW YORK

Branches in all Principal Cities.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—

WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address

EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

FOR RENT—FILMS

In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.

LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

FREE MUSIC
FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
124 W. 45TH ST., NEW YORK CITY

SCENARIOS WANTED

Special Attention to

COMEDIES

KINEMACOLOR
1600 Broadway New York

DO YOU WANT TO MAKE MOVING PICTURES?

We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.

Educational films made, Advertising films taken to order. Local films our Specialty

SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.

TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.

Write for Catalogue No. 2.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y.

Write for Catalog.

Established 1883.

THE NEWMAN MFG. CO.

715-721 Sycamore St., Cincinnati, O.

MARY ALDEN
LEADS WITH RAMO FILMS

"THE BETTER WAY" March 12, 1913

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

RELIANCE

"From the 'HAUNTED PEAK' of 'Old Baldy' mountain they watched them searching."

A SPLENDID TWO-REEL PRODUCTION OF

"HELD FOR RANSOM"

A THRILLING ROMANCE OF THE KENTUCKY MOUNTAINS

Staged by OSCAR C. APFEL

With IRVING CUMMINGS, E. P. SULLIVAN, SUE BALFOUR, RALPH LEWIS and a

COMPETENT SUPPORTING COMPANY

A RARE COMBINATION

OF STRIFE, LOVE AND ADVENTURE

IN

2 REELS

AND

52 SCENES

RELEASED WEDNESDAY APRIL 16th

The Mutual Program

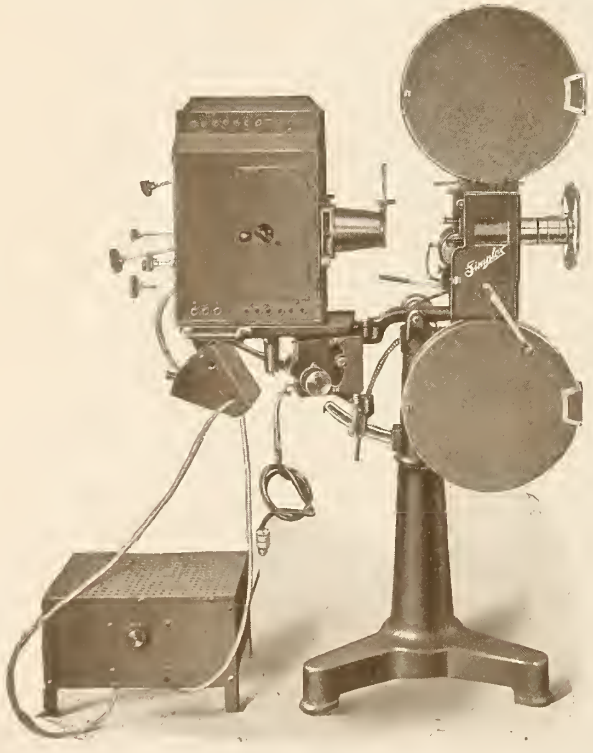
See a Simplex At Our Expense

ASK YOUR EXCHANGE OR DEALER TO ORDER ONE FOR YOU TO LOOK AT. DON'T LET HIM TALK YOU OUT OF IT.

PERHAPS HIS PROFIT IS GREATER ON SOME OTHER MACHINE.

He runs no risk if you don't buy it for we will take it off his hands and pay the transportation charges both ways.

We want every exhibitor and operator to see a Simplex projector. Compare it, part for part, with the others. Judge for yourself of its merit.



You are under absolutely no obligation to buy it if you don't like its design and construction, but for your own satisfaction see it before you buy another make of machine.

If your dealer hesitates about ordering one, write us and we will give you the name and address of a dealer or exchange who will gladly supply you.

Catalogue B fully describes the Simplex.

Made and guaranteed by

THE PRECISION MACHINE CO.

317 E. 34th ST. NEW YORK

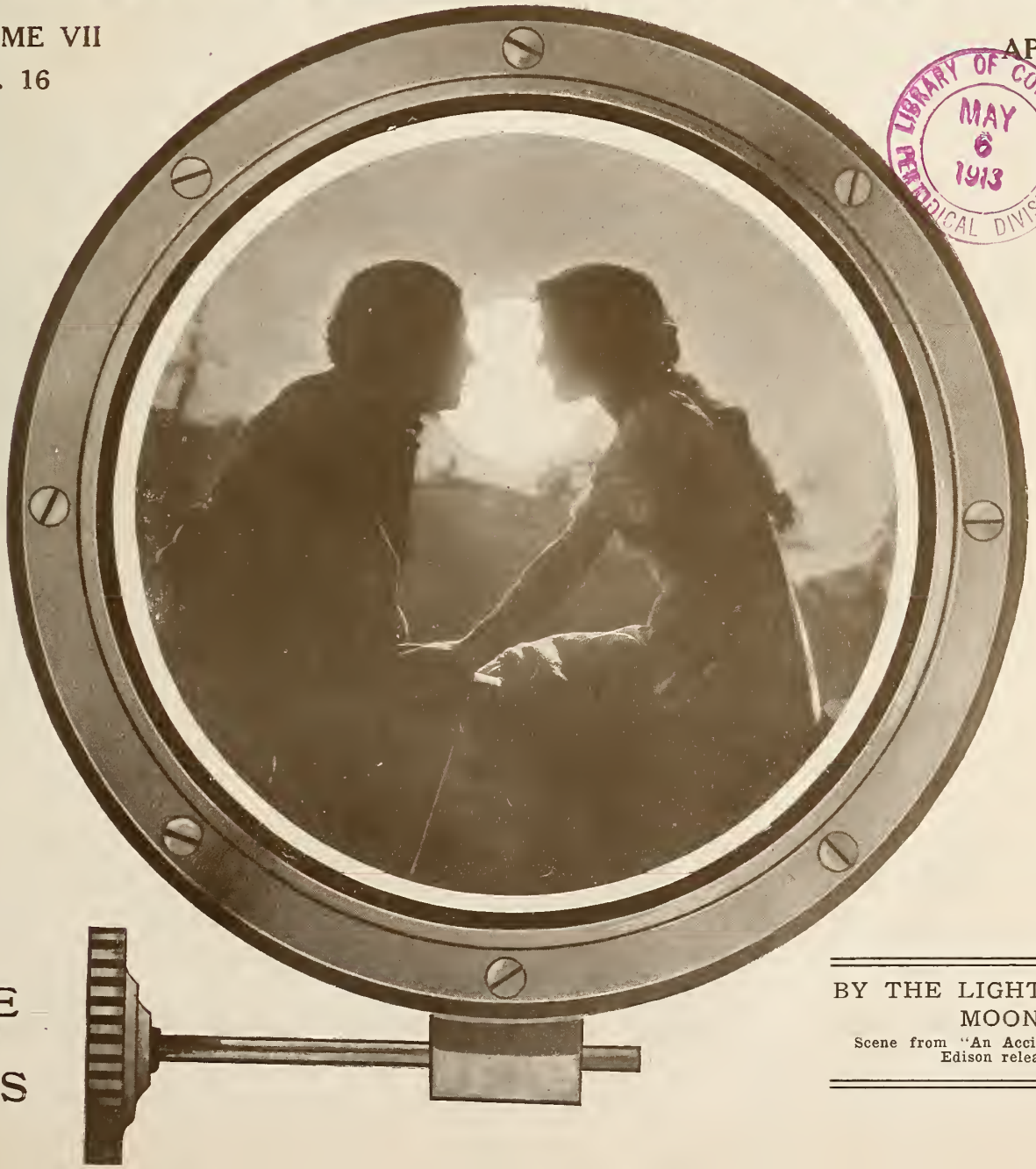
MAY 5 1913

MOVING PICTURE NEWS

VOLUME VII
No. 16

APRIL 19
1913

LIBRARY OF CONGRESS
MAY
6
1913
PERIODICAL DIVISION



BY THE LIGHT OF THE MOON

Scene from "An Accidental Alibi"
Edison release

PRICE
TEN
CENTS

MAJESTIC

A QUAINT RURAL DRAMA WITH A MORAL

SUNDAY, APRIL 20th

"The MOTE AND THE BEAM"

IN WHICH THE ATTENTION OF A SELF-RIGHTEOUS DEACON IS DRAMATICALLY CENTERED UPON HIS OWN WEAKNESS

A CLEVER CHILD COMEDY

TUESDAY, APRIL 22nd

"Not For Mine"

A CHARMING OFFERING ABOUNDING IN ROMANCE AND GENTLE HUMOR

THE MUTUAL PROGRAM

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types — every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING
PHOTO
ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

"OIL ON TROUBLED WATERS"

In two reels, released Monday, April 28, 1913.

A Picture Destined to Please ANY and EVERY taste—because Banker and Baker, Madam and Menial, Susie from Siegel's—Each will find a separate thrill. A Miserly uncle deeds supposedly worthless beach property to his pretty niece—her sweetheart discovers oil—all staged in Summerland, California. THE ONLY REGION IN THE WORLD WHERE OIL IS TAKEN FROM THE OCEAN BOTTOM—A Jack Kerrigan picture, featuring the famous star at his best.

1 and 3 sheets with this subject

"THE TATOOED ARM"

Release Thursday, May 1, 1913.

A Western loaded with splendid adventure, dramatic situations and dainty backgrounds.

"THE ROAD TO RUIN"

Release Saturday, May 3.

An allegorical study of a faithless woman—a unique, distinctly out-of-the-ordinary, highly pleasing subject.

TO THEATRE PROPRIETORS—Handsome Lithos now ready of Jack Kerrigan, Pauline Bush and Jack Richardson. The Best possible sort of Business-Pullers—ask your exchange!

AMERICAN FILM MFG. CO.

6227 Evanston Ave. Chicago, Ill.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

ANNOUNCEMENT

THE FIREPROOF FILM COMPANY is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

Manufactured by
FIREPROOF FILM COMPANY
ROCHESTER, N. Y.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Gaumont

Gaumont

HE WHO HESITATES IS LOST

THE STATE RIGHTS BUYER WHO NEGLECTS TO BUY GAUMONT FEATURE FILMS IS LOSING MONEY

INQUIRE TO-DAY ABOUT

"The Tomb of Flame"

(THREE REELS)

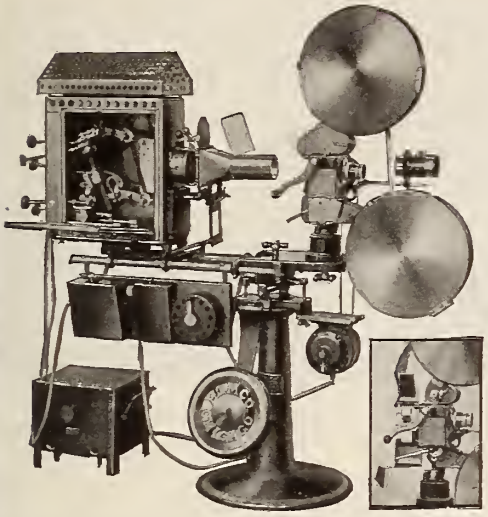
GAUMONT CO.
Flushing, New York City

Gaumont

Gaumont

THE MOTIOGRAPH MACHINE

The Owners' Stand-By



EVEN A GOOD OPERATOR can ruin a good film **UNLESS HE** is given a machine that will protect the film in its entire passage from reel to reel. **NO MACHINE** offers this protection to the film, so strongly, as does THE MOTIOGRAPH.

ON THE MOTIOGRAPH the film is guided over the film sprockets by A FLANGED IDLER ROLLER (Patented and Controlled by us) which touches only the outside edge of the film. AT NO TIME can the emulsion surface of the film come in contact with any metal part.

Do You Know the Motiograph? Does Your Operator Know It?

Unless you are both familiar with this machine you are not only NOT UP-TO-DATE, but, you are doing injustice to yourselves, to your patrons who are **paying for good projection** but also to us, the manufacturer who has spent thousands upon thousands of dollars in yearly improvements to furnish you with a "QUALITY MACHINE" where an exchange of dollars brings you an equal amount of value.

MANUFACTURED AND GUARANTEED BY

The ENTERPRISE OPTICAL MFG. COMPANY

Eastern Office
30 East 23rd St.
New York City

MAIN OFFICE AND FACTORY
CHICAGO, ILLINOIS

Western Office
833 Market St.
San Francisco, Calif.

THREE REEL FEATURE

"THE LIFE OF DANTE"

Società Anonima Ambrosio TORINO

READY NOW
A Small Amount of Territory Left. Wire!

APRIL 26th — **"GOLDEN RAIN"** — IN TWO REELS

Something out of the ordinary. You'll want it. It's great!

MAY 3d — **"THE SPIDER"** — IN TWO REELS

A story of the Stock Exchange, full of dramatic situations from start to finish.

MAY 10th — **"TEMPEST and SUNSHINE"** — IN TWO REELS

Neither Thrilling, Sensational or Melodramatic. Just a plain, old-fashioned love story. But it's fine!

AMBROSIO AMERICAN CO., 15 E. 26th Street, New York, N. Y.

SCENES FROM INTERESTING NEW FILM RELEASES

THE MYSTERY OF THE LOST CAT
Solax.

THE INGRATE
Nestor.

WHEN GREEK MEETS GREEK
Edison.

THE SHE-WOLF
Reliance release April 19.

NOT FOR MINE
Majestic.

LOVE AND GOLD
Ramo.

©CLB284033

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **April 19, 1913** **Number 16**

EX-CATHEDRA

COPYRIGHT YOUR STORIES

WHEN I look back at the number of titles and the synopses of films I am struck with amazement at the enormous plagiarism going on in the ranks of the industry. Scenario writers, or editors, or both, ought to know that the law of copyright is a very stringent law, and as many manufacturers rely upon the knowledge (?) of the scenario editor, to guide them against the shoals of the copyright law, these said writers and editors should be well versed regarding the penalties for infringing copyrighted books and stories. Neither seem to care much for one or the other, so that they can produce an original (?) story and get the money for it. Who is at fault? The number of men and women placed in charge of the scenario department, whose technical education in many instances is very meagre, or the manufacturers who produce the results? Frankly, I cannot answer my own question, but it is a simple matter to overcome by making it a proviso that every scenario writer states with affidavit the exact source from whence he or she obtained the idea for their plot. If an original, well and good—if stolen, still better, because then they can be held responsible for the result, and this brings me to a point which would be exceedingly good if fully carried out, both for the protection of the authors as well as the manufacturers.

It would also prevent the pilfering of ideas, given to some scenario editors, who advertise that they will correct scenarios for $2.00 or $1.00 per script, and then calmly take the plot and write it as their own, more especially as these people are employed in the manufacturing plants. Scenario editors ought to be above suspicion and the only way to prevent any stealing of ideas is for every manufacturer to publish the name of the scenario writer, in fact it ought to be compulsory. Let me take any writer of note, of either book, magazine story, or pamphlet, or even special articles, the name of the writer is always recorded thereon. How much more so ought this to be the case in the moving picture story. Not only would it eliminate doubt in the minds of other writers, but would also be positive proof if such a scenario was stolen or not. I have on my desk a letter from a scenario writer, who stated distinctly and emphatically that in a recent prize competition he sent in a scenario, and, with a few small details altered, the prize was given to his scenario, copied by another competitor, whose position in the company enabled him to have access to all that came in. This may be purely co-incidental—it may have been a rank steal—who knows?

Almost every mail that comes in, carries a letter voicing a complaint, that such and such a scenario was sent to such and such combination of companies—rejected—and then immediately afterwards a film comes out based on the story. My advice to every scenario writer is, before sending a plot or scenario to any company (no matter which one), to copyright the story first; it would only cost a dollar, but it is a dollar's worth of security, and woe betide the film company who produces that film without giving due acknowledgment to the author with the price thereof. It protects both ways, and gives satisfaction to the writer, because the date of the copyright is impressed upon the acceptance by the Copyright Department. Then if any two, or three, writers simultaneously catch the same idea, the records of the Copyright Office will show which was copyrighted first.

A prominent writer of scenarios who advertises largely to correct scenarios and to form a school (if the letters we have received are true) has stolen many ideas from those submitted to him as well as receiving the money for criticism. This is not as it should be, and some protection ought to be given to the various writers. So to recapitulate, every scenario writer, copyright your scenario, go before a notary public, swear an affidavit that it is original, that you have not had any book, story or play to give you the idea. If you have copied from books, plays, or stories, state it in the affidavit. That will save you trouble and also the manufacturers. From now on I hope that every manufacturer will publish the name of the scenario writer on the synopsis, and on the film, and further, I hope that no other complaints will come in to this department of steals of their plots after the adoption of the above suggestions.

Alfred H. Saunders.

EXPOSITION NOTES

It surely does make one enthusiastic about the coming Exposition to talk to Frank E. Samuels, who returned from London last Monday.

Mr. Samuels, in an interview with a representative of the News, told of his recent trip to England, and of his hopes and aims for the coming American Exposition.

"They surely did treat me fine," he said, "and I enjoyed the trip immensely, but don't think for a minute I was not on the job all the time. Our English friends do not have such a long business day as we have, and it is difficult to make more than two or three appointments a day, so I spent a great deal of time writing personal letters to exhibitors.

"The International Cinematographic Exposition and Conference was held at the Olympia, March 22d to 29th, inclusive, and was a great success. Mr. Ernest Schofield, the organizer, deserves much credit, as he had a great deal of opposition from both exhibitors and manufacturers, but when they saw the Exposition was bound to be a success, most of them united in helping to make it the success it was.

"I was very much delighted upon arriving at my office to find that so many American manufacturers have realized the benefits to be derived from an Exposition, such as we will have, and that unlike our English friends they have secured preferred space early.

"I find that what with the space already contracted for in America and that to be used by foreign exhibits leaves very little space to be disposed of.

"Great crowds attended the Exposition in London, and it was said that at no show ever held there, has there been such a large attendance. Our own Exposition is bound to be even a greater success than I had imagined. We have cooperation of practically all exhibitors in this country, and as it is not being run as a money-making proposition by a promoter, the manufacturers have proven themselves to be in sympathy with our ideas of having this Exposition and Convention make moving picture history. We exhibitors recognize the rights of legislative bodies and acknowledge the good of the National Censorship Board, but at the same time a number of the recent bills in regard to motion picture industry are most unfair and at the coming convention we will endeavor to arrange for a national code to regulate motion picture theatres.

"I will be at my desk here in the German Bank Building all the time from now until the Exposition and will be glad to welcome all my friends to tell them about my trip, and to arrange for the sale of what space there is left. I am delighted with the success already achieved and feel sure this show will astonish the whole country."

NEW YORK EXHIBITORS' FLOOD BENEFIT

Saturday, April 12th, the 69th Armory on Lexington avenue, New York, saw the greatest crowd of people interested in moving pictures gathered in one building. The cause was worthy, and at a low estimate, we would consider that at least between five and six thousand were present. This should net a goodly sum for the benefit of the Exhibitors who lost their all in the recent floods around Ohio and Mississippi valleys.

There was much to be commented upon in the program, but the one great mistake was Len Spencer insisting upon the program being carried out by the various speakers billed, As soon as "Len" began to speak, echoes to the right of us, echoes to the left of us, echoes behind us, and echoes above us, made it absolutely impossible to hear a word distinctly, and the audience was convulsed with laughter at the way echo played with the word. King Baggot was the only one who grasped the situation and made himself heard in the few words he spoke. Under the circumstances the whole of the speeches were so much time wasted. It was good on the part of the actors and actresses giving their time and talent to the cause, and on another occasion, when the 69th Armory is engaged, it would be well to string some wires and a sounding board, so that the speeches may be heard more distinctly.

One or two special points of note are worthy of being recorded. "The scene taking" arranged by Pat Powers was exceedingly good. It showed the setting up of a scene, the actors and actresses assembled, the director and the camera man going through their parts, the leading man and woman acting in dumb show preparatory to taking the picture. The Spanish Dance was a well-executed little "mot," and was thoroughly enjoyed by the audience. The Thanhouser Kidlet was cute, and while children must be employed in pictures, at the same time we think that such kidlets would have been very much better in their cradles than doing the stunts this child did. The Vitagraph Girl was good, and so were the other artists who did their best under very adverse conditions.

Coming to the pictures, we saw an Ambrosio, a most excellent production.

Then one scene from "The Prisoner of Zenda" was a masterly picture, and the audience were held spell-bound by that one part of the duels and the mechanical arrangements of the drawbridge, etc. This picture has been so well reported before, that to add further words would be an attempt to paint the lily white. Another picture more than worthy of commendation was the 101 Bison's "Battle of Antietam." This picture is the most wonderful cleverly arranged picture scene we have ever witnessed. It practically took one's breath away, and held one in the throes of anticipation, as to what is coming next. Ideally staged, as far as scenery is concerned, the beautiful methods of the warfare, and the manoeuvres, combined with the smoke bomb effects, made it truly a realistic picture. We congratulate the director who staged the picture, as well as the scenario writer who arranged for such a beautiful film. We would like to see many films such as those, because they are an educational advantage where war scenes are concerned. Only one fault was observable and commented upon by many in the audience, and that was the mirror scene where the girl was looking at the progress of the battle in bed, the mirror being turned to the audience, which was not quite correct; otherwise this most excellent production is deserving of the highest praise of any critic.

A Solax production was an exceedingly choice film, as were the Pathe pictures of the flood, which certainly made a splendid program of pictures. The only cry was, there ought to have been more of them, instead of so much speaking or trying to speak under such conditions. The exhibitors of New York City and all who helped them are to be heartily congratulated upon the result.

In parenthesis, we must not forget the splendid manner in which these pictures were exhibited by the Simplex, the Powers Cameragraph, the Motiograph machines, which had a throw of 190 feet, and in some instances had to contend with the lights of the Armory. They were exceedingly well accomplished.

EDISON FILM—AN ACCIDENTAL ALIBI

I want to make special mention this week of the film to be released in the near future from the Edison Studio entitled "An Accidental Alibi." This film, by the way, originates from our good friend John Hardin, assistant manager of the Edison Studio, and is produced under the direction of Mr. Brabin. The artists taking part therein are Augustus Phillips (Joe Hardy), Bessie Learn (Jessie Barnes), Robert Brower (Farmer Barnes), and Mrs. Reid (Mrs. Barnes). The picture is unique and an advancement on the general themes filmed.

An illustration of the last scene appears in the circle on the front cover, and Miss Virginia West has written the story round the film, which will be found on another page of this issue. I want to congratulate all who took part in the production of this story, for the excellence of the work, and also for the originality in the plot, showing a moving picture camera taking the actual scenes, and a projecting machine showing the picture in the court room; the whole comprising an excellent piece of trick photography and double printing. —A. H. S.

RELIANCE TO RELEASE THREE A WEEK

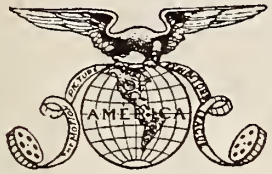
Commencing May 12th, the Reliance Company, according to Manager J. V. Ritchey, will release on Monday, Wednesday and Saturday of each week.

Mr. Ritchey has succeeded in securing one of the best known leading ladies in the business, and is about to close a contract with a leading man of international reputation to be featured in his third Reliance.

The exact location of a new studio which is being planned will be announced in a few weeks. Meantime Reliance will continue to produce high class drama.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio
OFFICERS OF NATIONAL ASSOCIATION.



President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. T. T. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

PRESIDENT NEFF IN NEW YORK

Busy times were the three days, April 7, 8 and 9, in the work of organizing and getting matters into shape for the Exhibitors. President Neff was on the go with interviews and work every minute until he left New York, Wednesday P. M., for Philadelphia, where he was met by Mr. Geo. H. Roth, state secretary. Wednesday night Mr. Jeffries and Mr. Segall met Mr. Neff at the Bellevue-Stratford Hotel and arranged for a meeting at ten o'clock Thursday morning when Mr. Walker Stummpfig, president of the State League, was present. It was decided to hold a Pennsylvania Convention in Philadelphia on the 27th and 28th of May. Clem Kerr, of Dayton, Ohio, will go to Philadelphia to make all arrangements for the convention. Moving pictures will be taken, and one of the biggest conventions ever held in the East will be pulled off in Philadelphia on the above dates.

From Philadelphia Mr. Neff went to Wilmington, Del., and met Mr. James M. Ginns, of the Majestic Theatre. The convention in Delaware will be held on May 26th at the Du Pont Hotel. Mr. Ginns will have full charge of all convention arrangements, and will act as national vice-president from Delaware until the convention elects a permanent vice-president.

From Wilmington Mr. Neff went to Baltimore, arriving in Baltimore Thursday evening. He immediately got into communication with Mr. G. L. Wonders, of the Wilson Theatre, and J. Howard Bennett, of the New Pickwick Theatre. Mr. Bennett is the local secretary and treasurer of the local association in Baltimore. He has been appointed local vice-president of Maryland, and will serve until the state convention is held some time in May, when a permanent national vice-president will be elected. Mr. Bennett will immediately appoint a committee on arrangements for the convention, and Baltimore is going to try to eclipse the convention to be held in Philadelphia. They expect to bring every exhibitor of the state of Maryland into the organization.

From Baltimore Mr. Neff journeyed to Washington, and on arriving there, immediately called at the attorney-general's office for consultation with Mr. Darling. After his visit to the attorney-general's office, Mr. Fulton Brylawski, national vice-president of Washington, D. C., called with his automobile and took Mr. Neff to the office of the Secretary of State, Hon. William J. Bryan. After the visit to the Secretary of State, they called on the local president, and completed arrangements for the district convention which will be held in the near future in Washington, D. C.

The Milwaukee convention was a grand success. Harmony and good fellowship, big attendance, new officers and delegates elected to attend the big New York National Convention. Mr. Neff goes from Washington to Pittsburgh to address the local league on Sunday the 13th.

IOWA EXHIBITORS CHANGE CONVENTION DATE

Moving Picture News:

Kindly change the date of the Iowa Exhibitors' Convention to May 13th and 14th, and same will be held at the Auditorium instead of the Savery Hotel.

Yours very truly
FRED YOUNG, Secretary,
Iowa Motion Picture Exhibitors' League.

NIGHT LETTER—THE WESTERN UNION TELEGRAPH CO.

Columbus, O., April 16, 1913.

Alfred Saunders,
Editor, Moving Picture News:

On Tuesday morning the Ohio Censor Bill was tabled indefinitely. After President Neff addressed the Judiciary Committee last (Wednesday) night, bill was immediately reported out and passed the Senate with only four dissenting votes, passing the House of Representatives unanimously. Now awaits the Governor's signature to become a law.

W. R. WILSON.

WISCONSIN STATE BRANCH, M. P. E. L., ANNUAL CONVENTION

The Wisconsin State Branch of the Motion Picture Exhibitors' League of America, held their annual convention at the Plankinton Hotel, Milwaukee, Wis., April 8th and 9th.

The Convention was called to order by President C. H. Phillips of Milwaukee, promptly at 10 a. m. Tuesday.

The out-of-town members in attendance numbered about 150 and local members about 60, making a total attendance of 210. From outside of the state were Wm. J. Sweeney, President of the Illinois League and C. M. Christenson, National Secretary, of Cleveland, O.

The following officers were elected: C. W. Phillips, president; B. K. Fisher, secretary; Thomas Saxe, treasurer; M. Rise, first vice-president; F. H. Smith, second vice-president; Joseph Rhode, third vice-president; W. H. McCenna, fourth vice-president; Henry Goldman, fifth vice-president; Frank Bruemmer, sergeant-at-arms.

Delegates elected to the National Convention in New York, July 7th, 1913: Gustav Frellson, Roy Cummings, Frank Bruemmer, Harry Burford, Harry Trinz. Alternates: H. S. Klein, M. B. Hackett, A. V. Johnson, James Cochrane, Albert Schoenleber.

Green Bay was selected for the next convention city, to be held June 26, 1914.

President C. H. Phillips in his opening address welcomed the members on behalf of the Chief Executive of the city and the citizens of Milwaukee.

President Wm. J. Sweeney of the Illinois League was the next speaker. He spoke of the wonderful good accomplishments of the league and the harmonious conditions existing in Illinois through its efforts.

C. M. Christenson, National Secretary, of Cleveland, O., was next speaker. Mr. Christenson took up the subject of organization. He had just received a telegram from President Neff saying that Delaware, Rhode Island and Maryland had just been admitted to the League, making a total of 40 states now represented in the Motion Picture Exhibitors' League of America. He touched upon the necessities of an organization of this kind for business and mutual protection for the Motion Picture Exhibitors of the country and for the entire industry as well. He told about adverse legislation that had come up in most of the states in the Union and how well the various branches of the league had defended themselves and had won in most every case at very little cost to any individual. He pointed to what would have been the results had the Exhibitors not been organized; he said it would have been ruinous to some of the exhibitors and thousands of dollars would have been lost had it not been for the Exhibitors' League.

The reformers, known as sociologists, of the country have awakened to the fact that the Motion Picture men have a powerful organization, and that they will protect themselves against unjust laws and unfair treatment. The picture screen is their weapon when so used, and it is also the greatest educator the world has ever known. He urged every exhibitor in the state of Wisconsin to become a member of the Exhibitors' League of America by making application for membership to B. K. Fisher, Secretary, Mozart Theatre, Milwaukee.

A telegram was read from President M. A. Neff of the M. P. E. L. of A., wishing the exhibitors of Wisconsin a grand success and regretting that he was unable to be with them.

President Phillips took up the State Censor Bill, now pending in the Legislature. A telegram was sent asking Chairman Johnson, who has the bill in charge, to hold same in abeyance until the exhibitors could be heard from.

The Convention went on record favoring a State Censor

Board if certain changes were made in the proposed bill as now presented. The exhibitors want the appointive power in the hands of the Governor and they ask for two motion picture men on the board; they also want a reduction of salaries paid to the members of the board, they also want a reduction of cost on censoring old films now in stock in film exchanges.

President Phillips, who is also counselor for the Motion Picture Exhibitors' League of Wisconsin, will appear before the Legislature in behalf of the state exhibitors to urge the changes in the bill.

The meeting adjourned at 2 p. m. The entertainment committee had in waiting twenty automobiles and all the visitors were given a joy ride through the beautiful residence district and boulevards of the city. This trip took about two hours and only one stop was made: at Henry Harpke's Tavern, and for about a half hour the screen men ruled the tavern. There was plenty of red goods on display, and that which made Milwaukee famous. In another half hour the Plankinton Hotel was again reached and as early as 2 a. m., when the writer went to bed, the exhibitors in cluster groups were still talking features.

Wednesday, April 9th, meeting called to order by President Phillips at 10:30 a. m. By this time a good many more exhibitors had arrived from up state.

The Milwaukee local made a report that on Monday, March 31, every motion picture theatre had turned over to the Mayor the entire receipts on that night to be given to the Ohio flood sufferers, amounting to $2,100.

Mr. C. M. Christenson, on behalf of citizens of Ohio, thanked the exhibitors of Milwaukee for their kind and generous donation and said he would call the Governor of Ohio's attention to the kindness and assured the exhibitors of Milwaukee that Governor James M. Cox would appreciate the gift, also he was a staunch friend of the motion picture exhibitors the country over.

The film service of the exhibitors was discussed. Every exhibitor was satisfied with the treatment they were receiving from the General, Mutual and Universal Film Exchanges. However, they want the film exchanges to give them protection against the large opera houses and vaudeville theatres from using more reels of film than the regular picture theatres are running, and sooner or later a classification will have to be made on theatres.

At 7 p. m. the members all donned night robes and goblin caps and paraded the down town streets led by a band of twenty pieces, and in their ghostly appearance, they had the citizens all guessing which one was John Bunny, and the girls of course wanted to know which one was Francis Bushman. After the parade all were ushered to the Eagles Hall, where all kinds of gambling games were soon in full blast, "stage money." After everybody was broke the grafters and game keepers had provided a Dutch spread. Everybody was introduced to Pabst, Schlitz, Blatz and High Life, and after speeches and entertainment by Professor Martini, the great mystifier in sleight-of-hand, a roped arena was next on the programme. After three rattling good bouts were pulled off it was 1:30 a. m., and everybody scooted for taxicabs.

A BILL THAT WOULD KILL COMBINATIONS

Washington, April 11.—Anti-trust legislation is to engage the attention of the Democratic Congress early in the regular session, if not during the extra session. Several bills amending the Sherman law are in contemplation, and one, already introduced by Representative Raker, of California, has been referred to the Judiciary Committee.

The Raker bill would specifically define the law and public policy of the government with respect to combinations. It would define combinations in restraint of trade as all arrangements without exception, limitation, or qualification, between two or more persons which in any way or to any extent limit competition or the freedom to compete in trade, or which create a dangerous probability "that the totality of a national trade shall be decreased for private profit." Such combinations in which unlawful means are used to further the purpose of combination would be classed as conspiracies.

S. S. HUTCHINSON BACK IN AMERICA

Mr. S. S. Hutchinson and wife, who have been away in Hawaii for some time, are again back in America. Mr. Hutchinson is visiting the producing center at Santa Barbara.

IRVING CUMMINGS

Leading man of the Reliance Company, who will be remembered from the three-reel feature, "The Man From the Outside," in which he played Twin Brothers.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA, LOCAL No. 1

An Open Letter to Every Exhibitor

Mr. M. A. Neff,
National President of M. P. E. L. of A.,
Columbus, O.

Dear Sir and Brother: The resolutions enclosed herewith were passed by unanimous vote of Cleveland Local No. 1 at our regular meeting April 9th. The preamble and resolutions are self-explanatory. Our members have discussed this subject with each other for a long time until the matter finally crystallized into its present form. The committee chosen to devise ways and means to carry out the purport of the resolutions has only one object in view, viz.: to establish beyond all doubt and as quickly as possible our exact status in law. The question of censorship, local, state or national, is a question entirely separate and apart from the matter covered by these resolutions. Cleveland Local No. 1 insists upon finding out for themselves and some fifteen thousand national exhibitors how much longer they are to be the "goats" upon this simple question of constitutional rights, and we respectfully submit the matter to you as the official head of our organization for action.

We know that no court can or will consider a question of constitutional rights until someone's rights have been interfered with or jeopardized. We also know that as yet no so-called legalized censor board, local, state or national, has been enjoined or restrained from proceeding as they see fit in various localities, and we think that you have plenty of available information as to where these self-constituted and "privately legalized" individuals are now operating.

We think Illinois would welcome a test per the Chicago police censorship.

Michigan also, per the rights of one Baker to follow his formula in Detroit.

Ohio per Cleveland, though ours is only a temporary expediency operating with our consent and therefore not subject to the courts as yet.

This local thinks that the manufacturers should finance the proceedings, inasmuch as both the lincensed and independent manufacturers have expended thousands of dollars fighting each other, but not one cent have they spent to make a legal stand in behalf of the exhibitor who, forsooth, is compelled to take their products "unsight, unseen."

We suggest that the national officers single out a manifestly unfair decision rendered by one of the above-quoted censors, or elsewhere. It will be easy to single one out. Have the reel exhibited in defiance of the decision and make the test upon *the question of his right to censor.* The police power to stop crime pictures we do not question, simply the question of *our* rights to show pictures *before* censoring, just as the newspaper man publishes his paper, subject to legal restrictions afterwards.

We have every confidence in you and your fellow National Officers supported by the Hon. J. B. Foraker and the Hon. J. J. Lentz, our attorneys, and we feel that your combined wisdom will be able to evolve a plan of action and carry the same to a conclusion satisfactory to all concerned at an expense that will fall very lightly when divided pro rata among the manufacturers and importers.

In conclusion we submit that the exhibitors desire to be open and aboveboard in this matter, as we have been heretofore in our business dealings with the public and the authorities, and for that reason we are forwarding copies of the resolutions and committee's recommendations to the trade papers and the league's attorneys.

Hoping this will meet with the approval of all concerned and that success may crown your efforts, we beg to remain,

Fraternally yours,

Committee on Resolutions for Cleveland Local No. 1, M. P. E. L. of America.

Samuel Bullock,
Erie Amusement Co.
Gustave Schroeder,
Majestic Theatre.
A. Mahrer,
Avenue Theatre.
C. M. Christensen,
Bronx, Dreamland, Broadway Theatres.
W. J. Slimm,
Marquis Theatre.

RESOLUTIONS ON THE "FREEDOM OF THE SCREEN"

WHEREAS: The highest authorities, legal and editorial, have been asserting from time to time in our trade journals and public print that "The first test that is made in the courts regarding the freedom of the rights of the motion picture from legalized censorship will result in the rights of the Motion Picture Exhibitors being established," and similar emphatic statements, and

WHEREAS: The business of some fifteen thounsand Exhibitors is in a chaotic and insecure condition throughout the United States by reason of the fact that the exact status of the rights of the motion picture has not as yet been clearly defined by the courts, and

WHEREAS: The annoyance, persecution and expense to which the Motion Picture Exhibitors are being subjected in every State and City in the Union, render it imperative and absolutely necessary that this important question be settled at the earliest possible moment; therefore, be it

RESOLVED, That we demand that a test case be made by our National League officials as to the exact legal status and rights of the Exhibitors to the freedom of the Screen under the same constitutional rights which guarantee the freedom of the press. Be it further

RESOLVED, That the manufacturers be requested to finance this undertaking, inasmuch as the Exhibitor is entitled to morally clean and unobjectionable programs without any additional expense beyond the cost of regular service. Further

RESOLVED, That President M. A. Neff be and is hereby requested to act upon these resolutions at once and arrange for a friendly action in court to settle this question for all time.

* * * *

(I fully endorse the above letter, and the resolutions following. I have been a consistent advocate for the rights of the Exhibitor from my first editorial, when I founded the Moving Picture World, in March, 1907, and (after presenting it to its late editor) founded the Moving Picture News in May, 1908, my editorials having worked round the central point in the above arguments.—*Ed. M. P. N.*)

HORRID OPERATOR MADE FRIGHTS AND FRUMPS OF SUFFRAGISTS

The New York *Tribune* of April 10th says:

That "talking movie" of a suffrage meeting put on at the Colonial Theatre last Monday evening is to be taken off the boards. It is to be struck out of existence at the desire—nay, command—of the suffragists who posed for it.

Eh, what?

Yes, the suffragists say it makes them homely.

The audience that night made a few remarks to that effect when it saw the pictures. Vaudeville audiences are not bashful about expressing opinions, and it seemed to be the general opinion that those women were not good lookers enough to deserve a man's vote.

Well, any woman can imagine how the originals of the speakers in that picture, who were there, sitting up in boxes—any woman will know how they felt. Remembering the vision each saw in the mirror before she set out for the theatre, it certainly was cruel hard to see themselves so caricatured and so maligned. And, then, the reflection upon the "cause"!

The office force of the National Woman Suffrage Association, under whose auspices the "movie" was put on, and which entertained eight box parties on Monday night, had barely unlocked the door of headquarters the next morning before the telephone bell rang wildly.

"This is Mrs. Arthur F. Townsend, of the Women's Political Union. Oh, Mrs. Dennett, that frightful picture! To think that we—we—should put such an anti-suffrage propaganda on the boards! Why, it makes us perfect horrors, and my face——. Oh, well, I don't care for myself, but I resent the libel on Mrs. John Rogers, Jr., who really looked very nice when she posed in the front row for that picture. For the love of the cause, have that awful thing suppressed without delay!"

A minute after in burst Mrs. Frances Maule Bjorkman, her eyes goggling with indignation.

"Was it I—I—in that picture last night?" she demanded. "Why, it made me look fifty years old, and all askew. Telegraph to Edison and have the record or whatever it is smashed!"

Kind hands put Mrs. Bjorkman in a chair and calmed her.

"Never shall I forget my emotions," she sighed, "when that talking-moving abomination began to work. As the different women got up to speak they went up and up till they looked about twenty feet tall. My! I don't wonder the men jeered. And now they'll probably go to their graves thinking that suffragists really look like that."

Other protests came thick and fast, by telephone, letter and in person. Mrs. James Lees Laidlaw, of the Woman Suffrage party, one of the speakers in the picture, sent word to invoke the law if necessary to have that menace to the success of their cause removed at once. Mrs. Mary Ware Dennett, of the "National," who was in the picture and fared as badly as anybody, spent most of the day assuring anxious inquirers that the thing should be stopped. Two urgent telegrams were sent, one to Mr. Edison and one to the company that took the picture. Anybody who wants to see and hear a suffrage meeting will have to go to a real one now. They won't get it in a moving picture show.

THE DEAD ALIVE

(Gaumont Special—Two-reel)

The above as a production has some excellent dramatic situations which have been made the most of by the Gaumont players. The story is good, and the plot tense, the interest of the onlooker being held every moment of the time.

The theme is, however, not an entirely new one, dealing as it does with the husband criminally inclined, supposed to have met his end in the den of a gang, and his wife, thinking him dead, marrying another.

However, despite the hackneyed theme, the production has been so efficiently handled that it leaves a good taste in one's mouth.

Photographically speaking, the picture is superb—a veritable delight in this respect.

DELIGHTFUL RELEASE FROM KINEMACOLOR ENTITLED "STEAM"

Reviewed by M. I. MacDonald

When one realizes the tremendous difficulties which the genius meets in his or her contact with the jealousy, skepticism, etc., with which they are greeted in this world of cross purposes and chill conventionalism, it is hard to repress the tears of joy that flood our hearts, when upon the moving picture screen appears a release of the character of the Kinemacolor entitled "Steam," and which demonstrates

George Stephenson and his bride, Fanny, studying the Watt Steam Engine, of which he was the fireman at wages of about five dollars a week.

to us the struggles, the joys and the sorrows of two remarkable and concentrative men, namely, James Watt, who made possible the utilization of steam as a motive power, and George Stephenson, the poor fireman, who designed the first steam locomotive.

In the Kinemacolor film, the childhood, love stories and accomplishments of these men are related in the most sympathetic and efficient manner. The old old story of love, "The power that makes the world go round," was apparently the motive power which forced the latent talents of Watt and

Stephenson driving "The Rocket" on the locomotive's maiden trip, or, as the inventor put it: "Wedding the engine to the rail as man and wife."

Stephenson forward into action, and it is interesting to note in the pictured story the ever present influence of the woman. James Watt, who was frequently obliged to wear the dunce cap at school, married the pretty little girl, who was the only one who did not laugh at him on these occasions. And it was the lack of money with which to wed his sweetheart that caused him to apply every effort to the perfecting of his invention, after discovering that by captivating the steam of the tea kettle as it swung above the coals of the open fireplace of his father's home, it could be made to lift the heavy lid. Then when at last his invention caught the attention of the Prince Regent, and a price was paid him for the use of his valuable discovery, he hurried to Glasgow to marry the girl whose sympathy had helped him to succeed.

George Stephenson's bride standing beside him as he studied the old Watt engine, and earning only $5 a week, was his inspiration to better things. And Robert Stephenson, the son of this happy union, was one of the world's first great bridge builders.

The romances of these two great men woven into the film story produced before the Kinemacolor camera is to the mind of the writer one of the noblest and best of film efforts.

PROGRESS OF THE 1915 PANAMA-PACIFIC INTERNATIONAL EXPOSITION

While the construction of the Panama-Pacific International Exposition, which will be held in San Francisco in 1915, is breaking all records in the perfection of its progress, arrangements are being made for innumerable conventions and conferences to meet at the exposition in 1915.

Every trade and profession in the world will be represented in some form in the exhibit section of the exposition, and it is the intention of the exposition authorities that similarly every trade and profession shall be represented in convocation. In the planning of the exposition such ample provision has been made for the accommodation of conferences that already hundreds of applications have been received from all parts of the world for dates to hold gatherings and festivals. The most notable of the conferences already arranged for are the International Peace Conference, Conventions of the Inter-Parliamentary Union, the Institute of International Law and the Pan-American Congress. Other conferences in the interest of commerce, public health, art and music are being arranged.

All building will be fully completed eight months before the opening of the exposition. By August, 1914, many of the exhibits will have been installed and the grounds terraced and planted with trees and flowers. Every detail of the exposition will be perfected at least two months before the opening date.

The classification of exhibits which has just been issued in complete form by Captain Asher Carter Baker and which has been pronounced by experts to be the most comprehensive of its kind ever made, consists of eleven departments divided into 136 groups, subdivided into 800 classes. I

FIRE AT UNIVERSAL'S HOLLYWOOD STUDIOS IN CALIFORNIA

Fire starting from a lighted cigarette thrown into a clump of dry underbrush, destroyed two wooden buildings which housed $16,000 worth of developed film, and did damage to scenery and equipment estimated at $5,000 at the Hollywood, California, studios of the Universal Film Manufacturing Company's West coast organization.

Five hundred actors, actresses, scene painters, cowboys, Indians and laborers formed a bucket brigade from a hydrant half a block away, and fought the flames for three hours before they had the fire under control. The entire group of studios and vaults where thousands of dollars in films is kept, were threatened when a high wind swept the sparks from the burning buildings over the thickly grouped structures. Wet blankets were spread on the roofs of practically all of the buildings in the vicinity, and despite the vigilance, several small fires broke out. They were extinguished, however, before any serious damage was done other than to the buildings originally ignited.

The work of fire fighting was directed mainly to the vicinity of the brick structure opposite the burning studios, where more than $100,000 in films is stored. The heat was so intense that it was practically impossible for the men to do any effective work with buckets and blankets.

A company of Boy Scouts, from Los Angeles, who had been working under the direction of Milton J. Fahrney, one of the directors, was the first to discover the fire. A trench was dug around the studios, but the high wind quickly swept the flames across the narrow gulf of soil.

WILLIAM LORD WRIGHT'S PAGE

NOW abide faith, hope and charity—but greater than these is tact.

Tact embodies all these three, and many excellent qualities besides.

Tact uses brains as well as heart; it leaps ahead; it carefully considers the appropriateness of a subject.

Tact is an instinct for harmony. The child that is born with tact is more favored of fortune than if born with the traditional golden spoon of prosperity.

Tact has the long-distance vision that always sees rocks ahead in season to steer for smoother waters. Its searchlight is love.

We saw that searchlight at its brightest in Dayton, Ohio, on March 27 and 28. We saw physicians and nurses, laboring among the flood sufferers—the dead and the dying. We saw John H. Patterson, head of the National Cash Register Company, barefooted, rowing a boat, and seeking to alleviate suffering. We saw him spending $25,000 a day for the comfort of refugees. We heard him order the National Cash Register plant, largest in the world, closed down. Not a wheel turned. The thousands of workmen were ordered to help the homeless. We rode to Dayton on a special train paid for by John H. Patterson.

Love for his fellow-man was John H. Patterson's searchlight, and thousands of others in Ohio have literally followed the Biblical quotation: "that no man can do more than this: that he lay down his life for a friend."

And when we witnessed indescribable scenes while endeavoring to get the story of the Dayton catastrophe to the outside world, we thought of those seemingly without tact. While moving picture camera men were taking their lives in their hands in Dayton to get pictures for world education, many higher in the moving picture game were pursuing tactless policies. Tactlessness does infinite harm to any business, Cinematography not excepted.

One thing is certain. The exhibitors of Ohio, after what they have seen and heard recently (they have seen lifeless bodies and heard the screams of the dying), one sure thing is, they will follow the tactful leader. They have found that tact is educated goodness; it is kind-heartedness; it is good intentions refined by high culture.

Tact is a tremendous asset. It is worth acquiring in the moving picture game, if we have it not.

As for Ohioans interested in Cinematography—why, they wish to hear of a sympathetic perception from the Wall Street of Cinematography. This means a better class of pictures and the elimination of petty bickerings.

* * * *

W. A. Brady in a recent issue of the Saturday Evening Post, says the moving picture game is taking legitimate actors and that is one reason why English actors and actresses are coming over. Brady also says that "one ordinary actor got into the moving picture game three years ago and now draws a salary of $450 weekly." Wonder who this "ordinary actor" could be?

* * * *

We shall be pleased to furnish more ideas to the manufacturers on the subject of "book plays." We have furnished quite a number of them within the past year or so, too. Look at Brady's success with "Little Women." If time had been taken by the forelock, Alcott's plays might first have been filmed. And there are hundreds of other books of appealing nature that have been overlooked by the manufacturers. A well-stocked library, we repeat, is an essential to any editorial office, and another essential is a broad literary education. This cry of "no material" is pure piffle. There are hundreds of popular and classical books and stories that have never even been considered as yet.

* * * *

There is no doubt but that in moving picture drama, as in other arts, the greater knowledge the greater enjoyment. American audiences refuse to be swept off their feet by film plays of Lincoln J. Carter, et al., and one good story from Poe, or Scott, or Dumas, is worth a dozen hack-writers' plots having to do with "the machinations of high-class criminals," to quote a house organ. The appreciation of the moving picture theatre-going public is a matter of importance. Any other kind of art can thrive better without appreciation than this art. Enjoyment of an artistic picture is not merely a passive matter but active, and taking toll of every faculty. The American people are in special need of refined recreation. We have the time and the means to visit the picture theatres, and now is the time when delight and uplift in art may be of real use and serve a high purpose. The moving picture theatre has only just begun what it can do for us as a people, but the right kind of comedy and drama and the right kind of acting are essentials. The plays should be abidingly logical, more meritorious every month, and bring added insight into character and the world in which we live.

* * * *

According to cablegrams from London, England, the Civil War play has overshot its mark in the "tight little isle." We believe the Civil War drama is becoming monotonous in this country, also. A year ago, the spectacular war drama, with marching troops and the ever-present faithful negro servant, were appreciated and were a relief from the "usual thing." Now these war dramas have become "the usual thing," and the time is ripe for another shift. All such plots have been exhausted from every angle, and what is shown is but a repetition of what has gone before. Every battle and incident of the Civil War have been rehearsed from Bull Run to Sheridan's Ride. According to the London story, educational lectures are needed to explain the American Civil War drama. At a recent cinema show in Manchester there was a series of fine films illustrating the American Civil War. Beside me, says a correspondent of the Manchester Guardian, there were a couple of well dressed girls, who were obviously befogged and bewildered.

"I wonder who they are," I heard one say. "They look like English," suggested the other; "perhaps it's the Boer War." The slouched hats worn by the Confederates supported this theory. "But who are the men with postmen's caps?" queried the girl next to me. I took pity on her and explained that they were the Federal troops and that the ones with slouch hats were the Confederates.

"Thank you," she said, "but what is the war?" "The American Civil War; North vs. South." She turned to her companion and said: "It's the North Americans fighting the South Americans!" "But they're not savage," said her friend. I tried again.

"It's the North American Civil War of fifty years ago; the northern states against the southern states." Never heard of it," she said with a smile. "I'm glad they're not English, anyhow."

* * * *

Lessons by moving pictures are to form one of the features of modern education which are to make school life more and more attractive and, hence, more efficient. The day seems to be at hand when a moving picture machine will be as essential a part of the apparatus of a school as pencil and writing desk.

* * * *

J. H. Berlie, a Cincinnati "photofan," makes a unique complaint to Mayor Hunt of that city. He writes: "On special days, when there is a rush, theatres will show three reels and a song in half the time, or at a speed of eight minutes per reel," he says, "and in many cases theatres cut off part of a reel.

"Last Saturday a theatre deceived the public by announcing it would show three reels, aggregating 3,000 feet of film, when as a matter of fact but 2,500 feet was shown.

"If I can have arrested and sent to prison a merchant charging me for 3,000 yards of ribbon and cheating me out of 500 yards by delivering only 2,500 yars, why should I not do the same with the moving-picture manager who takes my nickel to show 3,000 feet of film, and then cheats me out of 500 feet?"

Berlie also objects to women wearing hats "made with large brims, feathers, flowers, ribbons, etc., without speaking of the danger of hatpins," which, he says, moving-picture

patrons have to look over or go around at the expense of their eyesight.

* * * *

There is no demand at public libraries for "Nick Carter," "Old Sleuth," and "Deadeye Dick" stories. One reason is that no city library will carry such stories. Educational literature is in greatest demand and high class fiction next, according to library statistics. And yet, some moving picture manufacturers persist in continuing the parade of cowboys, gamblers, sheriffs, criminals, and wicked half-breeds across the screens of moving picture theatres to the disgust of the audiences. These pictures may be popular for export; but American audiences who made the moving pictures popular, are entitled to some consideration.

* * * *

Some plan should be conceived by which historical films would be purchased by the Government and filed just as libraries preserve the world's best literature. The Balkan War pictures, a copy of every film weekly, and other pictures of like nature should be purchased by the Government and kept in vaults as a part of the visualized history of the United States and the world. Think of the benefit such pictures would give to future generations from a historical and educational standpoint!

WILLIAM CLIFFORD, leading man of Director Fahrney's "101 Bison" forces, is the proud father of a handsome and healthy baby boy, who made his appearance about a month ago. The day Master Clifford was four weeks old, he received his dramatic baptism in the new Bison military feature, "The Last Roll Call." Being the son of his father, the baby acted splendidly.

It was under Mr. Fahrney's direction that William Clifford himself made his first appearance in motion pictures, when the Nestor Company was at Staten Island.

MR. GEORGE PETERS, one of the Selig Polyscope Company's star camera men, has been transferred from the Chicago studios to the producing branch at Prescott, Ariz. Peters has been the recipient of a great deal of praise recently because of his excellent work in securing the pictures of the Dayton Flood which the Selig people recently released.

MR. OSCAR EAGLE, producer-in-chief of the Selig Polyscope Company's Chicago studios, is at present under the care of a trio of doctors at West Baden Springs, where he is suffering with a severe case of nervous breakdown. For a while his condition was considered serious, but fortunately he is now rapidly recovering and it is expected that he will be at his office again at an early date.

"LES MISERABLES"

"Les Miserables," of Victor Hugo, released by the Electric Film Company, forms the longest production ever shown in this country. The two- and three-reel features are losing somewhat of their interest, because most of them are subjects that would make a fair reel, but are stretched and padded to satisfy the fad of feature films. Such is not the case with the twelve reels of the "Miserables," as the action is well sustained from the beginning of the first to the ending of the twelfth reel; there is not a dull moment. The story is admirably told and the scenes follow so naturally that there is no confusion nothing to guess at. As to acting, it is perfection in every sense. None of the exaggerated motions so common in foreign films, where the actors believe they must talk by moving the arms like the old telegraph signals. This most natural acting reminds any one of a representation at either the Comedie Francaise or the Odeon of Paris. Well, most of the actors filmed in "Les Miserables" are members of the two above-named celebrated French theatres. The lack of exaggerated motions is replaced by the most correct facial expressions, and if you don't hear the sound of the voice of Jean Valjean, you know what he says and what he thinks by following the motions of his lips, eyes, and other facial expressions. The same can be said of the other leading characters. It would be impossible to have a better illustration of the "Gamin of Paris" than the one shown in Gavroche. He is sublime when fatally wounded by bullets from the soldiers; he finds the strength to cry "Vive la liberte!" before he falls dead.

The staging is the most correct in every detail, the real atmosphere of Paris at the beginning of the nineteenth century—every costume, every bit of furniture is of the proper epoch, even to the old style of the loaf of bread and to the then small size of the French newspaper.

An excellent photography completes this masterpiece that will make a name in America, and assures the success of the Electric Films under the able management of Mr. K. W. Linn. The production is divided into four sections, each section into three reels—making the total of twelve reels.

S. S. HUTCHINSON and R. D. Armstrong, who have just arrived back in America from the Hawaiian Islands, relate an interesting experience with water buffalo In the rice fields on the Islands water buffalo are used as being the only animals that can travel through the heavy muck. R. D. Armstrong, camera operator, had his camera up and was making pictures with Mr. Hutchinson directing beside him, when the foremost buffalo charged There followed a thrilling series of dodges back and forth behind the camera, until a native rescued them Both were thoroughly exhausted from the strenuous exercise.

The above illustration is reproduced from a photograph of a "Hiawatha" lobby display. It has created considerable comment on account of its beauty and appropriateness. The covering is entirely of the rough outside bark of the birch, having been carefully peeled for the purpose by Indians and shipped to New York. Great care has been exercised in handling, so that even the moss has not been disturbed. This can be readily seen in the picture.

This is but one of the many advertising novelties which Mr. Moore is putting out with "Hiawatha."

For Those Who Worry O'er Plots and Plays

Selecting Names

NAMING a cast of characters for a pictureplay should require care. Endeavor to make the name fit the character; there is something subtle in such an art, and it adds atmosphere to the story. There is everything in a name. The cognomen of Jones suggests an everyday sort of fellow, while Mortimer Van Buskirk may be suggestive of some member of Gotham's aristocracy. Dickens was peculiarly apt in naming his characters, and one can meet with his names even yet in one's daily walks, even the most improbable of them. Snodgrass was once a common enough name in England, and in America bearers of it still abound. Winkle can be found in various parts of the country, and at Eastbourne, England, one can see a tombstone inscribed to the memory of Samuel Weller. Dickens drew his characters from every walk of life, and if you have the genius you can do the same.

Pure Buncombe

All this chatter about "rings," "conspiracy of publishers," the "cruel crushing of ambitions," "favoritism," etc., etc., comes from writers who have nothing of value to offer. They scream because their vanity is hurt. There never was a time when editors, be they pictureplay editors, or magazine editors, or book publishers, were so anxious for new names at the foot of good new material. The pictureplay editor is as overjoyed in discovering a good plot from the pen of a new author, as that new author is overjoyed when he receives his first check. Believe this or not—it's the truth. Write the stuff that has merit and it will be snapped up. How are you going to tell whether it is meritorious or not? Whenever I get this from a correspondent I mentally classify him as an "impossibility."

Down in your own heart you know when you have written something inspired. There isn't a literary worker in this country to-day, a beginner or otherwise, who hasn't a sneaking idea that a certain manuscript will be sold even before he places it in the mailbox. Of course, we are alluding to those workers who have talent, not some one who will never succeed no matter how long he or she tries. Louise Kennedy Mabie wrote a novel. It was her first. She sent the manuscript to Harper's. Harper's was the first on her list and the last. It was accepted so quickly that she is still gasping a little over her astonishment, and her breath was further taken away by a commission from Harper's to start on a new novel as soon as she could get a fresh supply of copy paper and oil up her typewriter. The big publishers are enthusiastic over this "first story." They had never heard of Louise Kennedy Mabie before the manuscript came to their readers. The same rule is applicable to the script writer. If you can write the stuff the editors want you will get the money and it doesn't amount to a continental whether you live in Kokomo or Chicago, or whether your name is Smith or Vanderbilt.

A Request from American

The American Film Mfg. Company requests that all scripts be sent to the Santa Barbara, California, studio for reading, rather than the Chicago offices. By doing this a delay of ten days or two weeks will often be avoided, as all manuscript reaching the Chicago headquarters must be forwarded to the Coast for perusal.

Axes to Grind

A California author in taking us severely to task in a recent letter remarks: "You seem to believe that everyone who writes you has an axe to grind. I am interested broadly in seeing better productions and courteous editorial treatment is a step in that direction. I am happily aware that conditions are improving; but when one's lawn begins to grow green and velvety, should he cease to water it? Personally I have no grievances."

Why not be frank about it? We all have our axes to grind, and the script writer sometimes demands a very keen edge. We are all interested in seeing better productions and courteous editorial treatment and, with few exceptions, such happy conditions are prevailing. We regret that this particular writer took umbrage at one of our recent paragraphs, but we endeavor to be fair and honorable and treat all alike. We will assure our friend that, although spring is touching up the lawn, we shall not cease to water it. Come again frequently, for it gives us pleasure to hear from our friends—when a self-addressed and stamped envelope is enclosed.

The Day's Work

Kipling wrote a collection of stories which were published under the title "The Day's Work." They were good stories, of course. Dear script writer, what about your day's work? Are you putting the best that is in you into your day's work? If you are making your living with your pen remember, please, that this is the hardest kind of a day's work. By the sweat of your brow shall ye eat bread is as trite in literary work as any other labor. When you close your desk on the day's work are you conscious of a day's work well done? Before you place your script into its envelope for mailing are you sure that it contains the best that is in you; that it is a work of love, of inspiration, of care and of thought? It's all in the day's work. If you have been careless, have skimped, have stolen, have not been honest with your own self, then your day's work has not ended. Today is your day and mine; the only day we have; the day in which we play our part. What our part may signify in the great whole we may not understand, but we are here to play it and now is our time. This we know: it is a part for our action, not for our whining. It is a part of love, not cynicism. It is for us to express our work in terms of human helpfulness.

The "Grafter"

The "grafter" is a thing. He has no place in the sympathies of genuinely human beings. He is a hyena with human appendages. No difference what his station in life, he should be discounted. He has no soul. We saw grafters in the course of special literary work in the flood-infested districts of Ohio. They took advantage of the ignorance and misfortune of flood-victims and compelled them to pay for being carried from their homes to safety. These men were commercializing in the weaknesses of fellow human beings. This week we received notification from the Post Office Department that a "grafter" was being investigated upon evidence sent us by our readers. He had been grafting upon the weakness of others. He held out false hopes and took money for which no equivalent value was given. He professed to teach pictureplay writing by means of correspondence.

To Publish a Book

Mr. R. D. Armstrong, connected in various capacities with the American Film Mfg. Company since its inception, is author of a book, "Making the Negative of a Photoplay." Mr. Armstrong is peculiarly eligible for the authorship of such a volume. He was script editor for a long time, and is at present in Hawaii with S. S. Hutchinson, president of the American Company, operating a camera. The many writers who have submitted their work to Mr. Armstrong, and remember his kindly consideration, will look forward to the forthcoming volume with interest.

Don't Become Uneasy

E. M. Wickes, in The Magazine Maker, publishes a warning to script writers. He believes the Kinetophone will outdo the silent pictures in popularity, and the weekly incomes of the script writers will fall off in consequence. He asserts that Kinetophone plots are possible only for trained writers well grounded in the art of writing dialogue. This is probably true, but we think that plots for the silent pictures will continue in demand for years to come, and that the warning is rather early. Mr. Wickes says:

"The transition will not take place in a day, but will proceed gradually; and during this slow but constant change, the untrained writers will do well to try and master the art of writing good dialogue which will include the study of rhetoric, the short story, and the drama. Some will attack the problem with energy and determination and will eventually succeed, while others will make a few feeble attempts, then grow discouraged and quit; and the art of writing profitable pictureplays will evolve into a "survival of the fittest."

The Magazine Maker

To the scribbler who wishes to embark in the field of fiction writing we cannot do better than recommend The Magazine Maker, a monthly informative journal for literary workers. Publication offices, 32 Union Square, New York. It is the best journal of its kind published.

A Posy for Majestic

We have noticed that recent Majestic and Reliance film

advertisements, in the Moving Picture News, give complete credit to the authors of plays. Maybe that is one reason why Majestic and Reliance release so many original stories. Authors should have credit on film, on posters and in advertisements.

The Happy Ending

For a year past we have taken the attitude that if the strong plot, with the unusual ending, has to be twisted and turned in order to bring about the lover's usual embrace, it were better to let the story end consistently and logically. If the plot is stronger with the unhappy ending let it end unhappily. The unusual climax is appreciated, and one or two concerns have become cognizant of this fact. It pleases us to notice that other writers on moving picture subjects are coming to our viewpoint.

Readers Appreciative

During the past ten days we have—

Put the Post-office Department on the track of a dyed-in-the-wool grafter.

Been threatened with libel suits by two "professors."

Got checks for three writers who had been "overlooked during a rush of business."

Secured the return of a half dozen scripts to writers who were unable to get their work returned from a certain company.

And every one of these writers thanked us for our efforts. It was full payment and we will endeavor to look after others' interests if they will give full facts in each and every complaint. Ofttimes it is just a misunderstanding or undue anxiety on the part of the contributor.

Pertinent Pointers

Do not write a series of happenings. Write action around a plot.

If your first stories are returned to you do not become discouraged. O. Henry wrote for years before he gained the "open market."

Be brief but do not sacrifice idea, plot or story for brevity. Idea, plot and story follow in natural sequence.

Avoid copying film stories you have seen on the screen. Some do it unconsciously.

Study the audience as well as the pictures and ascertain what appeals to them.

Visit the picture theatre, not for amusement, but as a student and critic. You will gain practical information.

Editors are constantly looking for new contributors. If you dramatize short stories, poems or novels, editors will not look for you.

Invariably bear in mind the limitations of the camera and avoid effects beyond the camera's scope.

The course of true love never did run smoothly. You should remember this fact when plotting your story.

Stories that are not plausible are rejected. Ignore the impossible situations.

Having a right start it is not always difficult to go straight ahead to the end successfully in a simple and natural manner.

Make it an invariable rule to put nothing in your story that has not a bearing on the catastrophe of the story, and omit nothing that has.

Losing the Point

Some script writers with good ideas often lose them in the story. A case in point is the comedy, "The Bachelor and the Girl," which Director Christie is producing. The script was accepted and paid for, but to bring out the full possibilities of the idea, the story had to be entirely rewritten. There is too much of this kind of work. When you conceive the original idea, take your time with it, nurse it, study it, and endeavor to develop it fully. Do not rush off with that idea and lose it in a maze of inconsequential detail. Stick to the idea and make everything else subservient to it.

The European Market

Many of the manufacturers are catering to the European market, and if you can write the plot that will interest our friends on the other side of the pond, in many instances, there is more opportunity for a quick sale. The European market is not interested in American politics, American provincial life, etc., and many editors are compelled to keep this fact in mind. Undoubtedly many good scripts are turned down for market reasons. Pity 'tis 'tis true, but there is a more artistic period on the way.

Rather Discouraging

And now, after several years endeavoring to teach the idea how to shoot, there cometh an epistle from New Jersey in which the writer asks for the name and address "of some company that makes pictures from stories you write." Ho, Hum!

Animal Stories

Selig is in need of good stories written around animals. They have about everything in their menagerie but tigers.

As to the Dinner

As to the dinner we have no late information except that it is expected to be a grand event. The place will be Cleveland, and the date will be announced as soon as we can get it. A large number are inquiring, and we ask them to be patient. Just as soon as we know, you will know. P. S.—Date is Saturday, June 28. Hurrah!

Kay-bee and Broncho

The New York Motion Picture Company, manufacturers of Kay-bee and Broncho brands, in their rejection slips are underscoring the admonition: "Do not try to limit synopsis to three hundred words." If Editor Richard V. Spencer wishes lengthier synopsis, let him have it. The demands of companies differ. Probably Mr. Spencer finds that the majority do not have the art of telling their story in three hundred words. It can be accomplished, and satisfactorily, if you just know how. Kay-bee and Broncho are in the market for Indian-military, Civil War, Puritan (Spanish with California locale). They prefer plausible, tensely dramatic, short-cast, original stories with big themes, careful characterization, and well-developed heart interest. This concern does not issue sample scenarios and urges contributors to see the productions on the screen in order to keep in close touch with the class of stories they require. The editor announces that he pays the highest prices for stories that do not require extensive revision. Address all scripts to Scenario Department, New York Motion Picture Company, 1712-1719 Allesandro Street, Edendale, Los Angeles, Cal.

WM. LORD WRIGHT.

FREDERICK BECK AT PROVIDENCE

Mr. Beck has just returned from Providence, where he has taken pictures for the Fashion Week, and has taken Dr. Friedman and his staff and also the picture of the first girl that he has cured in Providence, Miss Sophie Berger.

This is an exclusive picture for the Providence Fashion Week. As it is the only one of its kind it will be placed on the market soon.

AN ACCIDENTAL ALIBI

By VIRGINIA WEST

(Adapted from Edison Release.)

SPRING was in the air. The rising sap thrilled the trees to the tips of the very smallest twigs. Everywhere the tiny shoots were coming through the ground. All the new young things were arriving, from the lambs to the tiniest downy chick.

Here and there, in a lane, at a stile, or in the awakening garden, one could be sure to find a pair of lovers.

One pair were in the still bare garden of Mr. Barnes. They looked like a pair of birds seeking a spot for a nest. As Jessie flitted from place to place examining every spot Joe came close behind her.

"Oh, look, Joe!" she cried, "look at these ferns. They are the ones we brought from Bear Hollow last year when we had the picnic." She scratched away the leaves at the base of a rose bush. "And see these sweet violets. You know

JOE THREATENS TO GET EVEN WITH FARMER BARNES

my cousin sent them to me from New York. I'm so glad they are going to grow. I wonder how soon they'll bloom."

So from place to place she went, examining and exclaiming. Joe watched her and followed her about, more interested in the human flower than any other.

"I'm afraid it's too cool out here for you," he said finally. "Remember spring is only just beginning. It is damp here. We had better go in."

"Oh, I'll read you my poem. I wrote it today, after I'd been helping the chickens hatch," cried Jessie.

"I'd like to hear it, all right," Joe answered. "I didn't know chickens had any poetry."

In the sitting room by the light of the lamp Jessie produced her poem.

"Shall I read it to you, or do you want to read it yourself?" she asked.

"Oh, you read it."

"Maybe you'll think it's silly."

"No, I won't. What's the name of it?"

"Why, it hasn't any," exclaimed Jessie in surprise. "I forgot it had to have a name. It's very short. Do little ones have to have names too?"

"I guess so. But I guess you can find one," answered Joe reassuringly.

"Well," began Jessie, "I'll read it to you. Now, don't laugh."

"All right."

"It's only four lines:

"Like a hatching, downy chick,
Love, in its troubled course,
One may help a very little,
But must never use much force."

Jessie laughed shyly and hid her face for a moment. "Do you think it's silly?" she asked.

"I think it's grand," Joe answered, with eyes wide with astonishment. "You're awful smart, Jessie."

Silence fell between them for a time. Then Joe leaned toward the girl and gently took her hand. "I'll tell you without any help that I love you. I guess you know it already. Do you love me too?"

"Yes, I've only been waiting for you to tell me. Why didn't you before?"

Joe laughed foolishly. "I suppose I'm like the chicken."

He drew her to him, and as their lips met, the song of spring sang in their hearts.

A door closed and they both turned. Jessie's father stood frowning at them.

What does this mean?" he demanded.

Jessie tried to put her arms around his neck, but he repulsed her.

"Father," she pleaded, "I love Joe and he loves me. Don't look like that. We want your blessing."

"Well, you won't get it," answered Mr. Barnes sternly. "Jessie, go to your room. I wish to speak to this man."

Jessie obeyed reluctantly, pressing Joe's hand as she passed him.

"Now, sir," began Mr. Barnes, "I shall speak plainly to you. I don't want you here and I don't want you to have anything to do with Jessie."

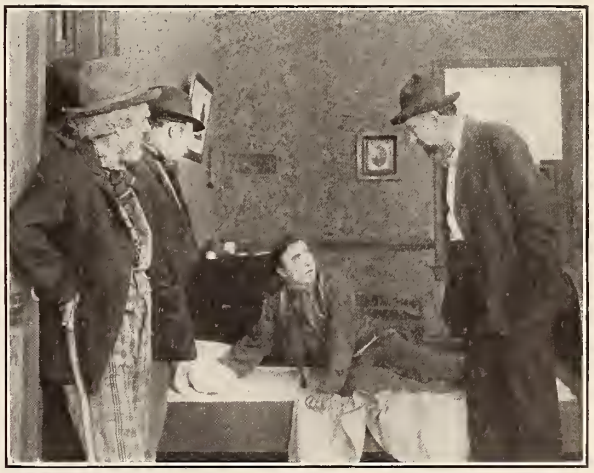
"I have a right to know why," demanded Joe.

"Very well, I'll tell you why. You're not good enough for my girl. That's why."

"Why not?"

"Because you drink and gamble. Your reputation's bad. I don't want you to see Jessie again."

"Yes, I have taken a drink and I have gambled, but I don't do it all the time, as you seem to think. And if I had Jessie I wouldn't do it at all."



JOE ARRESTED BY THE SHERIFF

"Well, you can't have her," thundered Mr. Barnes. "Now, get out. There's the door!"

He stood aside and pointed to the door. Joe walked to it. Then he cried with passion, "You needn't think you can stand between us this way."

"Go!"

The door closed behind him.

Like many another foolish young man under like circumstances Joe Hardy went to the village saloon and began talking of his grievance to the neighbors gathered there. "I'll fix him," he threatened, "I'll get even with him for turning me out of his house. He'll see!"

Joe stalked out of the saloon with his fists clenched. He wandered round the village streets, too angry to go home and not knowing what to do.

As dawn was breaking he started home. He would get some sleep and then he would know better how to go about seeing Jessie.

Just as he was turning from the main village street into the road leading to his farm he stopped. There before him was

a notice, "Men wanted for the army." He started on, stopped and looked back at the notice, and then he walked up to it again. This time he read it through. "I'll go," he exclaimed, "I'll go to New York and enlist and forget old man Barnes." Then he thought of Jessie. What would she think? Well, he could write her and tell her he thought it was best. He wasn't going to stay around there to be insulted by old Barnes, and he didn't want to do anything to make trouble for the girl. Yes, he would go!

Joe heard the early train whistle. He quickly made his way to the station. The platform was deserted when he stepped aboard the train and it started on its way to New York without any one of the villagers knowing of Joe's departure.

The young farmer had never been to the city, and there were many things he had not seen, so there was much to attract his attention.

When he left the train the first thing he saw was a sign on the platform like the one which had brought him there. A recruiting sergeant moved back and forth near-by. Joe stopped a moment, undecided. Somehow, as he was coming farther and farther away from Jessie his mind began to waver on the subject.

"Well, I'll have a look around first, before I decide," he thought, and turned away from the sign.

It was about nine o'clock, and from then until late in the afternoon Joe explored New York. The high buildings, the subway, the elevated and all the marvelous things he saw on the streets held him spellbound, but one thing interested him more than all the others. He had wandered into a residential street when he saw a number of people acting in a very peculiar way. Some were running in and out of a house and some were watching them. Yet they didn't seem to have any special interest in the house. One man stood at a distance from the others and said things that sounded very foolish to Joe. Two men stood behind a box on three legs and one of them turned a handle attached to the side of the box. A short distance away another man was turning the handle on a similar box.

Joe watched and wondered for a long time, then he decided to ask questions. Going up to the first man who was turning the handle he said:

"What's that?"

The man grinned good-naturedly. "Movin' picture camera."

"Takin' a picture?"

"I'm not really takin' this one. The fellow with the other camera is takin' the picture and I'm just pretending."

"What's that for?" asked Joe, puzzled.

"Why, this picture is called 'How Moving Pictures Are Made.' It shows the whole process."

"Gee, I'd like to see it."

"Where do you live?" asked the man.

"Upton."

"Do they have pictures there?"

"No, there are only a couple of hundred people there," explained Joe, "but over at the next town they have over a thousand and they have movin' pictures at the town hall on Saturday nights. I go over often."

"Well, I hope you can see this sometime. We're through here now. Good-by."

"Good-by. I'm much obliged," Joe called after the man.

When he was alone he stood still. What should he do now? He had almost forgotten why he had come to the city. It seemed a long time since he left home. An overwhelming desire to see Jessie came over him. "I'm goin' back!" he exclaimed under his breath, and started for the train to take him home.

At the little Upton station, in the fading light, Joe saw several of his companions of the night before. He did not feel like meeting them, so he slipped from the rear platform of the train and took a path through the woods leading to his home.

He was glad to be back. All his thoughts were with Jessie, and his love for her was fast overcoming his anger toward her father.

Now and then he stopped to listen to the sleepy twittering of some bird, or to breathe the fresh earth smell around him. Suddenly he stumbled and almost fell. He looked to see what he had tripped upon. There at his feet lay a man. He stooped and turned him over.

"Oh," he cried in a whisper, "it's old man Barnes and he's dead!"

In a flash the realization of the position he was in came to Joe. "Oh, God," he moaned, "why was I such a fool as to make threats?"

He must not be seen near the body, that was certain. He sprang to his feet and ran rapidly through the woods to his home.

Until he was in bed Joe did not know how tired he was. He only then remembered that he had not had any sleep the night before. In spite of his anxiety of mind he was soon asleep without even removing his clothing.

It seemed to the young farmer that he had not been in bed an hour when there came a loud knock at his door. He sat up in bed to find the sheriff with a hand on his shoulder and several of his companions of the night before standing at the door.

"What does this mean?" he asked, half asleep.

"I guess you know, all right. Come along with me."

Joe continued to stare.

"Did you ever see this?" demanded the sheriff, drawing something from his pocket.

Joe looked to see his own handkerchief. He started. Of course it had dropped from his pocket as he stooped over the dead man. Something must be done quickly.

"You're on the wrong track, Sheriff," he cried. "I have been in New York all day."

The men laughed. "Very likely," said one. "You don't remember saying you would fix Barnes."

Joe had nothing to say. In less than a half hour he found himself in the little building that served as a jail.

All the village and country-side believed him guilty—excepting Jessie. She said from the very first that she knew he was innocent. She told Joe so and his heart was greatly comforted in spite of his terrible trouble.

The trial came quickly and was quickly over. Joe's lawyer could say little but that his client had been in New York the day Mr. Barnes was killed—and this he could not prove.

"You say you were in New York on the day Mr. Barnes was killed?" asked the attorney for the state.

"Yes."

"What time did you go?"

"On the early morning train—five-twenty-five."

"Why did you go?"

"I intended to enlist in the army."

"Oh, you did? Well, why didn't you do it?"

"I changed my mind."

"And came home again?"

"Yes."

"What time did you come home?"

"On the seven-ten P. M."

"Was there anybody at the station you knew?"

"Yes, several persons."

"Did they see you?"

"No."

"Why not?"

"Because I left the train at the back and took a short cut through the woods."

"Why didn't you stop to speak to these people?"

"I didn't feel in the humor."

The lawyer hesitated a moment and Joe drew himself together for what he knew was coming.

"Did you ever see this?" he cried dramatically, producing the handkerchief the sheriff had shown Joe the night he arrested him.

"Yes," answered the farmer in a low tone.

"Does it belong to you?"

"Yes."

"Do you know how this handkerchief could have gotten beside the body of Mr. Barnes?" thundered the lawyer.

"Yes," cried Joe, springing to his feet. "I stumbled over his body as I went through the woods and I suppose I dropped it."

A laugh ran around the court room for a moment. And the cross examination went on.

Joe was in despair. It was no use, he thought, they were determined not to believe him.

The jury stayed out but a short while and returned the verdict of "Guilty of murder in the first degree."

When Jessie heard the result of the trial she was prostrated with grief. As the days dragged by she became more and more nervous. At last, after much pleading, her mother persuaded her to go to New York for a visit to her cousin...

When Jessie had been gone a week Joe's lawyer received a telegram which read:

"Upton, New York.

"Have absolute proof of Joe's innocence. Am returning at once. Jessie Barnes."

Joe was given an immediate new trial. The eyes of those present to hear the reported sensational evidence were fixed on a mysterious machine at one side of the court room.

The jury was assembled and at a sign from the judge the curtains were drawn and a moving picture was thrown on the wall before the astonished eyes of the crowd.

In a moment the very prisoner before them walked into the scene and stood conversing with a man who turned the crank of a moving picture camera.

A great shout was given. The jury arose as one man and as one man cried "Not guilty!"

A FEW WORDS ABOUT FILM MERITS

Eclair (Paris)

"The Evil Genius" is a tremendously strong drama—a most convincing production.

Crystal

"Two Lunatics" and "His Romantic Wife" on the same reel are very fair offerings. The former has some excellent comedy situations which have been made the best of.

Nestor

"For Her Sake" is somewhat out of the ordinary in that it reminds us of the Jewish law that no Jew shall marry a Gentile. This is a very good picture, although the writer does not favor subjects touching on any religious law.

"His Friend Jimmy" is a sample of excellent comedy. The ruse of the young couple to visit "Ma" and "Pa," who, especially the latter, are bitterly opposed to the son of the house marrying so soon. In answer to dad's invitation to "come home at once and bring nothing in skirts with you," the young bride breaks in on the family in male attire.

Kinemacolor

"Nathan Hale" in three reels is not only interesting as an historical production, but gives ample scope to the Kinemacolor process for the getting of effective work.

"Water Babies," a zoological study of seal, otter and bear and other animals is most instructive and delightful.

Pathe

"The Snapshot," released April 8th, is an excellent sample of comedy. The story is well developed, and the action and business good.

"The River Clyde at Lanark" (Scotland), on the same reel, is a beautiful scenic in colors—perfectly exquisite.

"The Analysis of Motion," released April 11th, gives one of the strongest proofs of the advantages of Cinematography. This is a film in which the pictures have been taken at the rate of twelve hundred per second, thus enabling the naked eye to follow the actual course of the bullet through the air. Another illustration is the elevation of a rubber ball by a jet of water. The demonstration is an intensely interesting one.

"The Locust," following the above, is most instructive, explaining and illustrating nature's method of bringing the locust into the world.

Keystone

"That Ragtime Band," an eccentric farce comedy, ranges fair.

"Algie on the Force" has a situation that cannot help but bring a laugh. Algie mistaking the new mayor for a criminal and tying him to the telegraph post is really funny.

Reliance

"The She-Wolf," a trapper story. The film is well produced, and smooth in its development, but this particular theme has been duplicated too often.

Kay-Bee

"The Redemption," in two reels, appealed to the writer as being rampant with human interest. The story is consistent, a reason being imminent for each new development of the story, and it is generally speaking a good offering.

Thanhouser

"The Children's Conspiracy" is a most interesting bit of child acting, showing in comedy-drama how two children outwitted the head of the school board, and caused to be reinstalled in her place the teacher of their choice.

"Retribution" is also very excellent. The theme of this story has, it is true, been done over in many different guises, but it must also be admitted that the Thanhouser director has succeeded in making this particular production intensely interesting.

"The Girl and the Grafter" is a cracker-jack for thrills. Where the girl reporter gets the better of a tense situation by taking a flashlight on the Q. T. of the "lobbyist" and the "boss" closing a business transaction, thereby getting a scoop for the paper, is a great stunt.

American

"When Jim Returned" is a peculiar production, which leaves one with a half frown, and a bewildering sense of not having quite grasped the "reason." It is nevertheless not uninteresting.

Bison 101

"The Fighting Parson" hits one hard. It is, in its two reels of film, a most interesting production. Of its kind it stands well.

Eclair

"Their Only Child" and "Fire," on the same reel, are good offerings. The former is one of the funniest of McManus's offerings.

Great Northern (Feature)

"The Black Chancellor," in three reels, is without a doubt one of the best film stories that has appeared. As a production it stands A1. There is not a single link missing to mar the continuity of development, and the action of the piece is little short of perfect.

"Told in Confidence," as its name implies, treats of gossip. The production has a touch of originality and the comedy of the situation is good.

Gaumont (Hand-Colored)

"The Eyes That Could Not Close," so far as beauty of coloring is concerned, is without flaw, but the story is not in construction or excellence of theme up to the usual Gaumont standard.

"The Rays of Death" has a theme which might have been made much of. From a photographic standpoint the picture is almost perfect.

Imp

"The Regeneration of John Storm" is a masterpiece in production. The story is good, and the production is a delightful bit of dramatic action.

Gem

"Burglarizing Billy" will fit almost any audience. It is a pleasing bit of comedy.

Powers

"When Dolly Dies" and "Farot's Island" (off the coast of Norway), on the same reel, are two delightful bits. The former features Early and Mattie, the popular Powers child actors.

Kalem

"The Indestructible Mr. Jenks" is very funny, although the touch of mourning at the finale is not only a surprise, but a "jar."

"The Scimitar and the Prophet" is a good bit of drama with Egyptian setting. It is well produced and quite thrilling enough for general purposes.

Vitagraph

"The Web," in two reels, is another remarkable sample of photodrama. This production has had the advantage of having a well-constructed story as a basis. There is no fault to be found with it, so far as the writer's knowledge goes.

Essanay

"The Little Mother" will no doubt find a response in many feminine hearts. As a production it is very fair.

MIATT-PATENTS DEPARTMENT

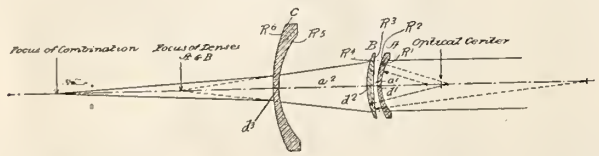
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

The report of the Committee on Patent Law and Administration appointed by the Cleveland Chamber of Commerce is of importance because it reflects the consensus of opinion in one of the richest manufacturing districts in the country. This committee was instituted largely to determine the possible effect of the obnoxious "Oldfield Bill" if enacted into law, although the field of investigation was not limited thereto, nor is the report, which however is concise and definite enough as to the "Oldfield" and other ill-advised and ignorant attempts to tamper with laws which have made the country pre-eminently supreme in the arts and sciences. We beg to submit what may be designated as the preamble to this interesting and valuable report. "Your committee definitely recommends that the influence and power of the Cleveland Chamber of Commerce be exercised: (1) to secure the defeat of H. R. 23,417—the Oldfield Bill; and (2) to bring about congressional or executive action to secure immediate, competent and concentrated inquiry under national auspices, designed to lead to a recommendation and ultimate action by the proper authority upon the changes, if any, in patent or other law, Patent Office procedure and court procedure necessary to restore to an American patent under our existing complex industrial conditions and the relatively great dissemination of technical knowledge, the commercial status it enjoyed under the simpler and scientifically and technically more ignorant period immediately succeeding the passage of the law of 1836; and (3) to enlist the assistance of other chambers of commerce and other interested bodies to the above ends."

There were introduced during the last Congress seventy-five bills relating to this subject, but not one treats it comprehensively and very few attempt to correct the abuses or increase the effectiveness of the patent system. In fact many of the bills seem to have been designed, in effect, to destroy the patent system altogether.

The Societe "Savoia Film," of Turin, Italy, has applied for registration of the annexed trade-mark for moving picture films, and machines for taking, projecting, printing and perforating moving picture films, claiming use since April 6, 1911.

An improved lens system adapted more especially for use in objectives of telephotographic cameras, is illustrated in the accompanying diagram, being the invention of Robert D. Gray, of Ridgewood, N. J. (Letters Patent No. 1,053,128) designed to overcome astigmatism, curved field, spherical and chromatic aberration and other defects. The three lenses A, B and C form the objectives. A is a dispersing flint glass lens, B is a collecting crown glass lens, and C is a dispersing lens, movable toward and from the lenses B and A to vary the focus. The lenses A and C are jointly of sufficient dispersive power to achromatize the collecting lens B, and in order to produce the desired rectilinearity, the lenses A and



B together have a focal length approximately half of the complete objective. The lenses A and B together produce the well-known barrel distortion, which is corrected by the lens C acting in a contrary direction, the lens C at the same time lengthening the focus of the oblique rays relatively more than those along the optical axis, which produces a flat field and places the optical center forward of the first lens A. The concave surface of the lens A is of shorter radius than the convex surface of the collecting lens B. Reference letters *d1, d2* and *d3* signify the thickness of lenses A, B and C, at the axis; letters R*1*, R*2*, R*3*, R*4*, R*5* and R*6* indicate the radii of lens surfaces; and letters *a1* and *a2*, indicate axial distances between the facing surfaces of lenses A, B and C, respectively. The inventor claims a lens system for photographic objectives, comprising a positive collecting meniscus lens and two minus meniscus lenses, one front and one in the rear of the said positive collecting lens, the lenses having air spaces between them, the concave surface of the said front minus meniscus lens having a shorter radius than the radius of the convex surface of the said positive collecting lens, the equivalent focal length of the system being positive, the said front meniscus lens and the said positive collecting meniscus lens having jointly a positive focal length approximately one-half of the system, the curvatures of all the lenses being in the same direction.

The Iowa Supreme Court in State ex rel. Kirby v. Henderson holds that an official cannot be "privately intoxicated and officially sober" at one and the same time—one of the disadvantages of public office holding. Would this ruling apply to the film censors that it is proposed to appoint through political influence in Greater New York?

"Why not have a public censorship of laws? We have one of moving pictures, and all morals or laws are very much more important because they can cause so much more trouble." —*Life.*

A new process for producing three-color screens has been invented by Robert Krayn, of Berlin, Germany, who assigns the Patent No. 1,055,189 to "The Firm of Deutsche-Raster-Gesellschaft mit Breschrankter Haftung, of Berlin-Steglitz," Germany. The specification is relatively as long and intricate as the name of the assignee. The invention is based upon the discovery, in the chemistry of colloids, that colored gelatin may be immunized against a great number of solutions of coloring matters by treating the colored gelatin with a tanning agent that is also a mordant for the coloring matter. The process consists in coating with a fatty substance, which can be washed off, those parts of a gelatined surface which are to remain untouched by the first ground color used, said fatty substance being impervious to color and mordant; then coloring the open interspaces of the coated gelatin surface in the first ground color, and treating the colored spots with an agent which acts as a mordant and also as a tanning material for gelatin; then drying the screens and washing the fatty substance off; then applying a second coat of fatty substance to the uncolored parts of the gelatin surface which are to remain untouched by the second ground color, then coloring the open interspaces of the gelatin surface with the second ground color, then treating the same with such a tanning and mordanting agent; then removing the fatty substance; and finally applying a third ground color. The accompanying view is a diagrammatic representation of a completed screen plate, *a*, indicating the parts of the gelatin surface of the plate which have been treated with fatty ink; *b*, the parts which have been colored by dipping printed

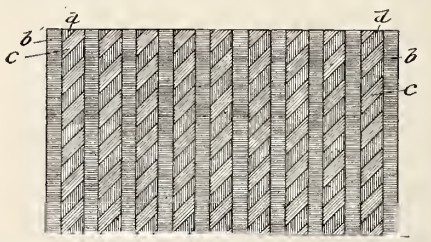
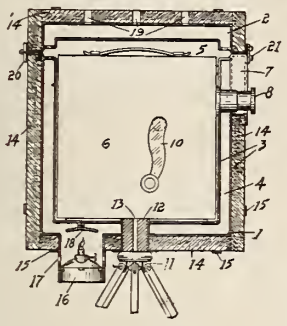


plate in the first (for instance red) solution; *c*, the second or blue colored portion, and *d*, the third or green portion.

On appeal a decree of divorce being affirmed in Apple vs. Apple (152 Southern Reporter 296) would indicate incompatible tartness on one side at least. Certainly defendant did not 'peal well.

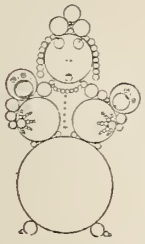
In taking motion pictures in a cold, dry climate, much difficulty has heretofore been experienced in obtaining clear negatives because of the production of "static flashes" on the film due to the action, on the sensitized surface of the film, of the static electricity generated by the rapid movement of the film in the operation of the camera. Low temperatures also render the film brittle and consequently it frequently breaks during operation of the camera.



Henry Cronjager, of New York City, overcomes these difficulties by means set forth in his Letters Patent 1,056,507, the accompanying view representing a sectional elevation illustrating the essential feature of the invention, which consists in encasing the camera in such a manner as to practically surround it with a chamber, the air in which is heated, as by an alcohol lamp 16, causing a circulation through the space 4 around the camera 6, situated in the compartment 5—air being admitted at 17 and escaping through 19. 14 is the non-heat conducting covering, and 2 a hinged cover.

Mr. Cronjager states that with this apparatus he has exposed fifteen thousand feet of motion picture film, in midwinter in the woods in Maine, without once breaking the film, and the resulting negatives have been entirely free from "static flashes." He has also made an exposure in the woods during a snow storm at 5 p. m. with almost all light gone and thereby obtained a full time negative. Thus obviously the invention may be used to advantage with cameras ordinarily employed for single exposures, as its use increases the speed of the film, enabling good negatives to be obtained with little light and improving the quality and tone of negatives. The claims are strong, basic in fact.

past a special commissioner sent by a foreign nation to gather data in regard to our patent system, in response to an inquiry as to why his people desired a patent system, replied that the question has arisen, "What makes the United States such a great nation? And we investigated and found it was patents, and we will have patents."



W. Heath Robinson's geometrical protest against Cubistic art tendencies is worthy of reproduction here, not so much on account of its originality (as such circular singumstances are primeval in character and antedate paleolithic culture, whereas the new fad is presumably futuristic), but rather as demonstrating the wealth of expression and symbolism that may be attained by the simple and exclusive use of the compasses by which we circumscribe our desires and round out our existences. Inversely speaking, Robinson and other Roundites seek to circle the square, and totally ignore the possibility of a fourth dimension. The Cubists have one attribute in common with the circle, however—their productions apparently lack beginning or end.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miath

(Full copies of any of the above forwarded for ten cents each. Order by number.)

ROMAIN FIELDING
Director Lubin Film Co., Nogales, Arizona.

H. A. MACKIE IN CHICAGO

Mr. H. A. Mackie will be in Chicago on Monday, April 21, and remain until Thursday during which time he will make arrangements for the leasing of suitable quarters for the opening of a "Motion Picture Center" similar to the one in New York City, which will open on May 1st. Mr. Mackie will make his headquarters at the La Salle Hotel.

WHEN SCANDAL THREATENED
Gaumont.

PICTURE MUSIC

ERNST LUZ

I HAVE been repeatedly asked for an opinion regarding the possible effect of the "Talking Picture" upon "Picture Music." While I do not feel able to forecast the future of the "Talking Picture," I feel that the time is far distant when the two will be competitive. The talking picture in its present status should be an inducement to good picture music and create a greater chain of large picture theatres, charging a larger admission, which alone are able to maintain good music. The "Talking Picture" is a novelty of merit and runs about 15 minutes on the bill of the Keith houses at the present time, showing two subjects, which would hardly constitute a show for a picture theatre. It is again a fact that to a great extent the picture must be sacrificed in catering to the recording of the speeches and dialogue, which fact alone can assure us that the silent drama or picture is far from doomed even if they can make the picture talk. The cost of service for an entire show is another fact in our favor. Personally I cannot believe that the "Talking Picture" and "Picture Music" can ever clash (granting that we will soon have picture music), but will assist each other, one being the medium for the success of the other.

It has always been a source of thought and worry for the exhibitor or theatre manager, as to the obtaining of the best results with an orchestra in picture theatres and it is not as yet solved. To feature a worthy picture musically it is necessary that the music opens and continues through the entire picture, which is practically impossible for a show of five pictures, knowing that a certain amount of rest is positively necessary and essential to the rendering of good music.

We will therefore never have the advanced picture music until this is possible.

If a theatre's picture film service included two or three talking subjects it would be a decided step toward making the aforementioned possible, for it would immediately solve the musical intermission problem. With a slight strain upon my imagination I can picture an ideal picture theatre showing three silent pictures properly set to music, together with three talking subjects, which would act as musical interruption. A theatre so supplied would surely be able to give its patrons full value for their money and an enjoyable performance. While I have no reason to believe that such may or will be the case, at present I find consolation in the fact that it will be some time before the "Talking Picture" can supply the demand wherewith to be able to injure "Picture Music." Let us hope they will be brothers and the means of creating more ideal and high-class picture theatres.

There are many pictures which do not musically inspire, in which case it is hardly possible that I could set appropriate music to any greater advantage than the average musician. When the musical inspiration is lacking in the picture, play numbers which do not clash with the picture rhythm, that can be well rendered by your respective combinations.

BILLY QUIRK IN "BILLY'S SUICIDE"
Gem comedy release April 29th.

In Scenics or Educationals splendid opportunities are afforded for the rendition of numbers which will show your true ability.

There are still many releases wherein the director labors under the illusion that he can and should portray two distinctly different kinds of action at the same time, in which case it is for you to decide which is more important to the picture plot and follow it. The chances are that the picture will fall flat, but it is usually doomed to the same fate, music or no music.

In a recent article wherein I made mention of the Vitagraph Feature release, "The Incarnation of Karma," I erred in quoting Rosemary Theby being cast as Karma. The name of the character portrayed by Rosemary Theby should have read "Quinatrea."

The Vitagraph Company releases on April 9th "Out of the Storm," a picture that affords all kinds of opportunities for effects. It is a beautiful picture with a genuine storm, burglary, love and passion. Everything you could ask for in a thousand feet of film. Rosemary Theby is also cast in this picture, which is an assurance that the picture will inspire. She does not appear in pictures of the posing, look-me-over or is-my-make-up-on-straight kind.

CORRESPONDENCE

A. C., Chicago, Ill.—I am glad to note that you are meeting with success in selecting repertoire from Picture Thematics. It bas been the experience of every musician that after buying or selecting 500 numbers at random, one-half or less have made good repertoire. The numbers mentioned in the News are selected after a trial with pictures with an orchestra, and are all worthy of the necessary effort to properly play them. The fact that they are specially selected will materially reduce the cost of music for tbe player.

M. A., Madisonville, Ky.—Any courtesies extended to the picture musician tbrough the columns of the News should and does apply to you. Be governed accordingly. In the near future when the picture player shows a more general interest in his work and produces better music, I have hopes of obtaining all professicnal courtesies for them, such as are extended to the advanced professional.

PICTURE THEMATICS OF MUSICAL PUBLICATIONS

My Old Wedding Gown, by Lee Orean Smith. A beautiful Valse Lento movement, positively indispensable in picture playing. Is strictly legato. For visions of sentimental nature, for quiet action on scenes depicting regret or longing. The most beautiful effect is obtained when playing number in slow tempo. The number was composed witb a view of expressing a sentimental thought. Published by **Leo Feist,** Mus. Pub., 134 W. 37th St., New York City. Price, Piano copy 15c; Orcbestration 25c.

Silvery Bells, by George Botsford. The snow scene pictures are now being released and you will find no better instrumental orcbestra number for tbe perfect suggestion of snow or sleighing. Pub. by **J. H. Remick,** 219 W. 46th St., New York City. Price, Piano 10c; Orcbestration 15c.

Berceuse Tendre, by Leo Danierff. A beautifully odd number that is well adapted for love or other sentimental scenes in the more advanced pictures. An excellent preparatory number leading up to dramatic action or relieving it. Is different from the usual melodious sentimental number and not difficult. Pub. by **Jos. W. Stern,** Mus. Pub., 102 W. 38th St., New York City. Price, Piano 25c; Orchestration 25c.

Album for Moving Picture Pianists, compiled by Geo. Smith. Pub. by **Carl Fischer,** 48-50 Cooper Square, New York City. Tbe above album is just from the press and is by far the best picture pianists, especially those new to the business, tban anything beretofore published. It contains 85 numbers of every character and description, including dramatic. Every number is well arranged and complete. Personally I do not approve of picture music in bound form, but with a little judgment this folio can be disconnected in manner, making it possible to use every number. All enthusiastic picture pianists should have this album. It contains appropriate numbers for any picture that can be released. Price 80 cents.

He also publishes a "Moving Picture Folio" for orchestra containing 58 numbers which is excellent. I use it in disconnected form and bave no difficulty with it. For those who are beginning to collect music for pictures tbis folio is valuable. Orchestra leaders having older libraries should write and get synopsis of this folio to avoid duplicating their repertoire. Space will not permit me to give it. The same numbers will be found in orch. folio as are in pianists' album. Price for Orchestration 10c and Piano $2.50.

HETTIE GRAY BAKER VISITS SELIG PLANT

Miss Hettie Gray Baker, of Hartford, Conn., author of many popular and artistic Selig photodramas, among them "Salley in our Ally" and "Old Songs and Memories," stopped off in Chicago, last week, on her way to California. During her stay in the western metropolis, she was a much-interested visitor at the Selig Studios where she witnessed the production of an elaborate picture by Oscar Eagle, the scenario for which Miss Baker recently wrote.

SNAPSHOTS—WOMEN'S VIEWS OF VITAL INTEREST TO MOVING PICTURE TRADE

By Mary Lawton Metcalfe

President Eccnomics and Politics Club, New York City Federation.

With absolutely no apology, I am rising out of the sequestered corner of Greater New York to tell the trade of the storm of adverse criticism which has been brewing in the women's civic clubs, since the recent accidents. Proposed bills in city and state have been in the public eye.

Friday, the seventh of February, 1913, was a great day in the club world of New York City women. Beginning at ten a. m., and continuing in three sessions until midnight, the Tenth Annual Convention of the New York City Federation was an important function of one thousand delegates and alternates: these women voted the instructions of eighty thousand women.

Among the resolutions offered was one from a club, whose delegate made an impassioned plea to the Convention to take action against the peril to children in moving picture theatres. Not only for new safeguards to preserve life, but morality.

The speaker was so earnest that, though an unmarried woman, she was almost in tears in reciting the dangers of all kinds in the dark rooms of moving picture audiences.

On the stage was one of the most beautiful women I have ever seen. Her placid lovely countenance crowned with braids of white hair made a fit subject for a picture of mature American gentlewoman. This was Miss Laura Skinner, one of the Vice-presidents of the Federation. Miss Skinner asked for recognition from the president, Mrs. William Grant Brown, and addressed the audience now thoroughly aroused against moving picture theatres by the agitated speech of the delegate from a Brooklyn club.

Miss Skinner stated that she, as a censor, had witnessed thousands and thousands of films during the last few years, and her testimony is that Cinematograph films are the greatest invention of the age. She said also how very few films were manufactured now that have to be condemned. The whole danger of the theatres was conceded to be in the public stampede from fire panic.

The audience relaxed somewhat. Mrs. Charles Metcalfe, president of Economics and Politics Club was recognized and permitted to speak on the resolution. Mrs. Metcalfe said:

It is the hope in this Federation to develop every dance hall of the people into a civic center. Excellent work has been done along these lines on Staten Island.

My club knows that just such development can be made of the moving picture theatre in every section. Personally I selected films and directed matinees at the Odeon Theatre, Staten Island, on Saturday mornings from ten to twelve o'clock, giving talks to the school-children and suggesting the books to ask for at the public library. The detectives of the Police Department were sent to break up the matinee, as it was against the law for children under sixteen to go in a moving picture place unaccompanied. As the law stands now, there is no difference between educational matinees and lectures by parents and teachers and the ordinary Wild West thrillers.

Mrs. Metcalfe urged the clubs to call on the proprietors of theatres, and assured them that, even from a business point of view, the men would respond to requests for such films as help in higher education and entertainment of audiences.

In the interim of the sessions, I talked with mothers, to feel the pulse of sentiment pro and con. Many are very much agitated on the subject, since the white slave revelations have been published. All recognize the value of truth taught in films, but now it is a matter of bad air, improper audiences and fire danger.

I believe it is a psychological crisis with the trade. It will be a survival of the fittest. Uncanny places are going to be sufferers.

It seems passing strange that gilt edge firms do not realize the value of representative women to present the true ideals of Cinematography. Thousands of misses or "young ladies" in their teens are considered qualified to give interviews to inquiring visitors. And some of the "small fry"—boys between seventeen and twenty—are quite impossible.

I am not surprised that the laity are disgusted and unconvinced after interviews with illiterate office interviewers.

At the New Plaza Theatre, Staten Island, the Economics and Politics Club presented three films with the stories told by the president—Mrs. Metcalfe.

"The Child of the Ghetto" carries a powerful message, especially at this time, when so many girls are caught up in the wreckage of human life and whirled away by the vice trust. The "Cotton Industry" and "Indian Legend" completed the films which were secured from the Educational Department of the General Film Company.

This entertainment was protected by the Plaza license but the police lieutenant in a heated argument with Mrs. Metcalfe asserts that there can be no educational work done in moving picture theatres. The police recognize them only as hot-beds of iniquity.

A moral tidal wave seems to have struck the Police Department when it refused to recognize a recommendation of Mr. Wallace, Bureau of Licenses, to grant Mrs. Metcalfe exemption from police interference at the educational matinees with Edison films. Dance halls are allowed to become civic centres, but moving picture theatres are held in holy horror, even by Commissioner Waldo's henchmen.

AN IMPRESSION OF RODMAN LAW

By M. I. MacDonald

The first few flashes one gets of an individuality, with the mind laid open to receive them, are usually correct. Sometimes a prejudice has previously crept in, causing the inner self to be unresponsive and unwilling to comunicate in any way with the psychic portion of the opposite individual, leaving only the taint of a prejudice, over which, in some minds, not even the reflection of an impression has the slightest power.

So much for the philosophy of impressions. Now let us to our subject, Rodman Law. The name and portrait of Rodman Law has appeared frequently in the newspapers of our country. He has posed in dare-devil feats of all kinds for our motion picture cameras. He has been paid fabulous sums of money for the exploitation of this dare-deviltry for the entertainment of the public, and not long ago the writer happened in a motion picture theatre where a film of one of his hair-breadth escapes from death was preceded by a short address from the young man of the iron nerve, which received a storm of applause that might have been accorded one of the orators of our country.

Speaking of nerve, or nerves, Rodman Law in answer to a remark which suggested that nerves were foreign to his make-up, answered that on the contrary he is a bundle of what his doctor terms "hairspring" nerves.

However, be his nerves as they may, the two dominating factors of Rodman Law's dare-devil life are fearlessness and power of concentration. When you talk to him he seems to be looking above you, and beyond. Nor is his glance evasive, by any means, but he is apparently in a sphere of his own, which perhaps none of us quite understand, a sphere of dizzy heights and fearful depths, and thrilling leaps, one from which others shrink in terror, but over which, for the time, Rodman Law stands conqueror.

And over his sphere reason also stands supreme. Rodman Law refuses to consign himself to space, unless Nature and her elements are with him. Each move he makes in every one of his dare-devil feats has been calculated on beforehand, and it almost seems as though his success spells self-hypnotism.

There is a lesson in the life of this youth for every one of us. Could there be a more potent lesson in concentration than is exemplified in his work?

A RAMO STORY

In producing motion picture plays, "cuts," or shortenings of scene, nearly always have to be made, for no matter how experienced or able may have been the direction of the picture, nothing but running off the picture will reveal the weak and tiresome scenes of action. Frequently the alterations are of a radical nature, though it is not often they go as far as that suggested by Wray Physioc, the youthful manager of the new Ramo Film concern.

Physioc was present at the exhibition of one of his new pictures, "The Black Opal." While the picture was being run in the private exhibition room, a great noise of sawing was audible in an adjoining room. "What's all that sawing?" Physioc asked. "I don't know," replied the operator, "but I think it's Billy Davis cutting one of his negatives."

JUST GOSSIP

By The Mahoney

Tempora mutantur, et nos mutamur in illis.

At the hearing of Buffalo Bill and Pawnee Bill vs. P. A. Powers, before Justice Bijur of the Supreme Court, regarding the rights of certain Wild West pictures, the irrepressible Pat dropped the action, and is reported to have remarked: "Why, the whole trouble is, everyone has the false idea there's lots of money in the moving picture business."

The Mahoney's eye wandered to another contemporaneous paragraph, sadly at variance with P. A.'s contention.

"Allan Swan, in charge of the American Film Mfg. Co.'s studio, drove into Santa Barbara last week in his new six thousand dollar, ninety horsepower roadster. It will be used by Mr. Swan in scouting for locations."

Then in the dim vista came a "dissolve" to a letter dated February , 1911, addressed to a friend of The Mahoney, which read:

"Thanks for your cheque. May be able to do as much for you some day. 'Quien sabe?' Am enclosing a more sane version of my scenario, 'The Cigar Band.' Trust it may be available." Allan was a budding scenario writer at that time. That he has more than made good is amply attested by the excellence of the American's Western product.

* * * *

We are not alone in our bickerings. Staid and conservative England is in the throes of a great upheaval. Recent advices from the land of fairness and conservatism report:

"We have three organizations for publishing and handling films in this country. The Tyler, Ltd., the Cosmopolitan, Ltd., and the Gerrard, Ltd., and if a film has any merit at all, it will command an excellent sale. Just at present trade over here is in a very curious state. Pathe has gone out on his own account, and won't sell to the renters, and to counteract this, the manufacturers are forming a combination, and talk of making a thirteen months' license on their films. The theatres and exhibitors don't like either proposition, and business in consequence is badly affected."

Come on! Come on! Where are they? We're looking for them. "Prairie," "Monitor," "Monarch," "Anchor," "Ammex," "Ryno," and others heralded and promised months ago.

Get in line. There's room for all, and more too, and let it be a survival of the fittest.

* * * *

Mahoney Hudson Liston, a pioneer recruit from the ranks of the legitimate stage to the motion picture industry, has recently returned from a long road season with "Bunty." Hudson, whose dramatic talent and adaptable sure fire personality, for special character parts requiring strength and virility, dates back in the pictures to the time when Theodore Wharton arranged seven and eight minute themes for the Biograph, and Wallace McCutcheon (God bless his ponderous proportions) superintended their production, in West 22nd Street, and afterwards on the roof of a building at Thirteenth and Broadway.

Hudson was recently prominent as Brownlow in Oliver Twist, with Nat Goodwin.

* * * *

Some men (and women too) are born scenario writers—
Some achieve scenario writing—
And some have scenario writing thrust upon them.
Ha! Ha!

With apologies to the Bard; not forgetting "William Lord," the Dean of Authors on the Art of Scenario Writing, for encroaching.

* * * *

Rattling Cinematography Bones.

A meeting with Mahoney Frank Russell, who for two decades and more has been prominent in stage affairs in many capacities, recalls the following:

Early in 1895, on the roof of the Grand Central Palace, one of the first motion pictures produced in this country (The Passion Play) was staged from a scenario arranged by Frank Russell. Ed Porter was an active instrument in the development of the story, and the camera used was an improvised affair made by a Mr. Paley. Alfred Eaves was the costumer. Frank Russell portrayed the Savior, Fred Strong was the Pilate, and the late John B. Studley, Herod. Mr. Hollaman of the Eden Musee financed the venture, and the film was exhibited for quite some time, at the Musee.

The supply of suitable themes must be sadly lacking, judging from several subjects recently encountered by The Mahoney in his wanderings. He was present at the filming of a half-reel comedy, released by the American Film Mfg. Co., March 15, 1911, entitled: "Do You Know This Woman?" in which Warren (Jack) Kerrigan and Dot Farley were seen as husband and wife.

A prominent Patents Company manufacturer recently placed upon the market the same identical story without even the minutest change of detail, and called it: "Whose Wife Is This?"

* * * *

If the reformers and moralists would turn their attention to some of the suggestive situations in current plays, instead of advocating censors for motion pictures, their endeavors might be of some benefit to the community at large.

A more torrid piece of "suggestive bric-a-brac" is hard to imagine than one photograph displayed in front of a prominent Broadway theatre, illustrative of a scene in "Romance."

Some time ago we witnessed a play at Hoyt's Madison Square Theatre. It had a wonderful cast. You will agree that it was a wonderful cast, when The Mahoney tells you the names of the principal actors.

Joseph Haworth (since deceased), then in the zenith of his career, one of the most human actors of his or any other time.

Theodore Roberts, whose wonderful characterizations have made him world-famous.

Horace Lewis (also deceased), another character actor of distinction.

Guy Standing. My! What a picture he was in full tights and spangles.

Sam Reed, and Louis Massen.

Dainty Annie Russell, as Sue. Sue was the name of the play, and T. Edgar Pemberton and Bret Harte the authors. We never forgot the play, and it was vividly recalled in Lubin's feature, "The Moonshiner's Wife," a few nights ago, at the Herald Square.

FUNNY THINGS THAT HAPPEN IN THE STUDIO

Special "Too real," "She Got Him at Last."

Jennie Nelson, the crack rough rider of the Lubin Stock Company, is married at last. The performance took place April 5th.

William Chamberlin playing the opposite rôle.

Manufacturers' Synopses of Films

VITAGRAPH

A WINDOW ON WASHINGTON PARK (April 30).—From his apartment window, overlooking Washington Park Alan Dale sees a refined but poverty-stricken old gentleman on one of the park benches. Calling his butler, he instructs him to go to town and tell the old man he would like to see him. Alan's sympathy is aroused by the poor man's appearance and a desire for companionship in his loneliness. Since the death of his wife, he has lived alone in his apartments and leads a comparatively cheerless existence. When the butler approaches the elderly man and delivers his message, the old fellow is somewhat skeptical, but finally consents to go with him. Alan receives his guest cordially and tells him why he has requested him to come to him, and adds that he would be pleased to have him dine with him. Alan's manner is so pleasant and sincere the visitor is immediately made at home, and consents to accept the invitation. During the meal, the old man tells his life's story; how he married a young woman, and after the birth of a little daughter, she died. How his daughter had married a young fellow and gone to live in New York, and how, through unfortunate speculation, he had lost his money, and was unable to keep track of her. The last news he had received of his daughter was of her death. As he recites his story visions of the events appear before us and we have no trouble following them.

Alan can hardly wait until his guest has finished, and at the conclusion of the story he eagerly grasps the old gentleman's hand and tells him that he is his grandson, his daughter's son. There is mutual rejoicing of the two. Mr. Alan tells his grandfather that he must share his home with him and be his chum.

KINEMACOLOR

A SHATTERED IDEAL.—A Kinemacolor comedy, full of laughs, but with a distinct plot.

Jean Fabre, an artist seeking to paint a great picture, cannot find a model who possesses all the qualities he desires, so he uses one for the figure, one for the face, and another for the hair. The result is a picture which wins a great prize.

Bradley, a rich society man, loves a beautiful girl, Ethel, until, during a visit to an art exhibition, he sees the great painting. He can hardly tear himself away from it, even to pay due attention to his betrothed. Finally he writes, asking for an appointment to meet the model, declaring she is the only woman he can marry.

The artist has long loved Ethel, but felt it hopeless, until he shows the letter from Bradley. Mother and daughter are furious, but the girl concocts a scheme. Bradley is summoned to the studio next day, but before he arrives the models have all been made hideous. The girl with the beautiful face has been padded into enormous proportions; the girl with the hair has been turned into an old witch; the girl of the figure has been blackened into a negress.

Upon Bradley's arrival, the artist confesses that he used three models. At first the man is stunned, but declares that among them he surely can find the woman of his dreams. So the girls are brought in, one by one. Horror follows on horror until the culmination, when the negress enters. Seizing his hat, the frantic man rushes home. In the studio mirth reigns, the models are well paid for their work, and while the mother helps them to become once more their normal selves, Ethel says "yes" to the old question, which is ever new.

Bradley receives back his ring from Ethel, with a note telling him to put it on the finger of his ideal. With the picture turned to the wall, "a sadder, but wiser man" sits before the fire where, in a vision, he sees the happiness of Jean and Ethel.

HIS BROTHER'S KEEPER.—Thrilling Kinemacolor drama, located in the East and the West. It is the old story of two brothers loving the same girl, but treated in a novel manner.

Tired of the farm, the younger brother decides to go West, so the elder goes with him. Their little sweetheart loves the younger, Jim, but to both boys gives her photograph, writing on the backs:

"May each be his brother's keeper.—Mary."

In the West, the brothers prosper. Ben, the elder, works hard, but Jim spends his time in the dance halls with Denver Dolly. A quarrel ensues, and the brothers separate. While looking at Mary's photo, Ben reads the message, and feels he has not done his duty. He finds Jim at the saloon, but receives a shot Jim meant for Curley, another lover of Dolly's. Thinking he has killed his brother, Jim escapes. Dolly takes Ben to her house and nurses him back to life. Under his influence she reforms, refuses to join her former companions, and shows her real fine nature. Jim, driven to desperation by his conscience and hunger, gives himself up. The sheriff is away, and the half-drunken cowboys, led by Curley, decide to hang Jim. Word is brought to Dolly, who takes Mary's photo and goes to save Jim.

Now comes intense suspense as we go from Jim to Dolly. The preparations for the hanging and her frantic efforts to stop them. She arrives just as the rope is to be drawn, tells her story, shows Mary's photograph, and finally persuades the boys to let Jim go.

GAUMONT

THE SHOE ON THE OTHER FOOT (April 29).—Mr. Pumpernickel installs his son and brand-new daughter-in-law in a house which he owns. In the same building lives a music-mad policeman. The copper has powerful lungs. It is probable that he has more music in his breath than in his soul. Every time he plays, the melody is so powerful that he shakes the house, which rocks like a ship in a gale. Persons in various parts of the building have the pleasure of seeing their family heirlooms topple over. There is destruction generally.

Young Mr. Pumpernickel's excellent father tells the policeman that he will have to vacate or shut up. The policeman, angered that his art is not valued, determines that he will get even. When young Mrs. Pumpernickel goes out into the street where the policeman is patroling his beat, he arrests her after she has refused to pick up a piece of paper which she has thrown on the street. This action is a violation of the highway ordinance. Mrs. Pumpernickel is so prostrated after she has been bailed out that she is hysterical. When she goes home she takes to her bed.

A doctor is called. After hearing details he prescribes complete rest and quietness, and that a policeman be obtained whom she can torture every morning for a week.

A dummy is made of a policeman, they being unable to find a live one who will consent to being tortured in the morning. Young Mrs. Pumpernickel and her kin punch the bloomin' 'ead off the dummy, stick their fingers in his eyes and bite their initials in his cheeks. There is a hole in the partition between the apartment of the policeman and that of the young Pumpernickels. The policeman looks through and sees the indignities being practiced upon the effigy. He enters the apartment surreptitiously when the Pumpernickels are absent. He carries out the dummy and takes its place. When the Pumpernickels return and take up their exercises upon the supposed dummy, the "dummy" suddenly comes to life. Then the invalid has another shock for her already outraged nerves.

AN EYE FOR AN EYE (May 1).—The interest of the manager and assistant manager of a large department store for one of their minor employees is of a strong nature. The manager is highest in her affections.

The credit of the store is low and the manager seeks to retrieve fallen fortunes by speculations on the stock market. He uses the company's money, but speculates in his own name.

The assistant manager hears of this and exposes his superior to the directors of the company. The manager's act, although his motive is good, is criminal on the surface. He is sent to jail.

His sweetheart, the store-woman, is heart-broken and determines that the wrong done him by his rival will not be unavenged.

She encourages the courtship of the assistant manager, who has been promoted to the managership. She proves to be very expensive, developing a taste for diamonds and other costly things. So wrecked is his fortune by these extravagances that he decides to rob the department store safe.

The girl, believing that this is his intention, notifies the directors of the company and the police. They catch the manager in the act. The girl appears on the scene and tells the manager that she has led him on to his ruin, that she never loved him, and that her heart is with the man who is still in prison and that she has long plotted to put him where he had put her fiance.

EXCELSIOR

THE MAN FROM THE CITY (April 21).—Virginia Lewis receives word from her relations in the city that her grandfather has left his entire estate to her providing she claims it within a certain date. She prepares to go to town at once and in a letter to her aunt states that she should have her cousin meet her at the depot, wearing a white carnation.

Ralph, her grandfather's disinherited ward, hears of this and sets about to find some way in which he can hold her until it will be too late to claim the estate, which will then revert to him. The cousin's motor car, on the way to the depot, suffers a breakdown, and in consequence is much delayed. Ralph arrives first, wearing the white flower, and the girl willingly goes with him. Once in his home, she realizes the trap. She tries to escape, but Ralph and his wife prevent this. One day she writes a note and flings it out of the window. It is found by John Davis, a city fellow who knew Virginia in her country home. He rushes for assistance—but Ralph has seen him and takes Virginia away in a motor car. John's car is soon flying after them and there is an exciting chase through the town. But the girl is finally rescued and enabled to claim her estate in time, while Ralph and his wife are apprehended and arrested.

And the man from the city resumes his romance with the girl from the country.

MAJESTIC

THE MOTE AND THE BEAM (April 20).—A sanctimonious deacon punishes his young

NOTICE!

To Manufacturers.—Please send in your exhibit AT ONCE, so that an attractive and complete display of your product may be in your booth, and all ready for the first day's crowd. WE OPEN POSITIVELY MAY 1st. This is also an advance invitation to the exhibitor—and to all—to come on May 1st and see the big, handsome, novel department store of motion picture supplies. Everything the manufacturer makes, everything the exhibitor wants to buy, everything new and best in the moving picture industry.

MOTION PICTURE CENTER, Inc. Heidelberg Bldg. Entire 6th Floor **1465 B'way, New York** (Cor. 42nd St.)

BUSYBODIES

The *large* bank balance of yesterday is apt to be an *overdrawn* account tomorrow—if you permit the *other fellow* to get the KINEMACOLOR franchise for *your town*—

DON'T LOSE YOUR BALANCE!

KINEMACOLOR COMPANY
1600 Broadway, New York

son for going swimming and not telling the truth about it. Taking the boy to his room, he walks down to the village. A woman recently widowed goes to collect her insurance money. On the way home she stops to do some shopping and drops her purse.

The deacon, who has come to town to beg for an extension on his mortgage, is refused, and is returning home in a very dejected frame of mind.

He sees the purse at his feet. Knowing to whom it belongs—he cannot withstand the temptation. He takes the money and throws the empty purse away. This is found by a young chap, who picks it up to take to his wife. The widow informs the sheriff, who finds the purse in the young chap's possession. He knows nothing of the money and is arrested on suspicion. When the deacon arrives home he finds his boy dying of pneumonia. He thinks this is a judgment upon him for his hypocrisy and deceit. He takes the money and rushes with it to the widow, confessing the temptation.

The young fellow is released and exonerated and the widow, out of pity, prevails upon the hard-hearted rich man to give the deacon the time he needs on his mortgage.

It is not long before the boy is on the road to recovery, to his father's great joy.

NOT FOR MINE (April 22).—Betty is engaged to Bob and everything was running smoothly until Betty went to spend a couple of days with her married cousin. Elsa had three children—beautiful little things—of course—but very imps of mischief.

Betty, for so long used to a quiet life, found it very hard to stand their noise and pranks. To her great surprise the father and mother merely laugh.

Finally, unable to bear it any longer, Betty catches the last car for town. In the car she discovers that Elsa's youngest, who had been playing with her purse, abstracted all the coin. She hasn't even enough to pay her fare. The good-looking young chap who comes to her assistance proves a masher, and this incident adds to her discomfort.

Arriving home, her first act is to call Billy up to notify him that marriage is not a state of bliss and she has decided not to enter it!

Billy, utterly disheartened, resolves to commit suicide. He has a rope about his neck, a bottle of poison in one hand and a revolver in the other, when the 'phone rings. It is Betty, who has called up to say that she has changed her mind again.

With a whoop of joy Billy fires the gun and pitches the bottle through the window!

RELIANCE

THE SHE WOLF (April 19).—Jules, a trapper, is in love with Toinette, wife of Pierre. Pierre goes to the trading post, leaving Toinette and her little girl, Marie, alone. Jules tries to force an entrance into the cabin but Toinette bolts the door. Later, thinking him gone, she sends Marie outdoors to gather chips. This is his chance—for, he argues, "Take the cub and the she wolf will follow." He picks up the little one and races through the woods with her. Toinette, gun in hand, follows, but she dare not shoot, as he uses the child as a shield, protecting himself with her body. Then suddenly Jules steps into a bear trap and is held captive. The mother catches the child to her heart and rushes home.

Pierre passes on his way from town and, seeing Jules, he frees him. Toinette puts her baby to bed and listens to her evening prayer, "Forgive us our trespasses as we forgive those who trespass against us." But she is not ready to forgive yet. Taking her gun she goes out to shoot the man who is caught in the bear trap. To her surprise she finds her husband with Jules. She explains the terrible ordeal of the afternoon and, in awful fury, Pierre turns upon the other man, ready to kill. Then it is that her baby's prayer softens the mother's heart. She stays her husband's hand. They return home, leaving Jules' fate in the hands of Providence.

At the sleeping baby's bedside father and mother offer a prayer of thanksgiving for her safety and their satisfaction is the greater because no man's blood is upon their hands.

THE HOODOO PEARLS (April 23).—John Mason and Fred Ellis are in love with their employer's daughter. She prefers Mason, however. On the day before Mason leaves for his vacation, a string of pearls is delivered to their employer, Dallas, with the request that he keep these so-called "hoodoo" pearls in his safe. By some accident the pearls are dropped into the big ledger and repose there snugly while Dallas places the empty box in the safe. When Dallas leaves the office, Mason enters, to finish his preparations for going away on the morrow. Next day, Dallas finds the empty box. Mason was the last man in the office and suspicion points to him. Ellis, glancing through the ledger, finds the pearls. Resolving to disgrace his rival, he takes them home. His sister, unknown to him, wears them to a ball and loses them. Ellis is almost crazed, but the necklace is finally discovered.

Early the next morning he places the "hoodoo" pearls where he found them, in the ledger, and calls Dallas' attention to them. The employer remembers then that it was all due to his own carelessness. Mason is released and, as Ellis sees him take the girl he loves into his arms, he no longer feels any pangs of jealousy but just relief that the fatal pearls are locked securely in the safe.

THANHOUSER

FOR ANOTHER'S SIN (April 25).—A young bank clerk lived beyond his means, associated with vicious companions and finally attempted to pay his debts by "borrowing" the funds entrusted to his care. His fate was the usual one, and ten years later, when he emerged from prison, a physical wreck, he realized that his follies were not worth the price he paid. He was practically penniless, and old friends shunned him. After many struggles he secured a subordinate position in the bank where he formerly had been employed, and for a time worked diligently, unheeding the snubs and sneers of the other clerks, who were either honest or had not been found out.

Among the employees was a young teller, the only person in the bank who was decently civil to the ex-convict. The teller, sad to relate, was in rough waters himself. He dearly loved his wife and longed for the day when she would have silks, diamonds and a retinue of servants. Hoping to realize his dreams he thought of speculation and, like the other man, "borrowed" the money over which he was guardian.

That very day his crime found him out, for the bank examiner paid an unexpected visit. The teller was called in, questioned, and was on the verge of making a confession when the ex-convict entered the room and said he was the guilty man. The only one who could not understand was the teller, for he had the money in his own pocket at the time. A second later the ex-convict slipped a note in the teller's hand. In it he explained that a prison term would make the teller "a friendless wreck like myself." The ex-convict knew his days were numbered, and was willing to sacrifice himself to save another from becoming an outcast. The teller accepted the sacrifice, for he had a wife dependent upon him. The other man was lonely and friendless, but the good deed he did lived after him, for the teller never forgot that the liberty he enjoyed was won by his pledge to be an honest, upright man for the rest of his days.

FRONTIER

THE WORD OF JOSE (May 1).—Blessing, a bad man of some brains and ability, steals a horse and doctors the brand. Jose, a young Mexican of considerable wealth, is induced to buy the animal by his fiancee, Ynez, who fancies the animal and wants him for a wedding gift. Jose, who is a friend of the sheriff, "Smiling" Charlie Buck, is suspicious of the brand on the horse, but as Ynez insists upon it he buys him for her.

Jose and Ynez visit town, Ynez riding in on the horse. Burns, the band inspector, secs them and, finding the horse to answer a description posted sometime before, takes the whole party in charge. They go to the sheriff's office, and there Jose succeeds in having Buck, as a favor to him, free Ynez, Jose himself telling the story of his having bought the horse from Blessing.

Several loungers who saw Burns arrest Jose and Ynez, rush into the hotel and declare that Buck has caught the horsethief for whom the reward was offered. This causes a large amount of excitement, and Blessing entering in time to observe it, decides to turn it to his own advantage in fastening the guilt upon the innocent Jose. He therefore incites the mob to riot, and when they are ripe for it, starts a lynching bee with Jose as the intended victim. Warned by Burns, Buck has prepared for this, sending Jose away. Jose has pledged his word to return when sent for and the sheriff tells him he will send word to Ynez when to come.

The mob comes to the sheriff's office and after a while finds that Jose is gone. Buck and Burns, however, delay them until Jose has a good start. Jose rides to Ynez's home and there she conceals him on the roof to such good intent that the pursuing mobsmen do not find him. They return to town disgusted.

Buck sends for Jose. Ynez gets the letter and is torn by her love of Jose and her desire to have him prove the man he seems. Love wins, and she begs him to fly with her. Mindful of his word, Jose hesitates. Ynez is stung by his hesitation and tells him to keep his word to Buck then, since he has failed in his vows to her. Jose, despondent, starts for the town and trial.

Ynez decides to follow Jose and seek forgiveness. Jose, though, has a long lead, and she does not catch him. Blessing attempts to kill Buck, with whom he has had trouble, and Jose arrives just in time to prevent it. An exciting chase follows, ending, as it should, in the clearing of Jose from the charge of theft and the fastening of the guilt upon Blessing, its rightful owner, who, however, has been killed.

Jose and Ynez are united and she loves him more than ever because he had held his word so highly.

ESSANAY

"ALKALI" IKE'S HOMECOMING (April 19).—During Alkali Ike's visit to the East, Slippery Slim made rapid progress for the hand of Soffie Clutts. On this particular day in February, Slippery Slim is very much dejected when he calls on Soffie and discovers

that she is admiring several photographs of her old friend, Alkali. To give him better sailing, Slim shows Soffie a fictitious note, stating that Alkali Ike died that day. Soffie's old love returns, she dashes madly from the house, leaving her suitor bewildered, rushes to the general store, where she purchases several yards of crepe, some black dress material and a box of mourning handkerchiefs, also a floral piece. That afternoon the boys on the ranch receive a telegram stating that Alkali Ike will arrive that day. He is met at the train by the Lizardville band and a group of cowboys, who give him a welcoming never to be forgotten. Alkali Ike's first thought was of Soffie. He goes to his bunk house, where he sheds his citizen's clothes and dons his chaps, flannel shirt and Stetson hat. He is overwhelmed when he sees the floral piece with the following inscription, "To my beloved Alkali Ike:—Died February 2nd, 1913." He rushes madly to Soffie's home where, upon looking through the window, he discovers Slippery Slim trying to console the weeping miss. Slim discovers Alkali at the window, takes another good look and leaves hurriedly. Alkali enters. Soffie, overjoyed, throws her arms about him and claims the smiling Westerner for her own.

ECLAIR

THE RETURN OF CRIME (2 Reels) (April 30).—Martha Elliot, a young music student, meets and falls in love with Lucien Grey, who is just entering upon a promising career as a physician. After a brief interval of happiness Grey deserts the girl. Martha soon afterwards finds herself forced to provide a living for two in a world where the best she can do can barely maintain one. She is deeply embittered toward the perfidious father and this bitterness she communicates to her son. The boy reaches manhood and proceeds to carve out for himself a career in the law. Martha, by this time a middle-aged and chronic invalid, lives only for her brilliant and successful son. Her joy in him is gloriously crowned when he is elected to the office of district attorney.

The sensation of many weeks is furnished one morning when the newspapers print in full-page headlines the story of the arrest, on a criminal charge, of the eminent and wealthy surgeon, Lucien Grey. Elliot, who knows the man to be his delinquent parent, inflamed as he is with hatred against the man whom he holds responsible for his mother's years of disgrace, hardship and want, and for the resulting illness which has blighted her later life, resolves to prosecute the case in person. His passionate hatred seems to inspire him, so he carries out his intention with such relentless skill and astuteness that, although the evidence is flimsy, Grey is soon lodged in the death-cell awaiting execution.

The harrowing days during which the case is in progess so tell upon Martha Elliot's condition that her malady is seriously aggravated. At last she succumbs to the strain. A consultation of experts declare that the woman's one chance for life lies in a piece of surgery which none of them has the skill to attempt. Lucien Grey, who is awaiting the law's extreme penalty in the state prison, is the only man who can perform it.

When Elliot discovers the fact, he goes secretly to the prison and, relying on his close resemblance to his father to shield them from detection, he releases the latter and sends him to the dying woman's bedside. He himself takes the prisoner's place in the cell. Grey arrives in time to save Martha Elliot's life. But, just as he is in the middle of his delicate task the lights go out. There is no moment to be lost. The hour is approaching when the warden will open the cell-door and lead the occupant forth to death. Grey gropes his way to the switchboard in the hallway, but can do nothing. In his extremity of despair he prays. Instantly his hands find out the right switch in the darkness. He finishes his work and rushes back to the prison. But Elliot's fiancee, Alice Lee, fearing the truth, namely, that the young lawyer's successful prosecution was actuated by personal animosity rather than by legal justice, has already secured a reprieve for the prisoner from the governor. Grey finds his cell empty and himself a free man.

CRYSTAL

PEARL AS A DETECTIVE (May 4).—Chester is engaged to Grace. He had just received a letter at his office from Laura Gaines, the sister of a chum of his. The letter was on two sheets asking Chester on the first sheet to help her in a business deal, and arranging for an appointment on the second sheet, which bore her signature. Chester knocks this last sheet off his desk. Grace visits him and finds the compromising paper. She goes home. Chester telephones her that important business will keep him away that evening. She waxes suspicious and calls up Finder & Pinchem Detective Agency. They assign Pearl, the girl detective, to the case. She trails Chester and reports to Grace that he dines at a hotel with a woman. She then goes to Chester's office and gets a job there as stenographer. The next day Chester gets a letter from Miss Gaines asking him to meet her again. Pearl gets the letter and immediately takes it to Grace. Grace, when Chester calls that evening, is very cold to him and he is at a loss to understand. Pearl, believing her mission accomplished, wants to resign from her job, but Chester won't let her. Grace, sorry for the way she treated Chester, decides to call at his office. However, Pearl and Chester have grown very fond of each other and when Grace calls, they are in each other's arms. Grace is angry and gives Chester back his ring. He gives it to Pearl. Grace goes around to the detective office to complain about Pearl, and Pearl, who is there resigning, submits her bill, which is $200. Chester, meanwhile, has discovered Pearl's real identity by finding her notebook, but when she confesses his heart goes out to her and all is well.

An ideal comedy, with some exceptionally clever work by Miss Pearl White and the rest of the cast.

On the same reel:

OH! WHISKERS.—Mr. Baldwin was the possessor of an unusual pair of side-whiskers. He was very proud of them. He calls on Miss Hegg and presents her with his photo. She is very fond of him. His next call is on Miss Lucy Pining, a friend of Miss Hegg's, and he also gives her a photo of himself and his glowing face adornments. He cannot make up his mind which old young lady he likes better. On general principles he strolls into a barber shop to get spruced up. The barber, a Frenchman, misunderstands Baldwin's order, but Baldwin, who has fallen asleep, is not aware of the fact until he is awakened by a frightful pulling on his face, and then he sees that the unknowing barber had cut off one of his whiskers. There is nothing left for him but to have the other one cut also. He rows with the barber and gets kicked out. He goes out on the street and meets Miss Hegg. He accosts her but she runs away from him, not knowing him. He then runs across Miss Pining and attempts to speak to her, but she does the same as Miss Hegg. The two ladies meet a policeman and tell him of the strange man. Just then Baldwin comes up and they point him out to the cop and he chases him through the streets. The ladies go to Miss Hegg's house. Baldwin had sought refuge in her garden and climbed through the window. The ladies see him and beat him up with their fists and sofa pillows until Baldwin is all in. He at last gets them to understand and he exits, vowing never to see them again, at the same time bemoaning the loss of his beautiful whiskers.

REX

THE TURN OF THE TIDE (May 1).—Quarrelsome Jack gets into a brawl with some ruffians in a saloon. He knocks one down and, thinking he has killed him, rushes off to his boarding house, packs his grip and goes to another town. Arriving there he is walking along the dock when he sees a simple fisher girl waiting in the porch of a hut for her father. Old Joe, a fisherman, passes and nods to Jack.

Old Joe is on his boat in the docks and finds his man Jim asleep. He is tired of his lazy ways and awakes him and discharges him. Jack overhears the conversation and applies for the job, which old Joe gives him. Jim is angry and tries to prevent Jack from entering the boat. Jack knocks him down and leaves him on the sand threatening vengeance.

Jack and Joe return and Joe points out a boarding house where Jack can stay. He engages a room and starts to go upstairs but is tripped up by a drunken sailor. A fight commences, while Jim, who has planned it, looks on.

Meanwhile Jack has fallen in love with Peggy, but she does not approve of his quarrelsome ways, although she likes him. One day he is walking along the cliffs and falls over. He is seriously hurt and is carried to the cottage where Peggy and her father live. She nurses him back to health and gradually gets to care for him.

Peggy's father is an invalid and dies suddenly, leaving Peggy all alone. Jack, returning from his work, learns of her father's death and is told Peggy is on the cliff. He goes to find her and, holding out his arms, she goes to him as the picture fades away.

POWERS

STRANGERS IN A STRANGE LAND (April 30).—Tony, his wife and little Rosa, his well-beloved child, start for America. The wife dies and is buried at sea. Tony knows no English and has difficulty in obtaining work. He gets a job on a road gang and hastens home each night to his little Rosa, whom he loves passionately. One day he sees a pretty flower and picks it and the child is so pleased with it that another evening he picks another and is pounced upon by the irate owner of the garden. He is taken to the station and is unable to make them understand that he did not know he was doing anything wrong.

Eventually, he is brought to the night court, but all he can say is "I no steal'a da flower. I pick it for leetle Rosa." The judge, noting the genuineness of the man's efforts at explanation, sends him with two policemen to investigate the truth of his story.

In the meantime Rosa has made the tea and has set the lamp in the window, but her daddy does not come home, so she sets out to find him. She comes to the street excavation and falls in and is rescued by the watchman, who soothes her and carries her home. They arrive as Tony, crazy at her loss, is fighting desperately with the policemen to get away and hunt for her. The passionate warmth of the reunited Italian and the child convince the policemen and they overlook their minor injuries and leave them together.

IMP

THE CUB (April 28).—The cub reporter loves the owner's daughter. He learns by chance of a plot to sell the paper's power by the managing editor to a pair of crooked contractors. The owner refuses to listen to his discoveries but the girl does and believes him. Together they plan to force the owner to take some action. The dinner at the owner's house is spoiled by the girl, which compels them to dine in a private room at Muscveys, where the managing editor has an appointment with the contractors. The cub plants a dictagraph in the room the contractors are in and puts the receiver in the room where the owner and his party are ushered. Their entire conversation is heard by the owner, the cub is dragged from the fire-escape where he has been concealed, a terrible fight ensues, the police are called in and the managing editor and his crooked friends are taken into custody. The cub is rewarded with the managing editor's position and the girl's hand.

NESTOR

THE INGRATE (May 2).—Bill and Bess are engaged, but as Bill drinks heavily, the girl's brother, John, and his wife, together with Bess' father, disapprove of the engagement. John is going to the gold country to further work his claim and Bill asks to go. John is persuaded by his wife to agree after she hears that Bill has promised to stop drinking. They go; months pass and nothing is heard of them. Finally they start back, but their pack mule gets away as they are passing through the desert. John goes after him, and while he is gone Bill leaves the camp with the gold. He is unable, however, to find the canteen of water, the only one left, as John has carefully hidden it. John returns, finds the gold and Bill gone and starts to search for him. After a couple of days the mule returns home and the father obtains a horse from a friend and starts out in search of the boys. He finds John, water gone, but still alive. They revive him and then hasten on for Bill, but death has claimed him and in his hand is a notebook which reads, "May God forgive me for what I have done." On the following page is written, "Tell Bess my last thoughts were of her. Bill." Taking the gold they start back, but instead of showing Bess the entire note, he merely hands her the second page.

SOLAX

A SEVERE TEST (April 25).—Daisy Jones had been married just a year when her husband failed to kiss her one morning, and she decided that he did not love her any more. She decided to test him. She wrote a note to her friend Ella, telling her that she was going to leave her husband a note telling him that she had jumped into the lake. She would leave some of her clothes on the pier to make it look more plausible and she and Ella would hide themselves nearby and see how he took it.

Then she wrote a note to her husband telling him that she had jumped into the lake. She got the notes in the wrong envelopes.

Ella's went to her husband and vice versa. Ella was horrified and rushed to the husband's office, where she learned the truth. The husband told Ella to carry out the plan and he would teach her a lesson she would not soon forget.

Daisy took a suit case with some clothes in it to the pier. Ella met her. They placed the clothes on the pier. The husband came down, looked at the clothes, acted horrified for a moment, then kicked the clothes, stuck his thumbs into his vest and walked away whistling a tune. Daisy saw him and cried bitterly; then became indignant. She went home with Ella.

Jones decides to carry the joke further. He went to his printer friend and had him make out a wedding invitation announcing the coming marriage of Frank Jones to Isabelle Smith, daughter of Mr. and Mrs. Thomas C. Smith, choosing the name at random.

By a mistake in the composing room it got into the paper. Jones was frantic. So was Mrs. Jones. Jones looked into the directory to see if anyone by the name lived in the city. Sure enough, there it was: Smith, Thomas C., Mrs. Smith, and Isabelle. Jones rushed to the Smiths to apologize. Daisy rushed to the Smiths to punish Isabelle.

Isabelle happened to be Smith's cook, and she was a big negress. She greeted Mrs. Smith with a rolling pin, and when Mrs. Jones saw her she sank into a chair. Jones, in the meantime, was on his knees begging Mr. and Mrs. Smith to forgive him. They were elderly people and a little deaf, but they understood that Jones wanted to see Isabelle. They showed him to her room. The negress turned on Jones. Daisy was aroused and protected him—then turned on Jones to give him a good, round scolding, when he pulled the note meant for Ella from his pocket, and his wife wept and pleaded for forgiveness. They made up and Daisy learned that Frank still loved her.

AMERICAN

WHEN JIM RETURNED (April 24).—Jim had been away a long time. Pretty Marjie dressed herself in her very best, when she heard that the boys had gone to the station to bring home the college chap. Jim arrived, climbed into a ranch outfit and felt at home once more. The boys decided to give him a party. This was the inspiration of Chick, who confided it to his sweetheart, Polly. And Polly hurried off to Marjie, who in turn designed a little affair of her own. All would have gone well if Jim, in his exuberant spirits, had not kissed Polly when Chick chanced to be around. Chick objected and started to queer the party. The result was that Chick was lassoed, thrown in a corral with a vicious ram, with dire result to himself and extravagant amusement to the others.

CALAMITY ANNE'S TRUST (April 26).—Calamity hauled her burro through a stream just in time to see Sand-Eyed O'Brien put a pistol to his head, but too late to save him. Result—a will was found in which Calamity was asked to take charge of O'Brien's pretty daughter. Calamity did, lavishing all the love of her big heart on the orphan child.

Calamity's particular forte in life thereafter was to protect her ward again cowpunchers. She wanted that ward to to marry a "Dook" or prince, or somebody that Calamity had vaguely heard about. Hence, when handsome John Wengle made advances, Calamity started for him with her six-shooter. In fact, every time that Calamity went abroad she had occasion to use that six-shooter, for all the boys were hard after that ward.

One day came a daintily-dressed snappy-looking little chap, arrayed in the city's latest. What the cowboys did to him was a scream, until Calamity interfered and dispersed them. And Calamity had an idea—why not marry her ward to this evidently prosperous youth. She tried—love blossomed without effort, but the young couple, unaware of Calamity's desires, were too much afraid of her. So they rushed off to a neighboring town and had the job done.

Meanwhile the stage stopped and an elderly, well-dressed gentleman from the city alighted. The half-dozen cowboys eyed him curiously, and when he carelessly threw his suitcase toward them to carry, they let it drop and stared at him. Calamity and he met—met, when he found Calamity fast asleep in a doorway with a note announcing the elopement in her hands. Thus papa quickly learned what had happened to his angel boy, and roused Calamity roughly. This almost cost him his life, but after explanations, Calamity took a strong likening toward the city man. After a bit the wayward couple returned and all was rejoicing in Calamity's hut, but all was sorrow in the corral.

EDISON

WHEN THE RIGHT MAN COMES ALONG (April 28).—Anyone seeing the handsome suite of offices on Wall Street would think the owner, J. Green, was one of the Napoleons unchanged, but they would not think that this same J. Green was a woman so thoroughly immersed in the intricacies of the Bulls and Bears of the exchange that all their considerations were forgotten.

Her people happily married and scattered to the four winds, wrote insistent but vain letters to her to abandon money grabbing and enjoy the felicity of normal married life. These letters she treated with contemptuous indifference. No man interested her until Arthur Roydon was brought directly under her notice.

During business hours she finds her mind straying to him, and when he enters her office one day, the warm springtide of love fills her heart. He is all business, cold and aloof, places a check in her hands for stock investment and leaves abruptly. She resolves to win him, but though their meetings at the club are frequent, he remains unchanged. Spurned and lonely, she returns to her apartment late one night, and, after the expiration of many hours and the consummation of many cigarettes and brandies and sodas, she solves the question. She is too mannish. A 'phone message to a woman outfitter's, a change of clothes and manners, and Arthur Roydon falls completely under the feminine charms of J. Green, his Julia.

THE ORPHAN (April 29).—John, the black-faced sheep of the Hallet family, is ill in a Western mining town, and, finding that he is about to die, writes to his younger brother, Will, asking him to take care of his little motherless girl. Before he can finish and mail the letter the cold hand of death stills his heart, and he is found dead in his cabin by a miner friend. The miner reads the letter and takes it with the child, back East to Will Hallet, who is a young bachelor and society man, engaged to a wealthy and beautiful girl, Betty O'Moore.

Will's first impulse is to refuse the bequest, but the winsome little three-year-old tot, with her golden curls, worms herself into his affections at first sight, and he decides to keep her.

An incident in the park the next day shows him that Betty, his fiancee, does not care for children, and he puts off telling her of his little charge.

The baby proves a trial as well as a delight to Will as she is the cause of his breaking an engagement with Betty for the opera, then another for a luncheon, which so angers Betty that she gathers his numerous presents together to return to him.

The little Rose is suddenly taken ill and Will telephones an employment agency for a nurse who, when she finds the patient is a child, refuses to stay. Will, in desperation, leaves the house to find a nurse, and, during his absence, Betty, who has decided to return his presents in person, arrives at his rooms, and, finding the sick baby, realizes that here is the innocent cause of her lover's apparent remissness as to his engagements.

The real woman heart of her is awakened by the sweet helplessness of the little one, and she gathers her into her arms and comforts her in the way that only a woman can do, and thus Will finds them upon his return.

He sees the presents on the table and Betty's engagement ring at the top of the heap, but as she takes this from him and coyly replaces it on her finger, he realizes that his little orphan ward has now found a mother as well as a father.

This story is beautifully photographed and acted and is full of the gripping heart-interest which goes so far toward making a successful picture.

LUBIN

GRANNY (April 29).—During a rehearsal of his new play, Peter Richards, a playwright, recognizes in Mary Walters, a well-known leading woman of twenty years before. She has met with reverses and is now employed as wardrobe woman in the company which is to produce his play. On the opening night, the new play is a complete failure, and the manager who financed it, decides to take it off immediately. Mary Walters is the only one in the theatre who has feeling enough to show sympathy for the author in his misfortune. Through a chance remark of an extra girl Peters gets an idea for another play, which he writes and calls "Granny," and he has enough confidence in Mary Walter's ability to offer her the leading part, which she gratefully accepts. Confident of its success. Peter's ambition is to produce "Granny" at the same theatre where his former play met with such complete failure, but the manager refuses to produce it and Peter is forced to sell his home in order to secure enough money to put the play on. During his days of trouble Peter sees the sterling worth of Mary, and as he walks with her to the theatre on the opening night, they pass a quaint little church, and Peter asks her to share the future with him, no matter what the night may bring to them. Mary consents and they enter the rectory and are quietly married, after which they go to the theatre for the opening performance. Peter's judgment is vindicated, and the play is an unqualified hit. At midnight, Peter escorts Mary to a private room in a restaurant, and, as they begin their supper, the orchestra in the main dining-room plays softly. Peter salutes his wife with old-fashioned chivalry, and says:

"And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away."

SOLAX

THE SILVER CROSS.—John Smith leaves the little country town in which he was born and comes to New York, the "City of Opportunity," to earn enough money to keep his old parents from becoming dependent upon the charity of neighbors. Before leaving home his old mother gives him a silver cross to wear as a keepsake.

Ten years have passed since John Smith left that little village to make his way in the world. He has been successful and has forgotten his aged parents, who looked to him for support in their declining years. He is host at a banquet given to his friends at his own palatial home. As his guests depart, the orchestra plays "Home, Sweet Home." The strains of this familiar melody touch his conscience. He decides to return unannounced to the old homestead. He comes to the cottage. When he sees that his own parents do not recognize him, he decides not to reveal his identity until the morning. He tells the old couple he is a traveler in search of a night's lodging. Congratulating themselves on the opportunity of making a few cents, they bid him enter. He eats the scanty supper prepared for him, and thinking that perhaps the old couple might be in immediate need for money, he pays for the supper in advance, from his well-filled wallet. The old man, watching him narrowly, is very much impressed with the stranger's display of wealth. He thinks over his own poverty-stricken condition and decides to steal the stranger's money. When the stranger is not looking the old man drops a sleeping powder in his coffee. The old man enters the room, candle in one hand, hunting knife in the other, to kill the sleeping traveler. At this moment he is interrupted by the old mother, who, intuitively feels something is wrong, and tries to shield the stranger. Her hand touches his bosom and the silver cross.

A HOUSE DIVIDED.—A whole year married and not a quarrel! Gerald Hutton goes to his office where a salesman spills cologne on his coat. Diana helps Maggie clean house. The milkman forgets his gloves. Rough gloves and delicate perfume—a combination begetting trouble. It arrives. Gerald and Diana agree to live separately together. There is no divorce, but Diana and Gerald will never speak to each other again. If Gerald wants his clean pajamas he uses Maggie for a telephone. If Diana expects company she writes Gerald a note. And they live like this for a week. Obadiah Wilson, the family lawyer, draws up the papers.

Neither will give in. Gerald finds office work a curse without somebody to work for. Luckily, the perfume salesman comes in. He is quicker in going out. Then a message arrives from Diana. They had forgotten the wedding anniversary and mother and other guests were coming. And it was Maggie's day out. And somebody would have to bring home canned lobster and sugar. Gerald closes the office and hurries home. Diana's mother arrives. Of course she discovers the insurrection. In five minutes she has heard both sides of the story. Mother decides to remain impartial. Other guests arrive and Gerald and Diana have a hard time keeping the scandal to themselves and mother and Obadiah. It is easier when the men go off to have a rubber of whist. Suddenly Diana hears a noise in the cellar. Burglars!

Without alarming the guests she hands Gerald a note informing him of the catastrophe, and Gerald hurries downstairs. He is brave, especially with Diana behind him. Diana gets him the revolver from the sideboard, and they wait in the kitchen for the burglar to come upstairs. The door opens. Maggie has for-

gotten her key and dropped in through the cellar window. Scared stiff at the revolver, she scrambles upstairs. Gerald and Diana look at each other. Gerald recollects the quarrel, frowns, and enters the dining-room to throw the milkman's gloves out of the window. Diana follows him to beg for a reconciliation. Instead it is Gerald who "backs down." And they had a real wedding anniversary after all.

GREAT NORTHERN

TOLD IN CONFIDENCE (April 26).—Dr. Miller and his family, consisting of his wife, a little daughter and his mother, live happily in their own home and have in their employ a faithful butler and a serving maid. Mrs. Jones, a middle-aged busybody and gossip, occupies apartments in an adjoining house, which gives her a view of the Miller dining-room. During the family repast Dr. Miller chides the maid and butler for spilling gravy on one of the napkins, and plainly shows his annoyance. Thereupon Mrs. Jones hurries over to Mrs. Brown and tells in confidence that the doctor has upset furniture and is about to chastise the entire family. The doctor is pictured as a brute, pure and simple, and both Mrs. Jones and Mrs. Brown are horrified. The latter loses no time in rushing off to Mrs. Smith, and by the time she arrives, she has enlarged upon the original story to such an extent that Mrs. Smith is led to believe that the disturbance in the doctor's family was caused by the fact that the latter's wife was caught making love to the butler, and then it was that Dr. Miller became furious and tried to murder everyone in the house. His little child, she is told, was most violently handled, and his wife was tossed about like a rag doll. No sooner had Mrs. Brown departed than Mrs. Smith donned her hat and cloak and hurried to another nearby neighbor, to whom she imparted the information that the infuriated Mr. Brown had thrown the butler out of the window, and while the unfortunate man was clinging to the ledge, he was shot by the doctor. And so the story spread and became enlarged upon until a large crowd assembled in front of the doctor's home. Imagine the surprise of the curious ones when Dr. Miller and his family appear at the portal in a merry group preparatory to taking a drive. The three gossips slink away amid the jeers of their neighbors. The incident of the napkin and the stories told by the women are depicted in the unfolding of the story.

RAMO

THE HELPING HAND.—Jack Burns, an ex-convict, finds it difficult to secure work and seeks aid from a wealthy minister, who believes Jack's story and engages him as a chauffeur.

Bert, the minister's son, becomes infatuated with a designing woman, who, with several notorious gamblers, inveigle him into gambling. He loses in a card game and is forced to give an "I. O. U." for $800. Jack Burns sees his benefactor's son with one of the gamblers, whom he recognizes, and warns Bert, but Bert resents his interference. Not having money to pay his gambling debt, Bert is cast aside by the woman and threatened by the gamblers, fearing that they will carry out their threat to inform his father of his conduct.

In order to pay the $800, Bert attempts to take the church donations left in his father's care. He is surprised in his act by the ex-convict, who forces the money from him. The minister discovers the loss of the money before Jack is able to return it. Jack is accused of the theft and is dismissed. The minister later learns that his son is the real culprit, and, through the ex-convict's persuasion, he forgives his son.

Later the ex-convict is exonerated from the crime for which he served a sentence of five years.

PILOT

THE HYPNOTIC COLLECTOR (April 24).—Willie Dunn is out of work, and broke. He is about to be evicted from his furnished room. He is love with a beautiful girl, who in turn loves him. The girl's father, however, violently dislikes Willie. Willie sees an advertisement for a collector, answers it, and secures the position. Then, his troubles begin! He goes to collect a bill from a society woman and is unmercifully snubbed by her. When Mrs. Hooligan, who is not a society woman, won't pay, he attempts to take her pig, but Mr. Hooligan appears and does a few things to poor Willie Dunn that leaves him rather the worse for wear. His adventures with the tough saloonkeeper, the physical culture instructor and the liveryman are very funny to the observer, but not to Willie. He and his clothes are badly battered when at the end of the day he returns to his employer with no collections. He gets no sympathy, but is told he must see the same people the next day, and if he doesn't get any money he loses his job! Disconsolate, he wanders the streets, and with his last dime buys a copy of "Conquer by Hypnotism" from a faker. He learns the art over night, and starts out in the morning with new courage. Hypnotism delivers the goods! He makes the debtors go through all kinds of funny antics, and finally marches the whole crowd to his employer's office, where he makes them pay up. Then he hypnotizes his employer into signing a contract engaging Willie for five years at $5000 a year. His final and greatest victory is when he forces his sweetheart's father to consent to the marriage.

COL. (BUFFALO) JONES

Col. (Buffalo) Jones has contracted to lecture for the Klaw & Erlanger Company, illustrating his talk with his famous pictures of roping wild animals in Africa. The Colonel opens at the Garrick Theatre, Philadelphia, on Monday, April 14th.

WASHINGTON, D. C.

The initial appearance of the Edison talking pictures in the capital of the nation marked an epoch in filmdom here. They are booked as a feature at Chase's Theatre, Washington's newest and handsomest playhouse, the home of polite vaudeville. With a seating capacity of 2,000, this theatre held a record of 10,000 patrons during the first three days of the advent of the talking pictures, and a goodly part of the audience of each show of one hour and a half remained for two performances to fully appreciate the new sensation of the latest Edison invention. They are wonderful and seem almost unreal on first hearing. The sound production with motion is fascinating and has already gripped the photoplay fan. The talking pictures shown for the first week at Chase's were "A Descriptive Lecture" and "The Edison Minstrels." The next offerings were "The Quarrel Scene" from Julius Caesar and "The Temptation of Faust," which were even more wonderful.

It means progress to the moving picture industry when a grand theatre like Chase's turns to exclusive motion pictures for its summer season with a general admission of 10 cents from 1 o'clock to 11. Each show includes several kinemacolors, two talking pictures and several black and white reels, with a change of bill daily except with the kinetophones.

In speaking to Miss DeWitt, manager of Chase's, on this innovation she said, "We have been using the kinemacolors and one black and white reel as a part of our regular vaudeville show for some time, but when we contemplated having a summer season of pictures exclusively, I made a serious study of the field and its possibilities. Desirous of offering *something different*, we secured the rights for the talking pictures, which we have surrounded with the best in kinemacolors and black-and-whites. I spent weeks of travel in various cities studying what the public liked, how these houses were conducted, and what the studios were doing. I am not a picture fan and consequently this inspection tour was rather a business than a pleasure. It contained surprises and revelations to me here and there, especially in the tasty decoration and refinement in many of these small picture houses.

"Despite my long managerial career in the vaudeville field, I realized that there were many things yet to learn in the field of cinematography. The talking pictures have certainly captured the public. They were paid the highest compliment at the first show, when they were greeted by a spellbound, silent audience of more than two thousand people, who remained in their seats until the pictures came on the screen again, and then they burst into a deafening applause.

W. H.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Mar. 29—The Human Target (Dr.) (2 reels)
April 5—For Her Sake (2-reel Dr.).....
April 12—Auto Suggestion or the Crime of Another (2-reel Dr.).....
April 19—The Child Labor Traffic (Dr.) (2 reels) .....
April 26—Golden Rain (2 reel Dr.).....

AMERICAN

April 10—Homestead Race (Dr.).....1000
April 12—A Woman's Honor (Dr.).....1000
April 14—Suspended Sentence 1000
April 17—In Another's Nest (Dr.).....1000
April 19—The Ways of Fate (Dr.).....1000
April 21—Boobs and Bricks (Dr.).....1000
April 24—When Jim Returned (Dr.).....1000
April 26—Calamity Anne's Trust (Com.).....1000
April 28—Oil on Troubled Waters (2 reel Dr.) 2000
May 1—The Tattooed Arm (Dr.).....1000
May 3—The Road to Ruin (Dr.).....1000
May 5—The Brothers (Dr.).....1000
May 8—Human Kindness (Dr.).....1000
May 10—Youth and Jealousy (Dr.).....1000

AMMEX

Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON

Mar. 18—The Battle of Bull Run (3-reel Mil. Dr.) .....
Mar. 25—The Light in the Window (2-reel Mil. Dr.) .....
Mar. 29—The Half-Breed Parson (2 reels)...
April 1—A House Divided (3-reel Mil. Dr.)
April 5—Taps (2 reels).....
April 8—War (3-reel Mil. Dr.).....
April 12—The Darling of the Regiment (2-reel Dr.) .....
April 15—War (3-reel Mil. Dr.).....
April 19—The Last Roll Call (2-reel Dr.)....
April 22—Bred in the Bone (3 reel Mil. Dr.).
April 29—The Last Roll Call (2-reel Dr.)..
May 3—The Vengeance of the Sky Stone (2-reel Dr.) .....

BRONCHO

Mar. 26—Iconoclast (3 reels).....2780
April 2—Sinews of War (2 reels).....2000
April 9—The Grey Sentinel (2 reels).....2130
April 16—Southern Cinderella (3 reels).....2870
April 23—Retrogression (2 reels) .....
April 30—Bread Cast Upon the Waters.....
May 7—Way of the Mother .....

CHAMPION

Mar. 24—An Interrupted Suicide.....
Mar. 24—A Trim and a Shave.....
Mar. 31—A Knotty Knot (Com.).....
April 7—Shanghaied .....
April 7—The Lifesavers of Chicamacomico..
April 14—Lena's Flirtation (Com. Dr.).....
April 21—When Strong Men Meet (Dr.)....
April 28—The Clown Hero.....
April 28—Life in Sudan.....

CRYSTAL

Mar. 30—The Drummer's Note Book.....
April 6—Pearl as a Clairvoyant.....
April 6—Almost a Winner.....
April 13—The Veiled Lady.....
April 13—Our Parents-in-Law .....
April 20—Two Lunatics .....
April 20—His Romantic Wife.....
April 27—Forgetful Flossie .....
April 27—A Joke on the Sheriff.....
May 4—Pearl as a Detective.....
May 4—Oh! Whiskers .....

ECLAIR

Mar. 26—A Night of Anguish (2 reels).....
Mar. 30—Marry in Haste (Com.).....
April 2—Superior Law (3-reel Dr.).....
April 6—He Wants What He Wants When He Wants It (Newlyweds No. 3)
April 6—Crystallization (Scientific) .....
April 9—Within the Limit of the Law (2-reel Dr.) .....
April 12—Going for Father.....
April 12—The Octopus (Scientific).....
April 16—The Evil Genius (2-reel Dr.).....
April 20—Poor Little Chap, He Was Only Dreaming (Newlyweds) .....
April 20—Fire (Scientific).....
April 23—Mathilde (2 reel Dr.).....
April 27—The Law of the Wild (Dr.).....
April 30—The Return of Crime (2-reel Dr.)
May 4—The Bewitched Matches.....
May 4—Salamanders (Scientific) .....

EXCELSIOR

Feet

April 14—The Moving Picture Girl.....
April 21—The Man from the City.....
April 28—The Surveyors.....
May 5—Brothers All .....

FRONTIER

April 12—The Burning Lariat (Dr.).....
April 19—Why the Ranger Resigned (Dr.)...
April 24—The Daughter of the Sheep Ranch (Dr.) .....
April 26—The Old Maid's Last Attempt (Com. Dr.) .....
May 1—The Word of Jose (Dr.).....
May 3—An Eastern Cyclone at Bluff Ranch (Com.) .....

GAUMONT

April 1—By Waters Beautiful.....
April 3—Marriage by the Wholesale.....
April 8—The Angel of Mercy.....
April 10—Cupidity of Cupid .....
April 10—On the Firing Line .....
April 15—Lobsters, All Styles.....
April 17—When Scandal Threatened.....
April 22—Okoma San, the River Romantic....
April 24—Lesson for the Bashful.....
April 29—While the Robber Robbed.....
May 1—The Shoe on the Other Foot.....

GEM

April 8—Billy Gets Arrested (Com.).....
April 15—Billy Turns Burglar .....
April 15—The Laplanders.....
April 22—Burglarizing Billy .....
April 22—Ag'in' the Law.....
April 29—Billy's Suicide .....
April 29—Views of Cape Hatteras.....

GREAT NORTHERN

Mar. 29—Fred as a Soldier (Com.)..... 711
Mar. 29—Summer in the North (Sc.)..... 259
April 5—A Skipper's Story (Com.)..... 559
April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384
April 26—The Black Chancellor (3 reel Dr.).

IMP

April 17—The Leader of His Flock (2 reels)
April 19—Fixing the Fakers.....
April 19—On an Alligator Farm.....
April 21—The Regeneration of John Storm (Dr.) .....
April 24—A Sprig of Shamrock (Com.).....
April 26—Why Men Leave Home.....
April 26—The Pottery Industry.....
April 28—The Cub (Dr.).....
May 1—The Rise of Officer 174 (2-reel Dr.)
May 3—Her Lover's Voice.....
May 3—The Pottery Industry.....

KAY-BEE

Mar. 28—Texas Kelly at Bay (2 reels)..... 985
April 4—With Lee in Virginia (2 reels)....2190
April 11—On Fortune's Wheel (2 reels).....2283
April 18—The Runaways (1 reel).....1030
April 25—Will-o'-the-Wisp (2 reels).....
May 2—Black Conspiracy (2 reels).....
May 9—Past Redemption .....

KEYSTONE

Mar. 10—A Strong Revenge.....1000
Mar. 20—A Wife Wanted—The Rube and the Baron 1000
Mar. 24—Jenny's Pearls—The Chief's Predicament 1000
Mar. 27—At Twelve o'Clock.....1000
Mar. 31—Her New Beau—On His Wedding Day 1000
April 3—The Land Salesman—Hide and Seek 1000
April 7—Those Good Old Days.....1000
April 10—Game of Poker—Father's Choice..1000
April 14—A Life in the Balance.....1000
April 17—Murphy's I. O. U.—A Dollar Did It 1030
April 21—Cupid in a Dentist Parlor—Sealing..1000
April 24—A Fishy Affair—Bangville Police...
April 28—New Conductor—His Chum the Baron .....
May 1—That Ragtime Band .....
May 5—Algy on the Force—Ups and Downs

LUX
By Prieur

April 4—Too Polite (Com.)..... 475
April 4—More Than She Bargained For (Com.) 508
April 11—Sacrificed to the Lions (Dr.).....1000
April 18—The Leopard Avenger (Dr.).....1000
April 25—Safeguard for Bachelors.....
April 25—A Truant Husband .....

MAJESTIC

Feet

April 6—The Half Orphans .....
April 8—The Night Riders.....
April 13—Pedro's Revenge .....
April 15—I Love You.....
April 15—Pisa, Italy .....
April 20—The Mote and the Beam.....
April 22—Not for Mine.....
April 27—Old Mammy's Charge .....
April 29—The Whim of Destiny.....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....
April 5—By the Curate's Aid (Com.)....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

April 16—An Affray of Honor (Dr.).....
April 18—Paying for Silence (Dr.).....
April 21—His Friend Jimmy (Com.).....
April 23—The Sheriff's Warning (Dr.).....
April 25—For Her Sake (Dr.).....
April 28—When Father Was Kidnapped (Com.) .....
April 30—The Greater Love (Dr.).....
May 2—The Ingrate (Dr.) .....

PILOT

April 3—In the Battle's Smoke (Mil. Dr.)..
April 10—Across the Border (Dr.).....1000
April 17—The Promoter .....

POWERS

April 16—The Lesson (Com.).....
April 16—Paid in Full (Com.).....
April 18—The Troubadour of the Rancho (Dr.) .....
April 23—When Dolly Died.....
April 23—Faroe Island, Denmark.....
April 25—The Sham Suffragette (Com.).....
April 30—In a Strange Land .....
May 2—Neighbors (Com. Dr.) .....

PUNCH

Mar. 6—Impetuous Jim (Com.) 500
Mar. 6—No Wedding Bells For Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

Mar. 19—The Dividing Line.....1000
Mar. 26—The Grip of Jealousy.....1000
April 9—White Roses (Dr.).....1000

RELIANCE

April 19—The She Wolf.....
April 23—The Hoodoo Pearls.....
April 26—A Woman's Defeat.....
April 30—Bawlerout (3 reels) .....
May 3—The Good Within.....

REX

April 13—Pure Gold and Dross (Dr.).....
April 17—A Friend of the Family (Dr.)....
April 20—A Book of Verses (Dr.).....
April 24—The Dragon's Breath (2 reel Dr.)..
April 27—The Wayward Sister (Dr.).....
May 1—The Turn of the Tide (Dr.).....
May 4—The Rosary (Dr.) .....

RYNO

April 4—Classmates (Dr.) 1000
April 7—The Outcast (Dr.).....1000
April 11—Off the Mainland (Dr.).....1000

SOLAX

April 16—The Mystery of the Lost Cat.....
April 18—Where Love Dwells.....
April 23—His Wife's Affinity 1000
April 25—A Severe Test 1000
April 30—Silver Cross 1000
May 2—The House Divided 1000

THANHOUSER

April 20—The Children's Conspiracy .....
April 22—An American in the Making.....
April 25—For Another's Sin (2 reels).....
April 27—Rosie's Revenge .....
April 29—The Girl Detective's Ruse.....
May 2—The Widow's Strategem.....
May 4—Express C. O. D.....

VICTOR

Mar. 28—That Boy from Missouri (Com.)...
April 4—Letters to Mother (Dr.).....
April 11—Two Lives (Dr.).....
April 18—The Coward's Charm (Dr.).....
April 25—Loneliness and Love (Dr.).....
May 2—The Unseen Influence (Dr.).....

RICHARD GOODALL

A very pretty birthday anniversary dinner was tendered Richard Goodall Tuesday, April 15th., at his home. He was the recipient of many presents and messages of good cheer from here and abroad, from his many friends. He has severed his connection with the Universal Film Company, 1600 Broadway, and is going into a moving picture project, and will startle a few of the "wise ones" with some of his original ideas, that fit him like a glove for his new enterprise, having handled 300 to 400 people people at different times in Pantomime abroad. He is a well-known newspaper man, also a cartoonist of national fame, which all goes to show his versatility, and one may look for big results from his efforts.

With Mr. Goodall is Franklin B. Coates, both in a business capacity and on the screen. Mr. Coates will act as leading man in all Mr. Goodall's productions, and is in all probability the best qualified man obtainable.

The above gentleman has several business ideas, educational, romantic and novel, that will stand before the camera, as his physical and muscular developments undoubtedly are unsurpassed.

AN INTERESTING CONTRACT

The recent contract between the New York Motion Picture Company and the Mutual Film Corporation, and which is to go into effect July 1st, stipulates that the Kay-Bee, Broncho and Keystone, which are all New York Motion Picture Company brands, remain on the Mutual programmes, so long as the agreement lasts.

It has also been decided that the New York Motion Picture Company shall release twelve instead of of the present six reels weekly, the extra ones to consist of three reels of drama, two of comedy, and the remaining one to be optional between drama and comedy.

'Tis also understood that new producing companies will be formed with studios in the vicinity of New York. After September 1st one extra reel will be added weekly until the requisite number of releases has been attained.

POWER'S CAMERAGRAPH INSTALLATIONS

The R. D. Marson Moving Picture Company, of Boston, Mass., has installed in the Moving Picture Exhibitors' League headquarters in Boston one Power's No. 6A complete.

Power's Cameragraph No. 6A with motor and mechanical speed control has been approved for use in Houston, Texas.

Also the following installations have been made:

The new Bunny Theatre in Flatbush avenue near Sterling place, Brooklyn, two Power's Cameragraphs No. 6A with motor drive. The St. Clair Opera House at Greensburg, Pa., one No. 6A complete through the General Film Company, Pittsburgh; the Princess Theatre, Marlboro, Mass., one No. 6 complete with Dissolving View Stereopticon, through the N. E. Universal Film Exchange, Boston, St. Patrick's Church, Toronto, Ont.; one Power's Cameragraph No. 6A, through Charles Potter, of Toronto.

PROTECTED METAL COMPANY WINS

The United States District Court for the Southern District of New York has issued a temporary injunction restraining the H. W. Johns-Manville Company from the further manufacture and sale of metal roofing and siding material having the surfaces protected by asbestos in its fireproofing condition. The Asbestos Protected Metal Company has extensive manufactories at Beaver Falls, Penn. They are the originators of steel sheets protected by asbestos for building purposes and moving picture operators' booths.

SMITH'S OPERA HOUSE, GENEVA, N. Y., UNDER NEW MANAGEMENT

Mr. Jerome Cohen has taken charge of the above place, and through Mr. Hallberg, "The Economizer Man," is installing a Simplex Projecting Machine with Hallberg A. C. Economizer. A Simplex Machine with Hallberg Economizer is also being installed at the new Clarendon Theatre, 1105 Flatbush Avenue, Brooklyn, N. Y., together with a full line of supplies purchased through J. H. Hallberg. This is a very fine up-to-date theatre, which will be run only with high-class pictures. Mr. Hallberg also reports the sale of two Powers No. 6A Machines complete for use in Panama.

NOTES

W. Stephen Bush, of the Moving Picture World, sailed on Saturday, April 12th, en route for Europe.

* * * *

J. Stuart Blackton of the Vitagraph sailed for Naples on March 29th, accompanied by Carle J. Brenner. They are expected to return about the end of May.

* * * *

A. N. Smith, also of the Vitagraph Company, returned to New York from Europe last week, via the S. S. Olympic.

* * * *

L. A. Woodward, vice-president and manager of the Enterprise Optical Manufacturing Company, owing to the decided increase in business of the Motiograph machine, has decided to stay over in New York another week.

Among the recent installations of the Motiograph Machine in the New York territory are two 1913 model machines with motor drive in the Colonial Theatre managed by Mr. Thomas Thomson of Stamford, Conn., one of the most up-to-date houses in that section of the country.

* * * *

London, it is said, is "Movie" mad. The moving picture interest is expected soon to involve some of the largest metropolitan theatres. Hammerstein's Opera House has already been converted into a moving picture palace.

* * * *

Is it true that a Los Angeles motion picture director recently had a horse tied so that it could not move its limbs, placed a saddle upon it and rolled it down a 60 per cent. grade over stones and stumps, a depth of 200 feet, just to add to the realism of a picture?

If this be true, which company was it whose director is in the habit of resorting to such cruel methods for obtaining thrills?

* * * *

A move is on foot for the instituting of film lessons in the London Public Schools. It has been proposed to exhibit a series of educational films in the halls of six polytechnics, 1,000 children to be present at each exhibition.

* * * *

In a conversation with C. Lang Cobb, Jr., manager of sales and publicity of the Ramo, he says that the statement and advertisement of the Exclusive Supply Company to the effect that the Ramo films are being released in their exclusive programme, is without foundation. He further states that Ramo films are now being sold to the various mutual and film supply exchanges, in fact, they will not tie themselves up with any faction exclusively until the film supply ceases to exist. All orders filled direct.

* * * *

Miss Adele Lane, a very popular actress who has been playing leads with Lubin in Philadelphia, has joined the Selig Pacific Coast forces. She opened in the principal part of an exciting American-Mexican romance, impersonating a passionate Spanish girl in love with an American army officer, played by Harold Lockwood. The picture was put on in a big, bold way by Director Martin. The battle scenes are very vivid. Director Martin was right-hand man for "Buffalo Bill" Cody for years, and knows what a battle in the desert country really is, as well as what it should look like in a "show." The photoplay is entitled "The Flight of Princess Irma."

* * * *

The fact that Judge Ben B. Lindsey, renowned as the friend of the children, has posed in a film called "Saved by the Juvenile Court" for the Columbine Films Co., seems to have caused no small commotion in the Cheyenne Feature Film Co. The offense, according to the plaintiff, is based on the fact that Judge Lindsey in so doing violated a contract made with the Cheyenne Feature Film Co. to pose in connection with juvenile court work for none other than the Cheyenne.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

April 7—The Stolen Bride .....
April 10—An Uncle Tom's Cabin Troupe (Com.) .....
April 10—A Lesson to Mashers (Com.).....
April 12—The Little Tease.....
April 14—He Had a Guess Coming (Com.)..
April 14—A Horse on Bill (Com.).....
April 17—A Frightful Blunder.....
April 19—A Misunderstood Boy.....
April 21—The Left-Handed Man.....
April 24—A Ragtime Romance (Com.).....
April 24—The Cure (Com.) .....
April 26—The Lady and the Mouse.....

CINES

George Kleine

April 15—Anita, the Orphan (Dr.)..... 600
April 16—A Fugitive at Bay—Part I (Dr.)..1000
April 16—A Fugitive at Bay—Part II (Dr.).1000
April 19—For His Child's Sake (Dr.).....1000
April 22—A Heart of Steel (Dr.).....1000
April 23—The Miser's Millions (Special).... Part I (Dr.).....1000
April 23—The Miser's Millions (Part II)....1000
April 23—The Miser's Millions Part III.... 700
April 26—Views in Liege, Belgium (Sc.).... 200
April 26—Forgotten (Dr.)..... 800
April 29—Scenes and Ruins near Rome (Phy. Geo.) 200
April 29—The New Arrival (Com.)..... 800
May 2—The Broken Vow—Part I, 750 ft.; Part II, 1,000 ft. (Dr.) 1750
May 3—The Rival Lovers (Com.)..... 500
May 3—Jerry's Rebellion (Com.)..... 500
May 6—A Mixed Affair (Dr.) 1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300

EDISON

Mar. 15—The Gauntlets of Washington (Dr.).1000
Mar. 17—Kathleen Mavourneen (Dr.).....1000
Mar. 18—The Portrait (Dr.).....1000
Mar. 19—Mother's Lazy Boy (Com.).....1000
Mar. 22—The Risen Soul of Jim Grant (Dr.).1000
Mar. 24—The Long and Short of It (Com.).. 400
Mar. 24—Tea and Toast (Com.)..... 600
Mar. 25—Bread on the Waters (Dr.).....1000
Mar. 26—The Unprofitable Boarder (Com.).1000
Mar. 28—A Way to the Underworld (Dr.)..1000
Mar. 29—Between Orton Junction and Fallonville (Dr.) 1000
Mar. 31—The Elder Brother (Dr.).....1000
April 1—With the Eyes of the Blind (Dr.)..1000
April 2—The Duke's Dilemma (Com.).....1000
April 4—The Inventor's Sketch (Dr.).....1000
April 5—Master and Man (Dr.).....1000
April 7—A Shower of Slippers (Com.).....1000
April 8—Old Jim (Dr.).....1000
April 9—The Well Sick Man (Com.).....1000
April 11—The Capture of a Wild Cat (Des). 350
April 11—Rule Thyself (Com.)..... 650
April 12—The Man Who Wouldn't Marry (Dr.) 1000
April 14—The Rocky Mountains in Winter (Des.) 350
April 14—Jones Goes Shopping (Com.)..... 650
April 15—The New Pupil (Com. Dr.).....1000
April 16—Seven Years' Bad Luck (Com.)....1000
April 16—The Man from the West (Dr.)....1000
April 19—The Twelfth Juror (Dr.).....1000
April 21—Helda of Holland (Com. Dr.).....1000
April 22—An Innocent Informer (Dr.).....1000
April 23—His Undesirable Relatives (Com.).1000
April 25—The High Tide of Misfortune (10th story of "What Happened to Mary") (Dr.).....1000
April 26—A Splendid Scapegrace (Dr.).....1000
April 28—When the Right Man Comes Along (Com. Dr.) 1000
April 29—The Orphan (Dr.) 1000
April 30—A Reluctant Cinderella (Com.)....1000
May 2—Groundless Suspicion (Dr.).....1000
May 3—Bill's Sweetheart (W. Dr.).....1000

ESSANAY

Mar. 19—Finnegan (Com.) .....
Mar. 20—The Tale of a Cook (Com.).....
Mar. 21—The Pathway of Years.....
Mar. 22—Broncho Billy's Sister.....
Mar. 25—The Sheriff's Honeymoon (Com.)..
Mar. 26—The Scratch (Com.).....
Mar. 27—The Trail of the Itching Palm (Com.) .....
Mar. 28—The Hero-Coward .....
Mar. 29—Broncho Billy's Gratefulness.....
Mar. 31—The Spy's Defeat (Dr.).....
April 1—The Sheriff's Son .....
April 2—The Price of Gold.....
April 3—The Will-Be Weds (Com.).....
April 4—A Wolf Among Lambs (Dr.).....
April 5—Broncho Billy's Way (Dr.).....
April 8—The Wardrobe Lady (Com. Dr.)..
April 9—The Sheriff's Wife (Dr.).....
April 10—Found Out (Com.).....
April 11—The Little Mother (Dr.).....
April 12—Broncho Billy's Reason (Dr.).....
April 15—The Accusation of Broncho Billy..
April 16—The Capture (Com.).....
April 17—The Unknown (Dr.).....
April 18—The Crossing Policeman (Dr.).....
April 19—"Alkali" Ike's Homecoming (Com.)
April 22—The Unburied Past (Dr.) .....
April 23—The Rival Salesmen (Com.).....
April 24—The City of Mexico (Edu. & Sc.)..
April 25—The Deacon's Dilemma (Com.).....
April 26—Broncho Billy and the Rustler's Child .....
April 29—Cousin Jane (Com.) .....
April 30—Bill (Com.) .....

KALEM

April 9—The Pursuit of the Smugglers (Dr.).1000
April 11—The Scimitar of the Prophet (Dr.)
April 11—The Indestructible Mr. Jenks (Com.)
April 12—The California Oil Crooks (Dr.).....
April 14—A Streak of Yellow (Dr.).....1000
April 16—A Plot for a Million (Dr.).....1000
April 18—The Bravest Girl in California (Com.) .....
April 18—The Millionaire's Playground (Topical) .....
April 19—The Fire-Fighting Zouaves (Dr.)..1000
April 21—The Sneak (Dr.) 1000
April 23—The Secret Marriage (Com.) 1000
April 25—The Phoney Singer (Com.).....
April 25—Japan, the Industrious.....
April 26—The Fighting Chaplain (Dr.).....1000

LUBIN

Mar. 28—The Gift of the Storm.....
Mar. 29—In the Land of the Cactus.....
Mar. 31—Women of the Desert (Dr.).....1000
April 1—Shipping a Clock (Com.)..... 400
April 1—The Fake Soldiers (Com.)..... 600
April 3—A False Friend (W. Dr.).....1000
April 4—The Burden Bearer (Dr.).....1000
April 5—His Widow (Com.)..... 400
April 5—Collecting the Bill (Com.)..... 600
April 7—The Evil One (W. Dr.).....1000
April 8—For His Child's Sake (Dr.).....1000
April 10—The Magic Shoes (Com.)..... 400
April 10—Angel Cake and Axle Grease (Com.) 600
April 11—The Split Nugget (W. Dr.).....1000
April 12—Pete Tries the Stage (Com.)....1000
April 14—Minnie, the Widow (Com.)..... 400
April 14—One on Romance (Com.)..... 600
April 15—The Pawned Bracelet (Com.).....1000
April 17—The Right Road (W. Dr.).....1000
April 18—Baby's New Pin (Com.)..... 400
April 18—Beating Mother to It (Com.)..... 600
April 19—A Florida Romance (Dr.).....1000
April 21—Back to Primitive (W. Dr.).....1000
April 22—A Slight Mistake (Com.)..... 400
April 22—Sunshine Sue (Com.)..... 600
April 24—The School Principal (Com.).....1000
April 25—Diamond Cut Diamond (Dr.).....1000
April 26—The Birthmark (W. Dr.).....1000
April 28—In the Harem of Haschem (Dr.)..1000
April 29—Granny (Dr.) 1000
May 1—The Veil of Sleep (Dr.).....1000
May 2—The Girl Back East (W. Dr.).....1000
May 3—Clarence at the Theatre (Com.)... 400
May 3—Fixing Clarence Up (Com.)..... 600

G. MELIES

Mar. 20—Honor Thy Mother (Dr.).....1000
Mar. 27—Hinemoa .....
April 3—The Stolen Tribute to the King...
April 3—The River Wanganui (Sc.).....
April 10—The Maoris of New Zealand.....
April 17—What Is Sauce for the Goose (Com.)
April 17—A Tahitian Fish Drive .....
April 24—How Chief Te Ponga Won His Bride 879
April 24—A Trip to the Watomo Caves of New Zealand 121
May 1—The Buried Treasure (Com.)..... 663
May 1—The Home of Terns (Edu.) 337

PATHE FRERES

April 5—The Broken Idyll (W. Dr.).....
April 7—Pathe's Weekly No. 15.....
April 8—The Snapshot (Com.) .....
April 8—The River Clyde at Lanark, Scotland (Travel) .....
April 9—Too Much Parcel Post (Com.)....
April 10—God Is Love (Dr.).....
April 11—The Analysis of Motion (Scientific)
April 11—The Locust (Science).....
April 12—The Happy Home (Dr.).....
April 12—In the Days of War (Special Dr.)
April 14—Pathe's Weekly No. 16.....
April 15—The Fire of Vengeance (Dr.).....
April 16—The Italian Bride (Dr.).....
April 17—Glimpses of the National Capital, Washington, D. C. (Travel).
April 17—The Sponge Industry in Cuba (Ind.)
April 18—School of Gymnastics, France (Mil.) .....
April 18—The Cuttlefish (Science) .....
April 19—The Pride of Innocence (Dr.)....
April 19—The Wrong Road to Happiness (Dr.)
April 21—Pathe's Weekly No. 17.....
April 22—Winter Sports at Bodele (Sc.)....
April 22—Ancient Greece .....
April 23—The Outlaw (Dr.) .....
April 24—The Thwarted Plot (Dr.).....
April 25—Our Feathered Friends (Sc. & Nature) .....
April 25—A Trip on the Seine, France.....
April 26—The Count's Will (Dr.).....
April 28—Pathe's Weekly No. 18.....
April 29—The Cormorant (Science) .....
April 29—Along the Banks of the River Eure (Travel) .....
April 29—Hidden Life in Sea Weeds (Science)
April 30—The Mexican's Defeat (Dr.).....
April 30—Panama Canal To-day (Travel)....
May 1—The Parting Eternal (Dr.).....
May 2—Liquid Air (Science) .....
May 2—Winter in Upper Engadine, Switzerland (Travel) .....
May 3—General Scott's Protege (Dr.).....
May 3—The Diamond Miniature (Special) (Dr.) .....

SELIG

April 3—Arabia, the Equine Detective (Dr.).1000
April 4—The Hoyden's Awakening (Dr.)...1000
April 5—A Change of Administration (Special, 2 parts, Dr.).....2000
April 7—Vengeance Is Mine (Dr.).....1000
April 8—Robert Hale's Ambition (Dr.).....1000
April 9—The Shotgun Man and the Stage Driver (W. Dr.).....1000
April 10—The Tombs of the Mine Emperors (Edu.) .....
April 10—Tommy's Atonement (Dr.).....
April 11—With Love's Eyes (Dr.).....1000
April 14—The Woodsman's Daughter (Dr.)..1000
April 15—Hankow, China (Edu.).....
God's Way (Dr.).....
April 16—Dixieland (Dr.).....1000
April 17—The Tie of the Blood (Indian Dr.).1000
April 18—Cured of Her Love (Com.).....
April 18—That Mail-Order Suit (Com.).....
April 21—Canton, China (Edu.).....
April 21—"Alas! Poor Yorick——" (Com.)..
April 22—Seeds of Silver (Dr.).....1000
April 23—Love the Winner (Dr.).....
April 23—Dollar Down, Dollar a Week (Com.)
April 24—Love in the Ghetto (Dr.).....1000
April 25—Arabia Takes the Health Cure (Com.) 1000

URBAN ECLIPSE

George Kleine

Mar. 26—The Crab and Lobster Industry (Indus.) 350
Mar. 26—He Saw the Point (Com.)..... 350
April 2—The Fruit of Suspicion (Dr.).....1000
April 9—The Kentish Coast, England (Travel) 250
April 9—Making Birch Brooms (Indus.).... 300
April 9—An Up-to-Date Aviator (Com.).... 450
April 16—The Winner of the Sweepstakes (Dr.) 1000
April 23—A Four-Footed Detective (Dr.)...1000
April 30—A Picturesque Journey in Western France (From Annecy to Chamonix) (Phy. Geo.)..... 250
April 30—Grandpa's Rejuvenation (Com.)... 350
April 30—German Cavalry Maneuvers (Top.) 400
May 7—The Dividing Wall (Dr.) 1000

VITAGRAPH

April 2—Alixe, or the Test of Friendship (Dr.) 1000
April 3—Our Coast Defenders (Edu.).....
April 4—Let 'Em Quarrel (Com.).....1000
April 4—The Golden Hoard, Buried Alive (2 parts) 2000
April 5—He Answered the Ad (Com).....1000
April 7—Bunny's Honeymoon (Com.).....1000
April 8—The Transition (Dr.) 1000
April 9—Out of the Storm (Dr.).....1000
April 10—Cutey and the Chorus Girls (Com.).1000
April 11—Wanted—A Strong Hand (Com.)..
April 11—Laying a Marine Cable (Edu.)....
April 11—The Web (2 parts, special).....2000
April 12—Mystery of the Stolen Child (Dr.).1000
April 14—Mr. Mintern's Misadventures (Com.) .....
April 15—The Fortune (Com.).....1000
April 16—After the Honeymoon (Com.).....1000
April 17—Sleuthing (Com.).....1000
April 18—Playing with Fire (Dr.).....1000
April 19—Seeing Double (Com.).....
April 19—Jean and Her Family (Dog Life)..
April 21—Mixed Identities (Com.).....
April 21—Gala Day Parade (Edu.).....
April 22—The Mystery of the Stolen Jewels (Dr.) 1000
April 23—There's Music in the Hair (Com.).1000
April 24—The Power that Rules (Dr.).....1000
April 25—The Stronger Sex (Dr.).....1000
April 26—A Fighting Chance (Dr.).....1000
April 28—O'Hara and the Youthful Prodigal (Com. Dr.) 1000
April 29—Two's Company, Three's a Crowd (Com.) .....
April 29—Street Scenes, Yokohama, Japan (Edu.) .....
April 30—A Window on Washington Park (Dr.) 1000

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

In last week's Chat I stated that I was so well pleased to inform my readers of the friendly feeling existing between the few members of the new branch of Local No. 35, I. A. T. S. E., and members of the Moving Picture Machine Operators' Union of Greater New York, Local No. 1. The latter organization (Local No. 1) was the former auxiliary of Local No. 35, and owing to the so-called friendly feeling of the few in the new branch of the former mother local, I took occasion to ask the branch men a few questions. I asked if the new branch was so friendly toward the members of Local No. 1, why do they not join and settle the matter at once. Some of them said: "Well, we joined the new branch because we were afraid of our jobs, and might have lost them if we did not join."

To those operators who feared losing their jobs, I want to tell them that they should look up the history of the United States, which is really a union book, and in which they will read how this great union country of ours came into existence. They will learn how to get courage, and, like the greatest men in history, who were fearless for a union's cause, not only sacrificed positions, but their lives, that we who live this day shall have the benefit of their sacrifices.

Had the men who made up the armies in the days of 1776 or 1861, lost their courage and turned their backs to run away in fear, there would not exist this day the flag with its stars and stripes. The man who fears to assist his fellow men for a just cause, and a cause which is for his own benefit, is worse than a coward. There are five hundred members in the Moving Picture Machine Operators' Union of Greater New York, Local No. 1, that do not lose their jobs because they are not members of the new branch of Local No. 35, nor do they fear that if they continue to he members of Local No. 1 for five years that they will not get representation for taxation. That is the reason they are fearless, because they get what they pay for, and when they were in the auxiliary, they did not get representation, but had to pay taxation. The positions held by members of Local No. 1 are solid so long as they give justice to their employers and keep to the laws of the union. No member of Local No. 35 or the new branch can move in on these jobs unless they offer to work under their own schedule.

The day is near at hand when jurisdiction over all spots, floods, picture machines, from the front of all theatres back to the curtain line will be given to the operators, and no M. P. M. O. charters will be granted to ANY stage local; also that all existing auxiliary charters will be given a direct charter, and the word "projecting" will be added to all M. P. M. O. charters.

Now, fellow operators, I do predict this, and it must come soon. I warn you while there is a chance, prepare yourselves for what is hound to come. The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, has come to stay and you have the last chance to get into this union for the small initiation fee of five dollars, which holds good for sixty days, after which time it will be raised to fifty dollars, as was legislated at the last meeting. You have no excuse to make in the future, and say you cannot afford to pay fifty dollars, when you have this chance to join now for five dollars.

You must also consider the sick benefit we are giving to our members that no other local gives you. If you are a single man you receive five dollars weekly sick benefit, or should you be married, you will receive seven dollars weekly including free doctor and medicine to all.

In the days of the old auxiliary I was sick for six weeks, had a doctor every day at my house, and my illness cost me more than one hundred dollars, and I lost my job. Had the old auxiliary given me the protection that Local No. 1 gives you at present, I would not have had that expense, and my job would have been secured. One of our members, William Strickler, who is employed at the Manhattan Theatre on Broadway, lately was confined to his bed with pneumonia, and his job was protected by the organization.

Brother Strickler is still working at the same job, and he is not worried like the few branch men who joined that department last August because they feared their jobs.

I wish to inform the branch men that our boys are aware of the facts; that they know the few in the new branch who would like to join Local No. 1, but feel backward. Don't be backward, it is no disgrace to correct your mistakes, and understand, we have no special list called a "Black Ball List." We do object to one individual whom many of the branch men personally had denounced in my presence, but don't believe that the dog follows the tail, for you have already learned that the tail follows the dog. Don't be a tailender, but fall in line now, and remember, no man was always perfect in his undertakings. You know you were led to believe that a coal mine was a gold mine, and you found out different. Local No. 1 has not moved their office, it is in the same old place as it always was, the same office when we were in the ex-auxiliary, only furnished a great deal better, and anyone wishing to see me regarding the business of the union can find me there every day in the week from 9 a.m. to 12 noon. Our office is open for applicants from 9:30 a.m. to 5 p.m. Brother John Richards is assistant business representative, and he will be pleased to give all operators any information desired.

Don't forget that you will have to pay fifty dollars very soon if you don't grab the opportunity at present and join while it costs but five dollars.

RALPH J. KNASTER,
Business Representative.

NOTICE.—We have only one office, 133 Third avenue, near Fourteenth street. City telephone Stuyvesant 619.

KALEM ENJOINED

Judge Ward, in the U. S. District Court, granted the General Film Company an injunction April 17th, restraining the Kalem Company from leasing a set of films to the Kinetograph Company. The General Film Company had a contract with Kalem, giving exclusive right to the use of films.

The Kalem Company argued it could have made no such contract, because to have done so would have been to create a monopoly at a time when Attorney-General Wickersham was investigating the affairs of the so-called "film trust." To escape prosecution under the Sherman law it had promised the Attorney-General to sell its films to all exchanges.

Judge Ward, in his opinion, said the promises made to the Attorney-General could not in any way affect the rights of the plaintiffs under the contract.

LUMIERE

Negative and Positive

MOTION PICTURE FILM

Is the Best Wearing Stock Manufactured

STANDARD THE WORLD OVER

QUALITY UNEXCELLED

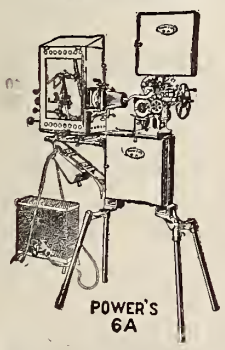
LOW PRICE ON CONTRACT

LUMIERE JOUGLA CO.

75 Fifth Avenue, New York City, N. Y.

Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

IT STANDS THE TEST OF TIME.



POWER'S CAMERAGRAPH No. 6A

THE MACHINE THAT WEARS WELL PRODUCES PERFECT PROJECTION.

Two important qualities in a moving picture machine are:

1—DURABILITY

All parts must be of the very best for the purpose—your machine is subject to hard usage, it must wear well, it has got to back you up.

"On the 22nd day of April, 1911, we installed Power's Cameragraph. It has run for over 2,000 hours without one cent cost for repairs. What can an operator want with any other machine when he can get this result with Power's?" Yours truly,
BEN ST. CLAIR, Palace Theatre, Martin, Tenn.

2—PERFECT PROJECTION

Without this you cannot please, pictures must be clear, without flicker.

"In the reproduction of the Paul J. Rainey African and Arctic pictures, perfect projection has been absolutely necessary.

"After carefully comparing the merits of Power's Cameragraph with other machines, The Jungle Film Co. decided on the Power's Cameragraph. We are using over 30 machines in our various shows, where they are giving entire satisfaction." Yours truly,
J. C. HEMMENT.

Catalogue D will give full details.

WHY HESITATE?

NICHOLAS POWER COMPANY The Leading Makers of Motion Picture Machines. 90 Gold St., NEW YORK

HORACE VINTON

Can be engaged for Special Productions

AUTHOR AND PRODUCER—FOLLOWING RELEASES

"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

"Agfa"

Celluloid Positive Celluloid Negative
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK
Tel.: Mad. Sq. 7876. Cable: Rawfilm New York

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FOR RENT—FILMS

In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.

LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.

TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

FREE MUSIC
FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
124 W. 45TH ST., NEW YORK CITY

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

DO YOU WANT TO MAKE MOVING PICTURES?

We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

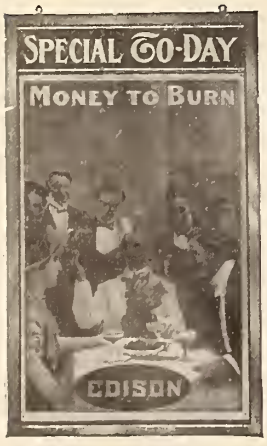
MARY ALDEN
LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.

Established 1882.
The Newman Mfg. Co.
715-721 Sycamore Street
Cincinnati, O.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

NEW MACHINES FOR OLD

YOU Know Your Old Machine Projects a Poor Picture.
I Know My Exchange Proposition Will Overcome Your Trouble.
I Am Jobber of Edison, Powers, Motiograph, Simplex and Standard Machines and will Exchange any make.
Write At Once, Giving Make, Style, Manufacturer's Number, Age and Condition of Your Machine. I WILL DO THE REST. State Make of Current Saver, and I Will Make Exchange Proposition for HALLBERG ECONOMIZER.
Complete Line of OPERA CHAIRS and All Supplies for M. P. Theatre.
I Equip Your Theatre Completely.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

SCENARIOS WANTED
Special Attention to
COMEDIES

KINEMACOLOR CO.
East Hollywood, Los Angeles, Cal.

RELIANCE

SATURDAY, APRIL 19TH

"The She Wolf"

"If you steal the cub, the she wolf will follow" is the keynote of this engrossing and fascinating tale of the Canadian Northwest, in which a tense situation is relieved by a little child.

WEDNESDAY, APRIL 23RD

"The Hoodoo Pearls"

That "real trouble is often necessary to give lesser wrongs their true valuation" is forcibly presented in this charming high-class melodrama, in which sorrow and jealousy are replaced by comfort and consolation.

COMING——IN THREE REELS——COMING

FORREST HALSEY'S GREATEST SUCCESS

APRIL 30TH **"THE BOWLER OUT"** MUTUAL PROGRAM

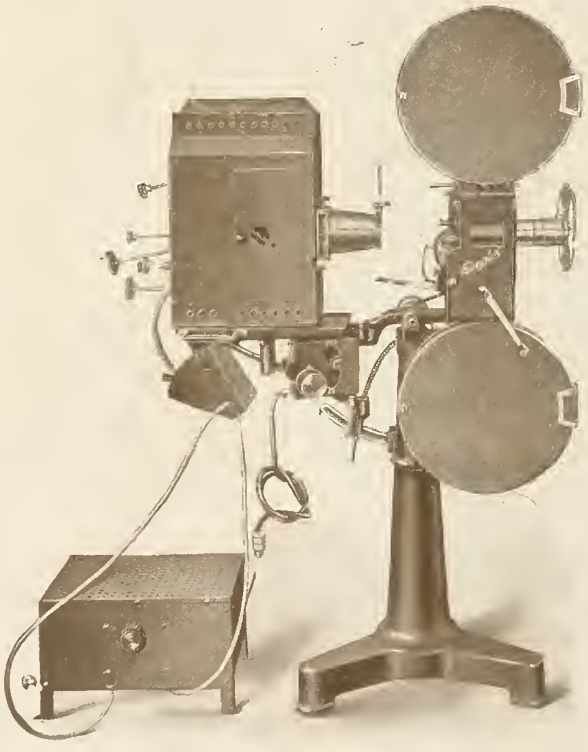
See a Simplex At Our Expense

ASK YOUR EXCHANGE OR DEALER TO ORDER ONE FOR YOU TO LOOK AT. DON'T LET HIM TALK YOU OUT OF IT.

PERHAPS HIS PROFIT IS GREATER ON SOME OTHER MACHINE.

He runs no risk if you don't buy it for we will take it off his hands and pay the transportation charges both ways.

We want every exhibitor and operator to see a Simplex projector. Compare it, part for part, with the others. Judge for yourself of its merit.



You are under absolutely no obligation to buy it if you don't like its design and construction, but for your own satisfaction see it before you buy another make of machine.

If your dealer hesitates about ordering one, write us and we will give you the name and address of a dealer or exchange who will gladly supply you.

Catalogue B fully describes the Simplex.

Made and guaranteed by

THE PRECISION MACHINE CO.

317 E. 34th ST. NEW YORK

MAY 5 1913

MOVING PICTURE NEWS

VOLUME VII
No. 17

APRIL 26
1913

LIBRARY OF CONGRESS
MAY
6
1913
PERIODICAL DIVISION

PRICE
TEN
CENTS

MARTHA RUSSELL
in "Their Lives by a Thread"
Made by Satex Film Co., of Austin, Texas.
Releasing through Warner's Features

RELIANCE.

RELIANCE.

FORREST HALSEY'S POPULAR DRAMA

3 IN THREE REELS 3

EDGENA DE LESPINE

FEATURING

BEAUTIFUL

EDGENA DE LESPINE

(THE LILLIAN RUSSELL OF PICTURES)

RELEASED WEDNESDAY
APRIL 30th

IRVING CUMMINGS

"The Bawler Out"

AN EXTRAORDINARY PRODUCTION

Exposing the "LOAN SHARK" System

CLEVERLY STAGED BY OSCAR C. APFEL

With IRVING CUMMINGS, MURIAL OSTRICH, E. P. SULLIVAN, SUE BALFOUR, GEORGE SIEGMANN, RALPH LEWIS AND A SPLENDID COMPANY.

ANNOUNCE IT NOW WITH

STRIKING NEW STYLE POSTERS

ONE, THREE AND SIX SHEETS

THE MUTUAL PROGRAM

RELIANCE.

RELIANCE.

ANNOUNCEMENT

THE FIREPROOF FILM COMPANY is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

Manufactured by
FIREPROOF FILM COMPANY
ROCHESTER, N. Y.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Gaumont

Gaumont

HE WHO HESITATES IS LOST

THE STATE RIGHTS BUYER WHO NEGLECTS TO BUY GAUMONT FEATURE FILMS IS LOSING MONEY

INQUIRE TO-DAY ABOUT

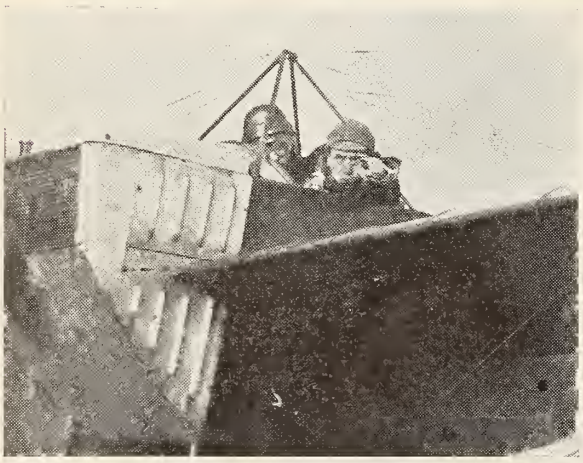
"The Tomb of Flame"

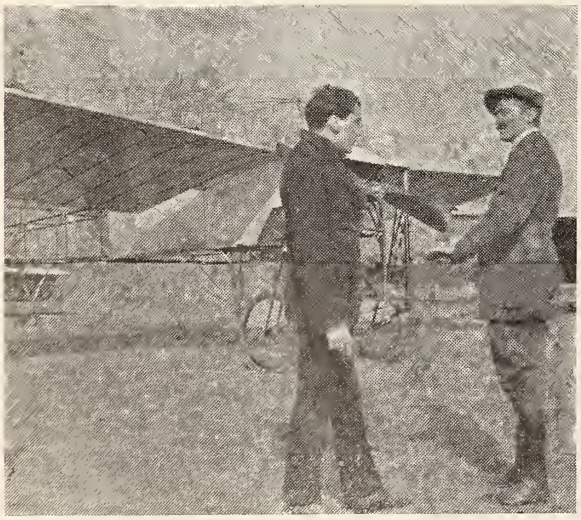
(THREE REELS)

GAUMONT CO.
Flushing, New York City

Gaumont

Gaumont





IN THE CLAWS OF THE VULTURE

FEATURE IN THREE REELS

A Superb Symposium of Spectacular Sensation.

An Amazing Succession of Breathless Thrills.

For Publicity 1, 3, 6 and 8 Sheet Posters, Heralds, Photos and Cuts.

DON'T HESITATE WIRE

THE GREATEST MONEY MAKER YET

SOCIETA ANONIMA Ambrosio TORINO

Ambrosio American Co.

15 EAST 26th STREET, NEW YORK CITY

SOCIETA ANONIMA Ambrosio TORINO

General Film Service is the magnet that draws the crowds

WHEN you were a kid you had a magnet. Every youngster had. You marvelled at the way objects of steel were attracted to it. You didn't worry much about the principle of the thing or attempt to analyze why they fairly jumped at the magnet. They did—and that was enough.

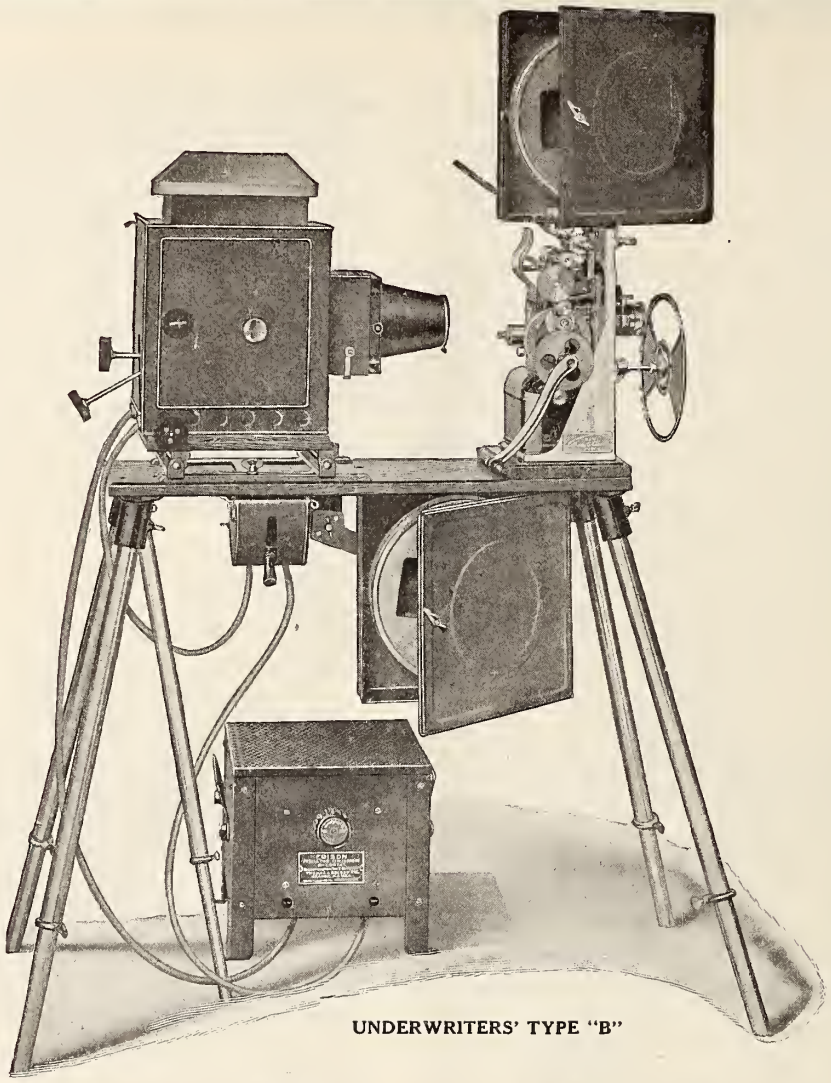
General Film Service is the magnet of the exhibiting business. It draws the crowds right in your door. The reason is easily explained; but here again you needn't worry. The continued popularity of General Film Service is dependent upon our maintaining its present high standard. And that standard will be maintained so long as motion pictures are exhibited. We put the stuff in our programs that insures the success of your show. About all you have to do is arrange for the service.

Just the other day an exhibitor in Kansas said: "We have tried out other services, but the General beats them all." His case is not unusual by any means. The staunchest friends General Film Service has to-day are exhibitors who first tried some other service, and, in some cases, several others! Why not investigate now?

We have printed a little booklet that we'd like you to have. It's a concise review of the things that stamp General Film Service as superior. The colored cover alone is worth the stamp it will cost you to get it. Mention the News when you write.

General Film Company

200 Fifth Avenue, New York **Distributing offices everywhere**



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

Why isn't your moving picture show making you the great big money you read about? How is it that the man in the next block can show the same pictures you do—and take the crowds away from you? We'll tell you. It's all in the machine—*you need an Edison Kinetoscope.*

The Edison wins the crowd because it projects clear, flickerless pictures that don't tire the eyes and are a real pleasure to look at. There are no discouraging "Intermissions for repairs". And the Edison Kinetoscope *saves* the extra money it makes, because it runs the longest time with the least upkeep expense. Get Posted. Send for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes -	$225.00
Price, " 110 volt, 60 Cycle Transformer - -	245.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

©CLB284031

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

ALLIED PRINTING 52 TRADES UNION LABEL COUNCIL NEW YORK CITY

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **April 26, 1913** **Number 17**

EX-CATHEDRA

THE FLOOD VICTIMS

ON behalf of the exhibitors in the flood valleys, an appeal is being made for aid. At a period like this when so great a calamity befalls a certain district of the country the appeal becomes nation wide, and every man and woman who is able so to do immediately sends a contribution to the general fund. This is distributed in the best and most consistent advantage to all concerned, and, naturally, taken in a pro rata manner, those who ought to have large sums only receive small ones, and the small ones, to them, what appears to be a large sum.

The horror of the floods seem to have cast a gloom upon every reader of a newspaper, and when we saw the meagre pictures exhibited as lantern slides, as illustrations to the magazines, and as moving pictures, taken by the various companies, it was realizable at once that this was only an infinitesimally small point, none of the horrors being depicted.

The Hon. John J. Lentz in writing to me ten days ago from the midst of the flood district said in a portion of his letter—"The flood cannot be described in words, nor by photographs, when you think of one street in this city with fifty houses upon it one day, and only two left the next day, you get a much better impression of the awful calamity than can be gotten from any photographs showing a few dead horses, or an overturned house, or a pile of debris. Our American Insurance Union had 3,500 people exposed to the flood in the valleys of Muskingum, Scioto, and the Big Miami Rivers, including such cities as Zanesville, Marietta, Parkersburg, Piqua, Miamisburg, Middletown, and Hamilton, and yet we only lost two lives by drowning; but, of course, the property lost in the way of houses and furniture can hardly be estimated. Our individual members are sending in contributions from all over the country. We are doing all we can to make life worth living."

This brought to my mind's eye a very vivid description of what sufferings must be entailed upon the flood victims, more especially as I have friends who live in this territory, both private and those connected with Cinematography, and it is these latter that specially appeal to the readers of the News. It is impossible for them to get from the giant contributions anything adequate to their needs, and so I am writing this appeal to every reader to send as much as he possibly can to the fund that I am opening for the benefit of the exhibitors in the flood districts. I am giving in full a letter I received from the worthy President of the National Exhibitors League of America, and on another page will be found the appeal to which he refers in his letter:

Dear Saunders:

After an investigation of the flood conditions, a meeting was held in Dayton, Ohio, April 17th, and after viewing the destruction of the flood, it was decided to call for contributions through your valuable paper from those who are in sympathy with our members and the Motion Picture Industry.

Enclosed please find letter addressed to you by our executive committee. I hope you will give this matter your earnest support in assisting to secure funds for those whom I assure you, are worthy and needy.

The human mind cannot describe the horrors and devastation of the flood—piles upon piles of goods of every description in the streets; push-carts loaded with furnishing goods, jewelry, and drugs, standing in the streets; piece by piece being washed to discover what the article is; men and boys selling shirts and other wearing apparel on the street; clerks with boots and overalls on, disposing of articles to secure what little they can; churches wide open rugs and carpets rolled up; the first story of every building in town with plate glass broken, windows and doors nailed up with boards; people cleaning out their cellars; others pumping water; others shoveling mud out on to the street from their homes; valuable goods of all kinds soaked with water and covered with mud; houses undermined by the flood grounded; great piles of brick where the fire destroyed part of the town; refined, cultured women in the aristocratic part of the town, trying to clean up the debris and again establish their homes; working side by side with men—ladies who never knew what it meant to work before. In every direction you look, streets are literally lined with damaged goods and mud; the alleys blocked with everything and in every condition.

Our committee visited many picture theatres and heard the stories of the narrow escapes of the sufferers when the flood came; it came in waves, each wave being much deeper and higher than the first and growing in intensity; many had to run for their lives and all they had left was

their clothing on their backs. With the exception of one or two motion picture houses in Dayton, all lost their pianos, chairs, rugs, decorations—in fact, everything was destroyed but the building itself, and in very many cases the picture house itself was destroyed, leaving the motion picture manager without a business and a home.

I will simply say that the trip just made through the flooded districts has left such a deep impression of sadness and sympathy for the sufferers that it is almost impossible to write you as I would like.

I hope and trust that our brother exhibitors and friends will contribute liberally enough to assist those who have gone through such an awful siege of flood and fire.

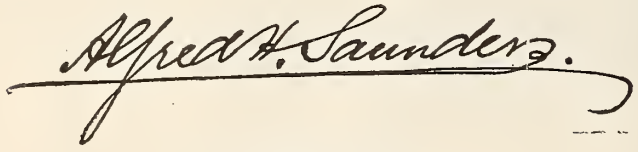
Very truly yours,

M. A. NEFF,

Pres. The M. P. E. L. of America.

It is desired that all contributions be in by Sunday, May 4th, so that the Committee can start work at once. In opening the columns of the News for this fund I want to make it distinctly plain that all contributions must be sent in check, draft, or money order, made payable to J. J. Reider, *not to any persons connected with the News, or any other paper, but to the Treasurer of the League, J. J. Reider.* No money is to be sent except in the above form. I have already subscribed largely to the flood sufferers and will do what I can also to help this fund by another personal contribution.

Now, then, Exhibitor! a long pull, a strong pull, and a pull all together; on behalf of your suffering confreres who have lost their all in the floods, and your names shall go down to posterity and the reward shall come to you by the consciousness that you have done what you could at the time of a great calamity when the cry of humanity went up for help and you responded. Many can help the one, but one cannot help the many, so send in as large a contribution as your means will allow, and the families in distress shall rise up and call you blessed.



THE SHADOW OF EVIL

For the many who have pasts to live down, the Itala feature film, "The Shadow of Evil," will hold interest. Many of us, although lacking some of the Seven Sins of Magdalen, are prone to have little or big pasts which we earnestly strive to keep strictly past and exclusively out of the present.

According to the laws of society, questionable in their equity, Woman has greater difficulties in getting rid of this past than has Man. How Mary escapes from a vile life with one man and later meets a real masculine and, after saving his life, marries him, is true to the stern and hard realities.

The situations in this film-drama are worthy of the master dramatist. It is a tense moment when the heroine, after having taken the name and position of a good woman and the nobility of legal motherhood, confronts her onetime sweetheart as he is in the act of robbing her husband's home.

Whether the mind of the sinister character is upset by this sudden meeting with a paramour of other days, or because of the grim justice which Nature is sometimes prone to dispense, the villain in crossing the railroad tracks, in his attempt to escape the hotly pursuing police, stumbles and falls. The time was not propitious for the falling of a mortal man across railroad rails as, just at this moment, a train comes round the curve ere the wretched man is able to regain his feet. Actors can be killed just like ordinary creatures, although their unlimited numbers in offices of Broadway managers tend to the belief that they are immortal and, like the Wandering Jew, are condemned to ever wander from booking office to booking office in search of the elusive job.

Graphically the photographic trickster manipulated this scene, as to the eye there is no apparent break. How this actor ever managed to get out from before this engine in time to keep hold on this life is wonderful. For those who delight in seeing villains come to sudden and violent ends, "The Shadow of Evil" is recommended. It is the acme of photographic dexterity.

Another scene in which the stagecraft rivals the finesse of David Belasco, is the wrecking of a ship off an angry coast. Expense has not been spared, and, judging by the number of passengers who have to swim for it in real sea-green water sufficiently deep to drown in, one might imagine that the Itala Company has called into play all of the natives of northern Italy. It is appalling to contemplate the cost of teaching all these players to swim, for they certainly have to swim.

Critics, to live up to their appellation "captious," must keep shy of exuberances of praise. In the instance of "The Shadow of Evil" the exception must prove the rule. It is masterly.

MR. GEORGE WILLIAM MIATT'S DAUGHTER MARRIED

The wedding of Miss Lillia Miatt, daughter of Mr. and Mrs. George William Miatt of 431 Riverside Drive, and Russell Carter, of Amsterdam, N. Y., took place last evening at the home of the bride's parents. The Rev. Howard Duffield of the First Presbyterian Church officiated. Miss Dorothy Miatt was her sister's only attendant, and Asa C. Watson, of Brooklyn, acted as best man. The ceremony was witnessed only by the immediate families and intimate friends. A small reception followed. The floral decorations were very original and beautiful. Walter Wade furnished some excellent musical talent. The bride and groom departed after the reception and collation and the younger element danced and enjoyed themselves until a later hour.

Mr. Carter is Supervisor of Music for all the schools in the Amsterdam section and also organist of St. Ann's Episcopal Church of Amsterdam. Mr. Carter and his bride will be at home at 37 Market street, Amsterdam, after May 1.

RECENT INCORPORATIONS

Universal Film & Supply Company, St. Louis, Mo. Capital stock, one-half paid, $100,000. Incorporators: A. F. Beck, 498 shares; A. T. Porter and R. B. Dickson, one each. To do a moving picture machine, supply and accessories business.

* * * *

The Vendome Amusement Company, Cincinnati; operating moving picture theatres, etc.; capital, $25,000. Incorporators: James Arata, C. J. Wrampelmeier, Louis E. Kiegle, Charles Brichette and Edward D. Jacob.

* * * *

Photo-Drama Company, Chicago; capital, $1,000; operating moving picture shows. Incorporators: John A. Verhoeven, Matthew J. Dynewicz, Richard J. Cooney.

* * * *

Moore Feature Films, Chicago, Ill., $3,000; to operate moving pictures; M. E. Moore, W. W. Willis, M. J. Bover.

* * * *

Webb Talking Picture Co., Wilmington, Del.; $6,000,000.

* * * *

The Talking Moving Picture Co., Inc., Syracuse, N. Y. Machine for talking motion pictures; capital $40,000. Incorporators: R. S. M. Mitchel, E. Newcomb, R. J. Cooney, Syracuse.

* * * *

New York Motion Picture Corporation, New York City. Motion pictures; capital $1,000,000. Incorporators: A. Kessel, Jr., C. C. Bauman, C. Kessel, Brooklyn.

The American Film Manufacturing Company is building a new studio at Santa Barbara, Cal. During the process of construction a few feet of film are made each day. This will be shown in a short release, giving the effect of the entire studio being constructed in seven or eight minutes. Thus exchanges and theatres, as well as patrons, will get a wee glimpse of the home of their favorite pictures. The pictures are being made under the personal supervision of Mr. Hutchinson.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

The Legislature of the State of Ohio adjourned Saturday. In all the Motion Picture Exhibitors' League defeated six obnoxious bills and passed the Censor bill.

One of the bills defeated was the closing of motion picture theatres in Ohio on Sunday. The Censor bill, as originally drawn by Mr. Neff, was offered in the House by Representative Snyder; it was referred to the House Judiciary Committee, who reported it out after several amendments were made.

While Mr. Neff was in Washington on Friday, April 11th, the bill was passed by the House, went to the Senate, was read and referred to the Judiciary Committee of the Senate. After being considered in the Committee on Tuesday morning, the bill was indefinitely laid on the table, with the exception of one vote. Up to this time, Mr. Neff, who drew the original bill, could not possibly get hearing before the committees, and the boast was being freely made that all of the municipalities in the State of Ohio would have easy sailing and would have municipal censor boards in all the municipalities; however, it was soon discovered that they reckoned incorrectly. Mr. Neff managed to receive a hearing before the Judiciary Committee of the Senate on Tuesday night and after an extended explanation and a strong, earnest appeal to the senators in behalf of the uplift and the progress of the motion picture business, the Censor bill was re-amended, which gave it more of the appearance of the original bill, and while it was an absolute impossibility to get everything in the new bill that was provided for in the old, the bill as a whole was satisfactory, because it provides that Ohio can co-operate with other states in forming a Censor Congress.

Through the influence and hard, earnest work of President Neff and the co-operation of Governor James M. Cox, the bill was reported by the Judiciary Committee of the Senate at 4:35 Wednesday afternoon. The bill had its first reading at 4:50; it was read the second time at 4:55, and was passed on the third reading by the following vote: Yeas, twenty-three; Nays, three; not voting, six.

The bill was immediately sent to the Legislature and was called up Wednesday evening at eight-thirty and was passed by an unanimous vote.

This is a record for the State of Ohio in passing a bill that was not considered an emergency. The bill had been indefinitely tabled Tuesday morning, voted out Tuesday night; passed the Senate Wednesday; concurred in Wednesday night, and is now up to the Governor for his signature, when it will become a law.

It has been discovered by close observation and attendance in the legislative bodies of Ohio that the legislators are honest, active, conscientious and intelligent, but their great lack of knowledge in regard to the motion picture business in general is astonishing to those who are familiar with the wants and requirements of the business.

Ohio motion picture exhibitors realize that there must of necessity be some of their number elected to represent them in both branches of the legislature and in the various councils of the cities, by reason of the fact that when questions are asked in regard to the motion picture business in the legislature, not one person is able to give the desired information or to make a correct statement or to refute a misapprehension. The facts are that every state and city in the Union should have representatives in the legislative bodies, not for the sole purpose of working in the interest of the motion picture business but for the purpose of intelligently and forcibly explaining to the legislative bodies the facts pertaining to the motion picture business, in order that justice may prevail instead of vicious, unjust laws being passed by legislators who know comparatively nothing about the business, but if they were told the truth would be only too pleased to assist the motion picture industry instead of passing arbitrary, unjust laws which work hardships and in many cases cause exhibitors to invest money which is not beneficial to anyone but only to please the whim of some fanatic or scheming, unfair politician.

Cincinnati local held a meeting in Parlor G at the Sinton Hotel, Friday, at 2 p. m., to consider a license bill. The Council has practically agreed to reduce the license of the motion picture exhibitors of Cincinnati one-third. Two years ago the license was reduced one-half; this gives an idea of the effective work Local Branch No. 2 is doing in Cincinnati.

Two, and not to exceed three, reels of pictures, in Cincinnati is considered a full show. Cincinnati has never run over three reels except when some temporary show was being given, and now there is none of them running over three reels.

Miss Florence Turner and her manager, Mr. Lawrence Trimble, called on Mr. Neff in his office in the Mercantile Library Building, Saturday, at 5 p. m., Mr. Neff accompanying them to the Cinton Hotel, where a beautiful dinner was served. Sunday evening, at the last show at Music Hall, Miss Turner was presented with a large bouquet of American Beauty roses by Cincinnati Local Branch No. 2, of the Motion Picture Exhibitors' League of America, every member wishing her a safe, profitable and pleasant journey to her home and business engagement in England. The bouquet was presented by A. C. Dingelstedt, president of Cincinnati local. It was one of the largest and most beautiful bouquets presented to any actress in recent years in Cincinnati.

Motion picture headquarters has had several visitors in the past week, some of the prominent visitors being: Mr. Rembusch, of Indiana, national vice-president; Mr. Orin Parker, of Kentucky; Mr. Clem Kerr, of Dayton; Mr. M. Sterm, of Columbus; Mr. Dittmeyer, of Louisville; Mr. J. H. Broomhall, of Hamilton, and several others.

NATIONAL APPEAL TO EXHIBITORS ON BEHALF OF THE EXHIBITION FLOOD VICTIMS

My Dear Sirs: After visiting many places and personally consulting with members of our League who have suffered from the floods—some of them losing not only their entire theatres but also their homes—it has been decided by the National Executive Committee to ask your co-operation in raising funds to assist the members of our league in re-establishing their business. If they are given assistance at the earliest possible date, it will not only encourage them but it will make it possible for them to reopen their theatres. While there has been, I am informed, ONE MILLION SIX HUNDRED THOUSAND DOLLARS contributed to FLOOD SUFFERERS, up to date, however, it is only a small amount to be compared with what has been lost, and if pro-rated to each sufferer, it would not exceed One Hundred Dollars. This statement is made to give the public an idea of the magnitude of this great disaster. The societies who have charge of the large fund to be distributed are handling it very carefully, judiciously and effectively. The fund that we ask will be given directly to the members of our league, and a committee representing the Press and the members of our organization will distribute the money donated and the journals will print the name of each contributor.

The committee to distribute the funds will be announced in the next issue. The money should be contributed AT ONCE owing to the fact that we must act quickly to relieve our brother and help him to re-establish his business. We do not expect to build a theatre for those who have, but we expect to receive enough contributions to assist him whereby he may re-open his theatre, although

it may be a year or two before he will have his theatre entirely paid for.

We call upon every member of our league to give as liberally as he can. The reason this call has been delayed is because it was the desire of the national officers to first investigate and BE SURE they were right before they went ahead, and now that the investigation has been made and there is a POSITIVE NEED for contribution, we appeal not only to our members but to everyone in connection with the Motion Picture Industry to contribute as liberally as possible. We assure all that every cent will be accounted for and an itemized statement made through the press to those who donated.

We have designated the MOVING PICTURE NEWS and THE MOVING PICTURE WORLD, of the East, the BILL BOARD, of the Middle West, and MONTOGRAPHY, of the West, to accept contributions, which will be turned over to the proper committee appointed and announced in the next issue.

We ask all contributors to make checks or money orders payable to J. J. Rieder, Treasurer; however, we request contributions to be sent to The Moving Picture News.

Very truly yours,
EXECUTIVE COMMITTEE.
M. A. Neff, Pres.
C. M. Christenson, Sec.
J. J. Rieder, Treas.
G. H. Wiley.
L. F. Blumenthal.

CONVENTION DATES

April 29th and 30th—Wheeling, W. Va.; Auditorium.
May 8th—Jackson, Miss.
May 8th and 9th—Omaha, Neb.; Paxton Hotel.
May 27th and 28th—Philadelphia, Pa.
May 26th—Wilmington, Del.
May 28th and 29th—Texas (suggested).
June 2d and 3d—Kansas.
June 3d and 4th—Baltimore, Md.
June 10th and 11th—Missouri.
June 19th—Arkansas.

CINEMA CAMERA

On April 18th the camera men of the motion picture industry held a meeting at 267 West Thirty-fourth street, which was well attended, and the Cinema Camera Club was formed. The following officers were elected: President, Thomas Oliver; first vice-president, Fred Armitage; second vice-president, Maxwell Held; corresponding secretary, I. B. Rubinstein; recording secretary, H. J. Siddons; financial secretary, Wm. Zollinger; treasurer, L. W. Physioc; sergeant-at-arms, Henry Cronjager; guide, Emmit Williams. Executive Board: Frank G. Kugler, E. Cugnet, Alfred H. Moses, Edward Wynard. Membership Committee: Edward Wynard, chairman, Wm. H. McCoy, Mr. McGill, John Arnold. The next meeting will be held at the same address Friday, April 25th, at 8:30 P. M. sharp. All those who wish to join as charter members and are unable to attend, will please send two dollars to the financial secretary, Mr. Wm. Zollinger, at 278 West One Hundred and Twentieth street, New York City. This organization is purely a social one, and a permanent clubhouse will be opened as soon as the charter is closed.

POWER'S CAMERAGRAPH INSTALLATIONS

Power's No. 6A with motor and mechanical speed control has been approved for use in Galveston, Tex.

The following installations have been made during the past week:

A No. 6A, complete, by Moyer & Bateman, Johnsburg, Pa., through the General Film Company, Buffalo, N. Y.

A No. 6A at the Majestic Theatre, Worcester, Mass., by the New England Universal Film Company of Boston, Mass.

A No. 6 Cameragraph complete with dissolving view attachment at St. Stephen's Church, Winnipeg, Man., through the Canadian Film Company, Ltd., of Toronto.

One No. 6A complete with motor and mechanical speed control by Rosen Bros., 393 Grand street, Brooklyn, N. Y., through Picture Theatre Equipment Company, 21 East Fourteenth street, New York City.

MARYLAND M. P. E. LEAGUE

The accompanying photograph is of J. Howard Bennett, proprietor of the New Pickwick Theatre, Baltimore, Md., vice-president of the State of Maryland; he has charge of all local matters pertaining to the big convention to be held in Baltimore, Md., at the Emerson Hotel on June 3d and 4th, 1913.

J. HOWARD BENNETT
National Vice-Pres., State of Maryland, M. P. E. League.

All arrangements have been completed and the committees are now hard at work to make the convention a grand success.

Maryland has been a little slow in coming into the league, but the rest of the states will find that Maryland will have a membership and representation that will be hard to keep up with on the part of the older states.

The convention at Wilmington, Del., which is to be held on Monday, May 26th, is progressing nicely and Mr. James N. Ginns, who is the national vice-president from Wilmington, Del., has charge of the convention arrangements in Wilmington. He is very busy sending out notices, etc.

A big convention is to be held on the 27th and 28th of May at Philadelphia, and the committee is working night and day. They are going to try to eclipse any state convention heretofore held. A meeting was held at the Continental Hotel and the following committees were elected: General Arrangement Committee: E. A. Jefferies, chairmittee: J. Weinreich, chairman; A. R. Cavanaugh, assistsecond vice-president; H. Hessar Walraven, secretary; George H. Roth, treasurer. Exhibit Committee: Walter Stuemfig, director of exhibits; John Greenbaum, assistant director; Walter Jacobs, press agent. Entertainment Committee—J. Weinreich, chairman; A. R. Cavanaugh, assistant chairman; John Smith, assistant chairman; Clem Kerr, general manager of convention arrangements.

Philadelphia exhibitors are enthusiastic and the big preparations being made will bring a large number to the convention.

Pittsburg Local No. 1 is getting ready to make a state campaign to secure new members in order to assist in making Philadelphia convention a record-breaker.

IOWA M. P. E. LEAGUE

A convention and exhibition of the Iowa branch of the Motion Picture Exhibitors' League of America, has been called for Des Moines, Iowa, at the Auditorium, Tuesday and Wednesday, May 13 and 14. This date has been changed from May 6 and May 7, owing to not being able to get the Auditorium on first dates. We extend a special invitation to exhibitors not members of the league, and we are going to make a special effort to interest them and show them the benefits to be derived through organization.

The expense is nothing compared to the benefits to be derived in the way of fighting adverse legislation and general uplift of the business. The defeat of the Burt bill for the regulation of moving picture films and establishing a state censor, shows the need of organization. If we hadn't been organized this bill would have gone through flying, like the Kansas censor law.

All members are requested to attend as there will be things coming up before the convention that will be of vital interest to every exhibitor.

Hoping that we may see all the exhibitors of the state present, and assuring you all a good time through entertainments planned,

We are respectfully,

MOTION PICTURE EXHIBITORS' LEAGUE OF IOWA.
FRED W. YOUNG, Secretary.

Manufacturers wishing space, kindly address secretary.

RAMO FILM COMPANY

The other morning, bright and early, we made a call at the studio of this company, situated at 102 West One Hundred and First street. After waiting round a while C. Lang Cobb, Jr., put in an appearance and showed us all over the plant, describing what they were doing and what they purported doing.

The excellence of the photography shown in two films exhibited to us is good. The theme, "A Helping Hand," is well chosen, and the result in the picture carries a very far-reaching moral. It is a sort of picture we like to see, one that carries its own story and will do an immense amount of good to cement the universal brotherhood feeling.

The second one, entitled "The Worth of Man," is an exceedingly good film, full of excellent possibilities, showing fully that to give assistance when needed, is always rewarded, and that when a man makes a supreme sacrifice, when he could have made money, does not always reap ingratitude from those whose cause he espoused. Ramo Films will make a market and a demand on their merits.

GOVERNOR SULZER SIGNS MOVING PICTURE BOOTH BILL

An important bill was signed by Governor Sulzer on April 18th, known as Assemblyman Wilmott's bill, which amends the general business law regarding the operation of moving picture apparatus by providing that booths approved by the proper authorities prior to the taking effect of this article shall be excepted from the provisions of Sections 209 and 210 and the measure further provides that a portable booth for temporary exhibitions may be used upon the approval of the proper authority and permits the use of concrete, brick, hollow tile or other approved fireproof material in the construction of booths.

Pauline Bush, that popular leading lady of the American Film Manufacturing Company, is again back at work after a long and serious illness in a Santa Barbara hospital. The charming personality of Miss Bush has been missed from "Flying A" pictures for some time and her many admirers will hear of her recovery with genuine pleasure.

COMMERCIAL MOTION PICTURE COMPANY

This company is on the same floor as is the Ramo Film Company, and paying a visit to one, naturally it was easy to run into the other, and in interviewing Eddie Roskam he was kind enough to exhibit the plant and explain the principles of their work. It is a perfect little plant and capable of doing good work.

One point of special interest was the water filter, which was very efficient in its working properties. The developing room was nicely fitted up with tanks, having a capacity of six frames supplied by Corcoran, who are well-known as being the best tank makers in the country. The perforating room was equipped with a Bell & Howell

"EDDIE" ROSKAM

perforator. The printing room used the Hausman printers, and one principle of the exposing light attracted our attention. The illuminant is one of the most important items to secure good printing, and in this instance, a Nernst hand searchlight was used which gave a good degree of power for dense negatives, and for light negatives it was simply pushed back by rack work, thus giving an even degree of illumination and exposure. The finished product, of which we saw two, exhibited careful and good work. The plant is worthy the visit of anyone interested in the printing and developing of film.

Many young women have called up the American Film Manufacturing Company recently, asking for a Mr. Hart, who claims to be its manager. This party has evidently left business cards giving such misinformation in beauty parlors and other places where girls congregate. The Chicago police are after this man, who is evidently attempting to entice pretty girls into Texas, where, he claims, the American is operating a company. The American is, of course, in no way responsible for anything this party may do and issues this warning in the hope that it may prevent imposture.

JUST GOSSIP

By The Mahoney

To hear the name Fred Lennox (comedian, author, cartoonist, raconteur, and all round good-fellow) is to smile.

To meet him face to face, is to laugh.

And when he "cracks" one of his original "wheezes," is to howl.

The Mahoney has a scoop on Fred's latest story.

An attack of rheumatism caused him to seek the soothing influences of the waters of Mount Clemens, Mich. The daughter of the boniface with whom Fred sojourned, was musically inclined, and believed herself to be a great singer, so her indulgent parent humored her wish for an Italian singing master.

All day long the embryo Mlle. Pattinordicafarrar "solfeggio'd" through the halls. She "solfeggio'd," while supervising the making of the beds. She "solfeggio'd" when in the kitchen. And in truth it was "solfeggio" from early morning until the midnight hour, and then some. She criticized Nordica, Calve, Farrar, and told of their shortcomings. She thought Caruso and Scotti splendid, but all of the women were weak. Then she "solfeggio'd" again.

One day Fred, suffering from a particularly acute attack, groaned out.

"Who is your favorite tenor, Miss Foneskanes?"

To which she replied:

"Ben Hur" as she "solfeggio'd" into the pantry.

* * * *

One of the most richly gowned women in attendance at the Screen Club ball was Florence Hackett (in private life Mrs. Arthur Johnson) of the Lubin contingent.

Mrs. Johnson has been prominently identified with the most important of her husband's productions for some time past.

* * * *

Ye gods!

A company has just been incorporated at Albany called "The Efficiency Bureau," to conduct a combined intelligence office for the employment of domestic servants of every description, with a department for the engagement of dramatic people. The directorate is composed of a number of persons with unpronounceable names. It will be a boon to the "artist," in these uncertain times of "try-outs" at Loew's Columbia and National theatres, to say nothing of the "breadline" at the various studios, for it will bring the "actor," the "cook" and the "waiter" into cohesion.

* * * *

A contemporary reports:

"Miss Maida Misteak, late of the Winter Garden, sailed for Europe on the Lusitania last Thursday."

Where, except Europe, could she sail for, on the Lusitania? Surely not Hunter's Point or Freeport, L. I.?

* * * * *

Mahoney Will Mandeville, whose very name exudes an atmosphere of aristocracy and culture, it is reported, now enjoys a permanency with the Ramo Company.

Will's many accomplishments are too well known to require comment, and Wray P. Physioc is to be congratulated on having secured the services of such a valuable adjunct to his already efficient staff of actors.

* * * *

My! My! What a strangle hold "commercialism" has taken in the ranks of so-called legitimate performers! Only a few years back the very mention of moving pictures excited derision and contempt in the minds of actors of the better class; now it is a fight to get into the game that only a short time ago was so universally despised by the "big guns."

* * * *

Robert Drouet has succumbed to the creak of the "Kadeway" and joined The Mahoneys at the Lubin studio in Philadelphia. Mr. Drouet is an actor of distinction, who has long been recognized as one of the foremost leading men of this country, and his presence will lend additional strength to Sigmund Lubin's already brilliantly gifted aggregation of players.

Miss Daisy Evans, another member of Authur Johnson's Company, who attracted much attention at the Screen Club ball, is a refreshing example of modesty and ingenuousness. In these days, when publicity is so much the vogue, it is a novel experience, to meet with one who pleadingly begged:

"Please, Mr. Mahoney, don't print anything about me, I'm really not of sufficient importance."

In spite of Miss Evans' plea, The Mahoney takes the liberty of pronouncing her one of the most strikingly attractive of the many beautiful young women present.

* * * *

Whisper!

We saw Lottie Briscoe seated in a box in close conference with J. V. Ritchey and Mildred Holland.

What does it portend?

Is Lottie coquetting with the Reliance or is the Reliance trying to ensnare Lottie. Or—was Mildred only recalling Lottie's triumphs as "Claude" in the "Two Little Vagrants." Time alone will tell.

* * * *

A story worthy of publication is going the rounds, and it is with pleasure The Mahoney is privileged to record it.

A certain studio whose liberality, generosity and foreseeing policy in its dealings with "actor folk," has been a matter of comment for some time past, recently fell into the hands of several bad advisory boards in the shape of sycophantic would-be persons, who, uncertain of their own positions, made an effort to solidify themselves with the powers by reducing the cost of the artistic end, in the employment of incompetent extra people for ensemble work.

The leading man, one of the best-known and most efficient of his kind, an ex-actor, who has never lost his head in spite of his well-deserved, honestly earned, world-wide popularity, stood it for quite a while, but finally rebelled.

Entering the studio one morning recently, he saw twenty or more people seated about, in various stages of make-up and dress.

"Who are these people?" he inquired.

"The extras for your picture," answered the badly-advised "reducer of expenses."

"Won't do!" emphatically declared the leading man. "Go get me actors!"

"But these extras only talk among themselves! And we get them for a dollar and a half a day!" persisted the badly-advised one.

"Don't give a damn!" said the leading man, "I want actors at five dollars a day. They give results and make more noise on the screen. Novices always whisper!"

And the twenty or more actors were immediately summoned.

WHO IS MOST TO BLAME
Great Northern release.

THE SCREEN CLUB BALL

Of course I was there; you do not think I could miss such an occasion as this, especially when I am a Charter Member and paid the first $5.00, when I took a dare and then challenged the others to come on? So you see from the first my heart was fully in the Screen Club, and when the actors and actresses got together for a reel good time, I wanted to see how they reeled it off, and when I say that everybody was there that was anybody, it is saying a great deal.

There are one or two points that I specially noticed, though, and those are such as make me fully convinced that the American public do not know how to dance: the waltzes were bunny hugs, the schottisches were turkey trots, and the lancers were ditto. I went down on the floor to take part in the lancers and expected them to form the usual sets of eight, but bunny hugs, turkey trots, two step, one step, and no step at all, except treading on the insteps of lady partners of other dancers, and the conglomeration of the crowds trying to make some sort of motion, to an out-of-tune band, made things whirl a bit.

It brought to my mind the song that was very popular some years ago, "Oh, Listen to the Band," and I did. some of the instrumentalists were playing E sharp while the others were down in B flat. The herald certainly ought to take lessons on the trumpet, because he got all out of gear and dropped the notes where they ought to be high. It was a pity the Club did not get the 69th Regiment Armory or some other large place where one could get away from the crushed-in mass of humanity. However, taking it all in all, the ball was one magnificent success. It gave the greatest encouragement to all concerned, from office holders to floor men, and it would be a very individious distinction to mention anybody particularly, for the sole reason it is impossible to mention them all. Every manufacturer was represented, every actor or actress "who was anybody" was there. The manufacturers' office staffs were also in evidence. Leaving the manufacturers, we noticed that the Exhibitors' League had sent in a splendid delegation to represent them. The Operators' Union No. 1 was represented by all the prominent officers, thus showing a true fraternal spirit, linking together all the links of the industry.

One special item stands out with prominence, and should be mentioned, namely, the sale of an autographed souvenir program. An employee of one of the firms was very busy getting signatures of everybody present, after which the program was auctioned off by King Baggot. The bids commenced with $5, which was refused. After this $50 was offered, which was then raised to $100, jumping to $150, then $200. The next offer was $350, then came $500. Things began to get warm here, and it took a jump of $50. From this $550, matters got hotter and hotter until C. O. Bauman and Adam Kessel sprung it up to $1,000, at which price the program was knocked down to them, Ad. Kessel remarking, "I would have paid $5,000 for that program rather than let any of my competitors get hold of this book."

The event closed at sunrise, many of the members adjourning to the Screen Club rooms, where they finished up with a breakfast party.

Current estimates of the profits reach $7,500.

DOT FARLEY REJOINS FRONTIER FORCES

Mr. G. P. Hamilton, general manager of the St. Louis Motion Picture Company, has been in Albuquerque, N. M., for the past month, supervising the company now playing there under the capable direction of Harry Harvey. His presence there synchronized with the return to the Frontier brand of Miss Dot Farley, the beautiful and versatile young photoplay actress, who won her first substantial success before the screen, under the Hamilton auspices.

Miss Dot, whose christened name is Alma Birdilla Farley, has more recently been appearing before the camera on the Pacific Coast, where she was a co-star in comedies with Fred Mace, Ford Sterling, Laura Oakley and Mabel Normand. To join the forces at Albuquerque, she refused another very flattering offer from the Kinemacolor Company, who were extremely anxious to secure her services, because of her wealth of auburn hair and glorious brown eyes.

Miss Farley comes naturally by her histrionic talent, her mother, Mrs. Alma Farley, having been a grand opera singer with the Graus, Wilburs and Andersons. Dot made her first appearance on the stage in Chicago, at three years of age, and was featured by E. A. McDowell as Little Dot in "Wedding Bells." When six years old, she starred as Little Lord Fauntleroy, and was acknowledged the youngest child that ever essayed the part. Five years ago she entered the field of the silent drama, scoring her first big hit when she wrote "The Peril of the Plains," a three-reel feature, produced under the direction of Mr. Hamilton.

Miss Farley is the builder of dozens of successful scenarios, possessing a natural aptitude for judging the point of a story, and its applicability to the screen. She also sustains the reputation of being one of the most tastefully dressed women in the field of cinematography. She has a small fortune invested in wardrobe, comprising costumes covering every period, and for every occasion. Vivacious, talented, enjoying splendid health, and with a wonderfully magnetic screen presence, Miss Farley is assured a brilliant future in the motion picture art.

TONY SUDEKUM, OF CRESCENT AMUSEMENT CO., IS POPULAR IN NASHVILLE, TENN.

The Nashville Tennessean of Sunday, March 30, contained an interesting cartoon of Mr. Tony Sudekum, president of the Crescent Amusement Company, who operate motion picture houses in Nashville, Bowling Green, Clarksville, Knoxville, Columbia, Jackson and Hopkinsville, having in all a chain of twelve houses, which is going some. Mr. Sudekum, in addition to his manifold duties as president of the Crescent Company, is interested in the New Southern Milk Condensing Company and also the Union Ice Cream Company. Back in 1891 he used to deliver newspapers and everybody knew "Tony" and his faithful horse "Dixie."

MARY FULLER

In "When Greek Meets Greek," an excellent Edison production showing how a man meets his match.

INTERVIEW WITH I. W. CUNNINGHAM

National Director of the Greater New York Loyal Order of Moose

Following up my article in the issue of the 12th on the Hon. J. J. Lentz, I considered it a fitting opportunity to ask Mr. Cunningham for a few ideas in regard to the scope of the Order and the principal use to which pictures were going to be put and the part they were going to play in progression of the Order. As I mentioned in my article, the Reliance Film Company had received the order to take pictures of important events and also educational subjects, I therefore asked Mr. Cunningham to outline his ideas for the use of the pictures, which he did as follows:

It is the object of the Loyal Order of Moose to adopt something new in educational features at the Great Moose University they are building now at Moose Heart, Chicago, Ill. It has been in the past years for the boys and girls who went to school to sit at a book and study their geography. Around the world in eighty days has been accomplished. The Moose will take the boy or the girl around the world in eighty minutes by the motion picture. Instead of showing the boy or girl a picture of the River Nile, or the pyramids of Egypt, or any other part of the world in a book, particular special lessons in geography will be brought to the boy and the girl by the motion picture. In this manner also will be shown all other lines of educational work that can be demonstrated by motion pictures.

Motion pictures will also be made of the dedication of the Moose University, the Home of the Aged and Infirm, the Home of Orphans, and the General Health Sanitarium, next July, at which event all men of national prominence will be in attendance. From there the operators will go to Cincinnati to take a motion picture of the gigantic parade of our Silver Jubilee Convention, after which hundreds of reels of this picture will be made and distributed throughout the country to different National Directors in order that they may take them into large industrial plants where they may be shown at the noon hour to the men who are eligible to membership of the Order. It is the aim of the Organization Department to make the Loyal Order of Moose the largest fraternal order in the world, and our campaign for membership will be done with moving pictures. A. H. S.

The Santa Barbara studio of the American Film Manufacturing Company has recently purchased rights to some thirty well-known novels and dramas. They will be produced at once. In some instances the films will be released on the date the stories are published in the magazines.

EXPOSITION NOTES

At a meeting held at the executive offices by the Board of Directors of the First International Exposition of the Motion Picture Art, which will be held in conjunction with the Third Annual Convention of the Motion Picture Exhibitors' League of America at the New Grand Central Palace, July 7th to 12th, 1913, it was decided to offer a prize of $25.00 in gold for the best scenario to be used during the Exposition at the New Grand Central Palace (suitable for a man or a woman) and not to exceed more than five minutes in acting. It is said by Frank E. Samuels, secretary of the committee, that this competition is open to all and those scenarios not accepted will be immediately returned to their authors.

It is desired that these scenarios be of a comic nature and the author or authoress of the one accepted will be compensated to far greater extent than the prize mentioned.

Send all manuscripts to Frank E. Samuels, Secretary, Suite 207, German Bank Bldg., Fourth avenue and Fourteenth street.

At the Screen Club Ball last Saturday night the coming Exposition was the favorite topic of conversation.

Letters are coming from exhibitors from all over the country asking for further information about the Convention and Exposition.

Committeees have been appointed by President Trigger to take care of hotel accommodations, railroad time tables, etc.

Mr. W. A. Northam, general manager of a large circuit of theatres in England, is a visitor in New York and calls frequently to see Mr. Samuels, whom he met in London. Mr. Northam is greatly interested in our coming Exposition and says that although he cannot stay here until July he will surely return and that most of the manufacturers and exhibitors in England are planning to come over for the Exposition.

GENERAL FILM COMPANY AND KINETOGRAPH

The General Film Company has secured the assets of the Kinetograph Company, and has taken over all the business and from Monday, April 21st, on, the business of the two companies will be handled by the General Film Company. No official statement has been given out, but this notice will set at rest the minds of many readers of the News, who have been writing in for information regarding these two companies.

St. Cloud, Minn.—Manager Davidson announced that he will erect a theatre on the site occupied by the Davidson, which was destroyed by fire.

Duluth, Minn.—The new motion picture theatre to be opened by Saxe Bros. at 1212 Tower avenue, and they will erect an addition to the building.

WHILE THE ROBBER ROBBED
Gaumont release April 29th.

For Those Who Worry O'er Plots and Plays

Environment

TO you, who write us so frequently that you are handicapped because you are not more fortunately situated, and do not live in New York, listen! Environment is self-atmosphere. It is the servant of every man and woman.

You can write good scripts where you are.

Environment is a personal affair. Men and women who form the habit of getting things done, of selling their literary output, make their own environment, hour by hour, day by day.

You can do something right where you are.

Environment is very cheap. It is easy to make. Bunyan, in jail, writing "Pilgrim's Progress"; Milton, blind, penning "Paradise Lost"; Stevenson, dying by inches, but writing classics—all masters of environment.

Writers worth while in this world make their own environment. And they make it so attractive that they draw human beings their way. You who write, whether in the village or in the city, keep your mind saturated with cheerful thoughts. Your environment is what you choose it to be. Add to your worth stature!

You can do good work right where you are, if you only try.

Hear Ye! Hear Ye!

On the evening of Saturday, June 28, in the Euclid Hotel, Cleveland, Messrs. A. W. Thomas, formerly of the Photoplay Magazine, and Ralph P. Stoddard, author and editor of the Cleveland Leader Photoplay Page, will be hosts to script writers of the Middle West. The dinner, we hear, is to be a thing of beauty and a joy forever. It will cost $2 a plate and reservations should be made by June 1. Address A. W. Thomas, 10,120 Adams, N. E., Cleveland; Ralph D. Stoddard, Cleveland Leader-News, or Paul J. Byrnes, Box 275, Cleveland, Ohio. They will send you full particulars. We have sent in an order for two seats so as to avoid the rush. There are going to be notables present. Giles R. Warren, A. H. Saunders, E. V. Brewster, C. B. Hoadley, Neil Y. Coward and others prominent in the moving picture field, we are informed, may be guests. Script writers in the Middle West are already packing their grips for the event. It is high time that the Middle West writers got together and discussed matters of interest. New York City is too far distant for many of them to journey, but Cleveland is just right. Messrs. Thomas and Stoddard wish it impressed that the banquet is no class affair and that every lady and gentleman interested in the script writing profession is cordially invited. Oh, yes, we nearly forgot to state that several well-known moving picture actors, who are also playwrights, have promised to drop in on the assembly.

Kindly Take Notice

Kindly do not send scripts for criticism or revision to the Editor of this Department. We have no time to attend to such matters. The Editor is not actively connected with any bureau of criticism or revision.

Soft For Lincoln J.

The Universal Film Manufacturing Company in its house organ states that Lincoln J. Carter has been paid $8,000 for sixteen scenarios. These include those sterling and sensational melodramas of "The Fast Mail," "The Heart of Chicago," "Under the Dome," etc., etc. The plays were in vogue about ten years ago. And the average script writer who submits new and appealing stuff must remain content with the ten, twenty and thirty "grabs." Oh Death, where is thy sting?

Human Nature

Have you a knowledge of human nature? It is essential in the gentle art of script writing. Have you a sense of humor? Have you mingled with people and noted their peculiarities and characteristics? You haven't? Then you had better begin. Ability, experience, the habit of observation and familiarity with the literary tools are prime requisites. One lady down in New Orleans tells us why she writes 'em: "There is the great desire, the persistency, and an idea—that's all there is to it."

What We Are Trying To Do

We are trying to teach the beginner; trying to smooth his pathway as best we can. We know the discouragements, the disappointments, the seemingly fruitless toil of literary work. For twenty years we have followed the game and have written everything from magazine "filler" to the book for a two-act operetta. Pictureplay writing looks easy, but it is not easy. Perseverance, natural ability, and constant visits to the picture theatre, for the purpose of study, will help. No one can teach you to write; the ability is God-given. All we can do is to try and help remove some obstacles. Are we succeeding?

Build Action

Don't write scripts, write action. Do not write action, build action. Cut out the fancy touches, the word paintings, and construct. Lead up logically to a big situation. Do not wander into the byways but hew to the line. And when you construct or build, build something. Start with a plan or a design and complete it artistically. In other words, be sure you have a plot or story to construct and not just a string of incidents. Here's a recipe: Plenty of original subject-matter. Well-known types to represent it. A seasoning of tenseness. Mix nicely and add an unexpected situation. Have something happen. Don't make it merely a thing. Let all simmer well and serve while hot.

Fiction Writers Active

Professional fiction writers are becoming very active in the script writing game, just as we predicted nearly a year ago. There are rumors of a Fiction Film Company in which noted authors and editors will be interested. Jack London and E. P. Oppenheim are writing stuff for an English film company, and other magazine workers are beginning to encounter success in this country. There is room for all.

Asks for Co-operation

The fire that visited the Western offices of the Universal on March 26th, destroyed a number of scripts, and all of the records of the Universal's Pacific Coast studios, according to a statement. Desiring to replace these insofar as it is in his power to do so, Richard Willis, manager of the Western Script Department, requests the cooperation of all writers who submitted scripts prior to March 26th. He says he will be glad to receive carbon copies of such scripts and promises to give same immediate attention.

Have You Carbons?

Have you carbon copies of scripts so that you can comply with the request of Editor Willis? The Western editorial offices of the Universal cannot be blamed with starting a blaze, and if you have no carbon copies of scripts submitted within the date designated—you lose. For many months we have been ding-donging at writers to carbon copy every script sent out. We wonder if there are any who fail to do so?

A Horrible Example

A well-known author submitted a script to an editor last August. He holds a statement bearing the editorial signature stating that the editor is holding that script for further consideration. The script was submitted following a widely advertised appeal from the editor in question. Time went on. (It's a way time has.) Editorial changes were made and the script was not returned. Four queries to the editorial department remained unanswered, and recently the author received a letter that the concern was not responsible for lost scripts. The author has a signed statement from the then editor saying he is holding the script. The author wishes his story or $25. If he is not accorded a fair deal we shall publish a photograph of the editorial acknowledgment and all the correspondence which we have in our possession. It will prove interesting to other writers.

Rather A Nifty Idea

Eugene Valentine Brewster, editor of the Motion Picture Story Magazine, has written some prize-winning pic-

tures and has taken some prize-winning pictures. Queer statement? Not at all. Editor Brewster is an artistic photographer, and a series of his prize-winning snapshots are printed on post cards which he occasionally sends to friends. It's an original idea and can be expected from an original and successful editor.

He Is Long-Suffering

L. S. McCloskey, editor of the Lubin Company, is long-suffering. He is "hooked up" with the undersigned as a center of attack from "schools" and "professors." We wish to assume all the burden. Mr. McCloskey furnished those "school" letters of "graduates" upon our repeated request. We alone are responsible. Mr. McCloskey's sentiments against correspondence schools are no more severe than those expressed by Editors Hoadley, Plimpton, Schulberg, Sargent, Warren, Vinton, Saunders and many others. They have all been printed in this department.

Vale, Photoplaywright!

A monthly publication printed at Boonville, Ind., and called The Photoplaywright, is no more.

Corralling Ideas

Abraham Lincoln is quoted as saying: "I never let an idea escape me, but write it on a piece of paper and put it in a drawer. In that way I sometimes save my best thoughts on a subject." Ideas are the principal stock in trade for the motion picture playwright. Let nothing escape. When you get a good idea, stop and jot it down in a notebook. Don't try to remember it until later. Capture it then and there. Crede Haskins Calhoun has some good ideas on system which are printed in the current issue of The Magazine Maker. While the hints are intended for fiction writers, the pictureplay writer can utilize them. We take the liberty of quoting in part:

Lincoln's advice is excellent, as everyone will admit, but in order to have a drawer we must first have a desk, and there are many young writers who have not yet reached that desk stage of their literary development. Therefore, just before the advancement to a highly polished mahogany flat-top is the period of the literary letter file. The best file is made of heavy pasteboard with a wooden back, and measures about 12 by 11½ inches and is 3 inches deep. The lid fastens down with a good spring clasp which makes the receptacle dust-proof. Inside it is divided by strong manila leaves, alphabetically lettered, that slide up and down on a rod at the back of the file. This equipment can be purchased at any bookstore and the cost is not worth mentioning. Here can be kept carbon copies of all finished manuscripts, and attached to the first page of each on an extra piece of paper a convenient market record of the original can be written. The filing is done according to the alphabetic arrangement by the initial letters of the title. Thus a glance through my file reveals under "B" "Banana and the Sardine," a short story; "Bishop, Joseph Bucklin," a personality sketch; "Boy Scouts in Panama." an article; and so on. There is little danger of losing or misplacing a manuscript if it is properly filed. When a tale comes back, as most of them do several times, it is placed with the carbon copy and proper notation is made on the market record. There it lies flat until remailed, when it looks fresh and new again. In the same file can be placed all the notes and miscellany of the writer's stock in trade. However, I have found it most convenient to use three: one for fiction, a second for general articles, and a third for photographs and personality sketches. For instance, in the fiction file I have half-finished stories, and to the title page of each, notes, plot-ideas and everything connected with the development of the tale are attached. There you have it all at your finger-tips. If you are going on a journey, you cannot take your desk with you, and the idea that was filed in the drawer is beyond your reach. The letter file can be carried with you by means of a small strap, or placed inside a suitcase. Then when you get the just right "hunch" for say, "The Mother Tongue," turn immediately to "M" in your letter file and you have all the notes that you have made on that particular piece of work. Now close your letter file, place it across your knees, and, presto, you have a convenient place to do your writing. That is where this little sketch was written, while the writer was traveling on a tediously slow Central American train.

Pertinent Pointers

Don't write personal letters to the editor.

Have pride enough to write your own scripts.

A story is not a string of incidents. It's a story and has a plot.

Write your scenes connectedly and have each carry along the plot you wish to develop.

Suspense, sustained interest, tenseness, uncertainty, logic and naturalness are prime essentials.

When the newspapers carry the Ohio floods, the Turkish war, or the President's message on the front pages, do not write stories on those subjects. Editors dread to see a big story "break" in the newspapers because every fool writer in the country sends in a plot bearing on it.

Securing ideas from newspapers is an art in itself. Not everybody can do it. A newspaper writer having access to hundreds of "exchanges" can frequently get a good idea from an obscure item. However, these people are trained newspaper readers.

Don't be egotistical. Just because you have written a story is no reason it is the best in the world. The editor and director may not think it a story at all. The writers of varied experience all have scripts rejected.

There will always be a market for the one-reel story. Learn to write this kind excellently well before endeavoring to write multiple-reel action.

You can market your own script as expeditiously as can any Bureau. In some studios you stand the better chance of the two.

American is buying copyrighted Street & Smith stories. This firm is employing an official "detector," so do not down year-before-last Popular Magazines and write scripts therefrom.

Prepare the Rice Shower

Mr. B. P. Schulberg, popular with the army of script writers, will become a Benedict on—well—we are sworn to secrecy. However, B. P. deserves the best wishes of the entire script-writing family and you can address him care Famous Players Film Company, New York City.

A Photoplay Page

The Waterbury, Conn., American (where the watches come from) publishes a workmanlike moving picture page. It is a relief to look it over after reading the "syndicated dope" that seeks to educate the picture playwright. If the editor of the page will send along his name, we will be pleased to give him deserved recognition. The editor in alluding to moving picture play blunders, scores those breech-loading field pieces which were unknown in Civil War days, but which bob up serenely in many of the films that now seek to depict the times that tried men's souls.

WILLIAM LORD WRIGHT.

THE HELPING HAND
Ramo Films.

A WINDOW ON WASHINGTON PARK

By VIRGINIA WEST

(Adapted from Vitagraph Release)

IT was one of those sunshiny days in early spring that always persuade you by their brightness that it is warm. Then you go out without your overcoat and are miserable all day.

Alex Dale, the author, stood by a window of his apartment overlooking Washington Park and watched the people below as they hurried or strolled, according to whether they wore their coats.

There were a few occupants of the benches. Alex began to study these, first idly, then with growing interest. On one bench were three children deeply absorbed in a bag of candy. Just what system should be used in the division of it seemed to be the main problem. On a bench slightly apart from any other one, sat a young girl and a youth. They were plainly dressed, but the light that shone in their faces spoke of something money could not buy. A third bench held a woman of middle age. She sat huddled up beneath a dirty, ragged shawl, her head against the back of the bench—one who had met the world and had been conquered by it.

Dale's eyes traveled to the benches nearest his window. There was but one occupant. An old man sat upon one of them. His clothes were very shabby, but there was something in the carriage of the head and in the general manner that would have attracted the attention of any passer-by.

Dale stood watching the old man for some time. "By Jove, he's just the character for my book," he thought.

The author had lived alone since his wife died a year before, and had devoted himself to his work. But somehow his book that he was engaged in writing did not go as well as it should. His loneliness was wearing on him. No matter how much he tried to throw himself into his work, nor how many hours a day he was closeted with his thoughts and manuscript, the loneliness seemed to cast a pall over him and he could not do his best.

He turned away from the window and walked round the room for a few moments. He looked at his watch. It was almost time for his dinner. He sighed. He was always especially lonesome at dinner. Then he walked back to the window to watch the sun sink behind the tall buildings on the other side of the park.

The old man was still on the bench. He had turned up the collar of his coat to protect his neck from the chilliness of evening.

"Poor old fellow," said Dale, almost aloud. "He must be as lonely as I am—maybe more so." Suddenly he wheeled away from the window and called loudly, not stopping to ring, "James, James, come here quickly."

"Look here," he said excitedly, when the butler had appeared, "do you see that old man on that first bench?" James said he did. "You go over there as quick as you can and tell him I wish to see him and want to know if he will be good enough to visit me. And when you return see that there is dinner for two. Hurry, James, he might go."

"But, sir," protested James, "he might not be——"

"Do as I say," commanded Dale. "I don't care whether he is or not."

"Very well, sir."

The old man looked up in surprise, not unmixed with suspicion, when the butler delivered his message.

"Whom did you say wishes to see me?" he asked almost incredulously.

"Mr. Alex Dale. He lives in the house across the way. Will you come?"

"But why does Mr. Dale wish to see me?" the old man insisted.

"I don't know, sir; he saw you from his window and sent me to invite you."

"May I ask you what kind of a man Mr. Dale is? I am sure I may be pardoned for doing so under the circumstances."

In spite of the fact that James did not at all approve of this inivtation, his pride in his master was aroused. "Indeed, he is a very nice man," he declared, "a fine man he is, and proud you would be to meet him."

"Well—very well, I will go with you," he finally consented.

Alex met them at the door of his apartment.

"Come in," he said cordially to the old man. "I will tell you at once why I have done so strange a thing. It is very simple. I live alone, but for my servants, and at times I get very lonely. I was particularly so this afternoon. I looked from my window and saw you sitting on the bench. You, too, looked lonely, so I took the liberty of sending my butler to speak to you. Will you forgive me, sir, and give me the great pleasure of having you with me at dinner?"

Tears came to the old man's eyes as he said, "But you do not know me."

"I know that you are a gentleman. That is sufficient."

"Do you see that even in spite of these shabby clothes?" the old man asked, his face beaming with pleasure.

"Yes, even in spite of them. Will you stay with me?"

"Yes, gladly."

The dinner was soon ready and Dale and his guest seated at the table. At first the meal was eaten in silence. Then the old man said:

"Well, to tell you the truth, friend, this is the first meal like this I've eaten for many a day. I used to have them served like this all the time."

"Yes," said Dale, seeing that the old man was in a reminiscent mood.

He said nothing more about himself until they were drinking their coffee.

"Your man said you were a writer," he began.

"Yes, I am," acknowledged Dale. "I'm doing a book now but it's not going as easily as it should."

A far-away look came into the old man's eyes. "I've heard that writer-people like to hear other people's stories. Would you care to hear mine?" he asked.

SCENE FROM "A WINDOW ON WASHINGTON PARK"

"Indeed I should," exclaimed Dale, enthusiastically, "if you don't mind telling it."

"No, I think I'd rather like to tell it to you."

They sat in silence for a while, and then the old man began:

"I was born in South Carolina. My father owned a large rice plantation and was very wealthy. Somehow he did not suffer the loss of many Southern planters during the war, so that at his death I, being his only heir, was left in splendid financial condition.

"I soon married and lived an ideal life of happiness until the birth of my only child, which caused my wife to be

taken from me. The child was a girl and very like her mother. I was devoted to her. We became more and more companionable as she grew, and while she could not fill her mother's place, she did so as much as anyone could.

"The girl grew into a beautiful woman, and, as was to be expected, wished to marry when she found the right man. I did not make any objection for, fortunately, she had chosen well, and I was content.

"She had met the man here in New York and came here to live after her marriage. I came often to visit her the first few years. She and her husband were happy, just as her mother and I had been, and it did my heart good to see it."

The old man's eyes were very soft as he stopped and sat looking far away.

"Well," he continued, "on one of my visits here I became interested in the stock market and began to speculate. Somehow it grew on me and I went in deeper and deeper. At first I made much money—until I thoroughly got the fever, and then I began to lose. But it was too late. I could not stop. Oh, it is an old story. I've seen dozens of men go the same way.

"My daughter and son-in-law know nothing of this. When my money began to go I stayed away from them. They did not know I was here most of the time, and when they did they thought I was on a flying business trip.

"Well, things went from bad to worse until I had to sell the plantation. This nearly broke my heart, for I wanted my daughter to have every inch of it.

"After I had straightened things out the best I could there was little left. I was ashamed to see my daughter and so went West without doing so. I had a hope that I might still be able to get back something of what I had lost. I wrote my daughter that I was called West on important business and would send an address later. But I never did."

Dale suddenly arose and was about to speak, but he sat down again in silence.

"I stayed out West for ten years but I never made any money to speak of. I just managed to live.

"One day I decided to come back to New York. I didn't know what I'd do when I got here but I wanted to come back. So I came.

"Shortly after my return a letter came to me. It had so many addresses on it you could hardly count them. It had followed me from place to place for nearly a year. I found it was from my son-in-law telling me of my daughter's death."

Again Dale sprang up. This time he walked nervously to the window and back again. "Please tell me the rest," he urged.

"Well, there really isn't anything more. That is thirty years ago. I've been here ever since. I went to the address given in the letter but some strangers were living in the house and had never heard of my son-in-law. I have done what looking I could but an old man in New York hasn't much chance of finding anyone when he hasn't money. Besides, he may not be here now. Or he may be dead. Thirty years is a long time—a long time."

He was silent and sat gravely twisting his napkin between his fingers.

"Tell me, please," said Dale huskily, "tell me what your name is. You didn't say when you came in and I did not think to ask you. Tell me."

"Why, so I did forget to introduce myself. I beg your pardon, Mr. Dale. My name is John Alston."

"Would you mind telling me you son-in-law's name?"

"Why, no. Perhaps you have heard of him. His name was Alexander.

"And your daughter's name was Alice!" cried Dale, grabbing the old man's hands, "and I am her son and your grandson!"

"Why, why—what are you saying? How could that be?"

"My name is not Dale," explained that excited man, "I only use that as a pen name. I am John Alexander and my mother was Alice Alston. I was nine years old when my mother died and I remember my father trying to find my grandfather, whom I had never seen. My father died two years after mother. I know now why I had to send for you this afternoon."

The tears ran down Dale's cheeks unchecked. He and the old man clung to each other.

"We will stay together always," said the young man, "and then neither of us will ever be lonesome again."

"My little grandson—my daughter's child," was all the old man could say.

THE BAWLEROUT

(Reliance 3-Reel)

A story dealing with the withering influence of the loan shark and his business principles, holds particular interest for the majority of people. "The Bawlerout," soon to be released from the Reliance studio, treating as it does of this theme, is most satisfactory in almost every point.

Edgena De Lespine, as the "bawlerout" has made a great deal of the role, and it must be admitted that she "gets over" with the greatest poignancy; and at the point of the story where she turns on the loan shark, displaying the open frankness of her nature and refusing any longer to be connected with the disgraceful methods of business followed by the loan shark, she gets her audience with a vengeance.

The climax of the story is attained when through the extravagance of his daughter, the president of the bank

SCENE FROM "THE BAWLEROUT"

is forced into the clutches of the loan shark and through the investigation and clever manipulations of the "bawlerout" and a certain philanthropist, the loan shark is caught with the goods and arrested.

One scene in the development of the picture which might be open to criticism, is the scene in the bank, where, after the loan shark has decided to close on Dick, the secretary of the bank president, who also is in the clutches of the loan shark, the bank clerks assail the "bawlerout," jostling her and almost dragging her coat off—quite a rough-house scene. This latter might be questioned, but on the whole the picture is good.

LUBIN BASEBALL TEAM

The Lubin baseball team is on the firing line and is read for a battle with any of the film men. Manager Billy Hallman has the men in first-class shape. The team is composed of G. H. Stillfield, Matty Kilroy, Harry Myers, Bill Engel, Ira M. Lowry, John McInnis, Billy Hallman, Arthur V. Johnson and John De Fonly. Anyone wishing to challenge this strong team, address G. H. Stillfield, Business Manager.

Cincinnati, O.—Dr. Edw. Behymer expects to receive estimates in about two weeks for motion picture house at 3737 Eastern avenue, planned by Custer Bros.

Elmira Heights, N. Y.—The Heights is to have a motion picture show. Mr. Van Allen has secured the Troxel Building and same will be remodeled.

A FEW WORDS ABOUT FILM MERITS

Reliance

"The Hoodoo Pearls" has quite a well constructed story and has more or less originality of plot.

Majestic

"Old Mammy's Charge" is full of human interest. Needless to say, it is a Southern story, but the pictured brutality of the overseer in the story, although a possible representation of what has been, may cause considerable comment, especially in the South.

Kay-Bee!

"For Love of the Flag," in two reels, has a poorly constructed story. The plot is not strong, and the finale is a far-fetched idea.

Broncho

"The Fugutive," also a two-reel production, has considerable merit, and holds the interest of the audience. The development of the story is consistent and smooth.

Keystone

"A Darktown Belle" has little merit. But "A Little Hero," on the same reel, is a very acceptable bit, the dog and cat in the story eliciting a great deal of interest.

"Mabel Makes a Frightful Mistake" is truly funny, and will get many a laugh.

Thanhouser

"Rosie's Revenge," with Riley Chamberlin in the lead, is good. As a comedy it is one of the best recently presented.

"An American in the Making" is most excellent and instructive, showing the inner workings of the manufactories of the United States Steel Corporation, the safety devices for the protection of workmen, etc. The story treats of a young emigrant who gets a start in America, and being guided into the right channel, is molded into a fine American citizen, his first work being with the United States Steel Corporation.

Biograph

"A Frightful Blunder" is tremendously tense in the development. The story is good and the production smooth, but we must admit it is a nerve-racker.

Pathe

"The Sponge Industry in Cuba" is instructive and interesting.

"Glimpses of the National Capital" is also of special interest. Both of these films are to be recommended in educational work.

Essanay

"The Unknown" is clever in its conception. In this picture the director has been most successful in clothing the final outcome in a cloak of absolute mystery, which proves a tremendous lure to the interest of the spectator. This film is a very excellent one.

Lubin

"The Right Road" has an irresistible grip. It is a Western story, and a good one. The plot is consistent and interesting and has been well developed in the picture.

Selig

"The Tie of the Blood" is quite a good offering, barring one or two inconsistencies, such as the hero of the story receiving a letter addressed to him at Tucson, Ariz., when he is just on the point of starting from New York for Arizona. On the whole, however, it is good.

Nestor

"When Father Was Kidnapped" is fair comedy, but based on the same old story of elopement.

Rex

"The Wayward Sister" is very excellent in many respects. It is a story that touches the heart but is somewhat disappointing at the finale.

Powers

"Pelleas and Melisande," with Florence Crawley and Arthur Maude in the leads, is an ambitious production, which, however, reflects credit on Director McDonald. There was a difference of opinion among reviewers, however, as to the implied nature of the love between Pelleas and Melisande, which we have been taught to suppose is a go-between platonic love and sexual attraction. This, however, is merely a matter of discussion upon which there might be great difference of opinion. The productions covers three reels.

"Beauty and the Beast," also from the Powers studio, and produced by H. C. Matthews, is exceedingly good. This production will be a delight to grown-ups as well as children. The only criticism we would venture is that there is a lack of uniformity of costuming noticeable, some of the women's gowns being of too modern a cut to correspond with the period in which the story has been cast.

Vitagraph

"Playing with Fire" is a very excellent drama. The story is good, the plot consistently worked out, and the production all that could be desired. The feminine lead in this film imparts a marvellous charm to her work.

Edison

"The Man from the West," with Mabel Trunelle in the feminine lead, is full of human interest, a great many pretty and pathetic touches being worked into the production by its players. The man from the West, the plain old country chap, is the one that makes the wheels of joy continue to turn.

Kalem

"The Millionaire's Playground" is quite an interesting study of millionaire sports at their summer resting places.

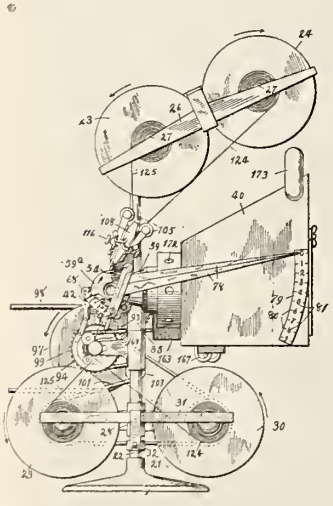
THE SONG OF SONGS
Pilot release May 1st.

MIATT-PATENTS DEPARTMENT

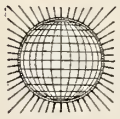
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

Apropos to the proposed confiscation of property in patents by means of compulsory license and other questionable expedients, proposed in the Oldfield Bill, the status of patent property as defined by Walker is worthy of quotation, i..e,: "Patents are property, the owner of a patent is legally and equitably entitled to the same protection that the owner of any other species of property may enjoy. . . . The right of property which an inventor has in his invention is excelled in point of dignity by no other property right whatever. It is equalled in point of dignity only by the rights which authors have in their copyrighted books. The inventor is not the pampered favorite of the Government or of the nation. The benefits which he confers are greater than those which he receives. He does not cringe at the feet of power, nor secure from authority an unbought privilege. He confers upon mankind a new means of lessening toil or of increasing comfort, and what he gives cannot be destroyed by use nor lost by misfortune. It is henceforth an indestructible heritage of prosperity. On the other hand, he receives from the Government nothing which cost the Government or the people a dollar or a sacrifice. He receives nothing but a contract which provides that for limited times he may exclusively enjoy his own. Compared with those who acquire property by gift or marriage, compared with those who acquire property by profits or sales or by interest on money, the man who acquires property in inventions, by creating things unknown before, occupies a position of superior dignity. Even the man who creates value by manual labor, though he rises in dignity above the heir, the dunce, the merchant, and the money lender, falls in dignity below the author and inventor."

The chief objects of the improvements which form the subject matter of Letters Patent No. 1,056,794 issued to Albert S. Howell, of Chicago, Ill., are: To provide a mechanism for photographically printing upon a continuous strip of prepared material; to furnish a film printing appliance that will operate while both negative and positive strips are fed through the printing chamber with a uniform and uninterrupted motion, and to produce an apparatus so constructed as to eliminate the transparent backing for the films heretofore employed, thus producing a free and unobstructed passage between the source of illumination and the negative film, avoiding the loss of intensity which follows the passage of the light rays through media having different refractive indexes; and as the full actinic action of the light is received by the exposed surfaces, positives of maximum excellence will be produced. Other objects of the invention are to provide means for varying the quantity of the light beams during the printing process, to furnish an automatic signal device for the purpose of indicating the proper point of time at which any change in the quantity of light is to be made, and to arrange suitable stop devices in connection with graduations which will enable the operator to bring the quantity of light to a predetermined degree with speed and accuracy. As a precautionary measure to prevent the exposure of the sensitized film to destructive rays when the conduit gate is in its open position, an automatic current interrupter is provided operable by said gate, and adapted to break the lamp circuit whenever the gate is opened.



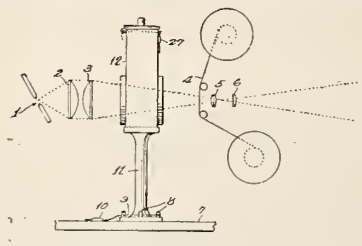
The accompanying figure is a side elevation of the apparatus of which there are 18 views in all, and as the specification contains over 800 folios and 21 claims, to give a full synopsis would be impossible within these prescribed limits.



Film manufacturers, and manufacturers of Kinematographic apparatus generally, ought to be interested in a resolution passed at the Newcastle meeting of the Association of British Chambers of Commerce, urging the British Government, in a letter addressed to the Secretary of State for Foreign Affairs, to press upon foreign governments the necessity of establishing an international law that "first public use" shall be the fundamental condition of ownership of a trademark. At present in some countries priority of registration is sufficient to exclude use by rightful owners, with obvious encouragement of piracy and unjust competition. This movement for a world-wide recognition of trademark proprietorship will probably be brought up for consideration and decision at the next International Conference for the Protection of Industrial Property.

Charles Delac, of Paris, France, has applied for the registration of the trade-mark herewith represented, as applied to Kinetographic Bands and Films, Apparatuses or Cameras for Taking Up, Printing and Projecting Kinematographic Advertising Bills or Programs, used since January, 1910.

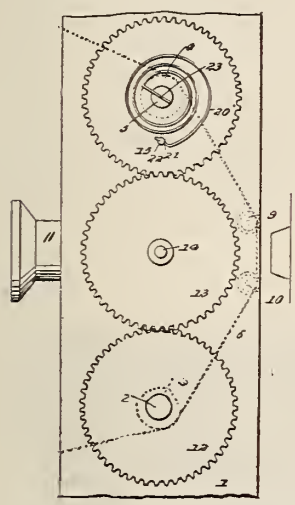
Means for protecting the inflammable film against ignition are many and various. Charles P. Hulburd, of Los Angeles, Cal., proposes to do this positively, and reduce fire insurance rates, etc., by passing the rays from the condensers 2-3 through a sealed compartment 12 containing a light transmitting heat intercepting liquid composed of alum solution or the like, so that the light passing through the picture film 4 and projecting lenses 5 and 6 will be relatively cool. A float in the container 12 closes the light apertures if the liquid is lacking; and official seals 10 and 27 will prevent unlawful tampering with the device, provided ordinances can be passed rendering the use of such devices compulsory. The inventor claims the combination with a motion picture machine having a base, a light emitting element, light condensing lenses and a motion picture film; of a container provided with transparent panes, a light passage between said panes, and a float chamber above the light passage; means to seal the container to the base; a transparent liquid heat-interseptting body in the container between the panes; a float in the container adapted to be held by the liquid above such



light passage and adapted to obstruct the light passage when the liquid is wanting; a top for the container; and means to seal said top in place. Patent No. 1,0057,059.

An innovation by the Pathe folks of Paris is a "self-contained" self-lighting Kinetoscope intended for use exclusively in homes or schools, both for education and recreation. Mounted along with the crank mechanism is a small dynamo connected with an over-volted metallic filament lamp, so that by increasing the current above the standard a very bright light is attained, projecting a clear image on the screen. Incombustible films are used, somewhat smaller than standard; and the whole apparatus is "independent"; may be set up anywhere ready for use, and is well within the reach and control of amateurs. If it is fool-proof and becomes as popular as the Pathe Weekly there'll be millions in it, and the rooster will have an additional cause to crow.

It is well known that the tension exerted on the film is an important factor in moving picture machines and that heretofore the films have suffered much irregularity in this respect. The gist of Carl Green's invention set forth in Letters Patent No. 1,057,234 consists essentially in the interposition of a take-up spring 20 between the upper driving gear 15 pivotally connected to the shaft 5 and the upper sprocket wheel 4 which is rigidly secured to said shaft. By this means the film is held taut under all conditions, whether stationary or traveling, the usual star and pin movement on shaft 2 being employed to effect the advance and detention of the film. The inventor claims that by this means he can dispense with the rubber rollers heretofore employed to produce tension; replace stationary tension devices, and provide a machine which will be much easier to run, reducing the wear and tear on films, and at the same time eliminating the jerky motion so common in most moving picture machines. Furthermore there is nothing to scratch or cut the film, the operation is practically noiseless, and the motion of the film may be reversed if desired. The wear on the sprockets and star wheel is also reduced. The patent claims broadly the combination with the upper and lower intermittently movable film-engaging sprockets and their shafts, said sprockets being fast upon their shafts, of gearing connecting said shafts for intermittently moving the film, one of the gears being loose upon its shaft, and a moving torque device for said film movable with said loose gear and constructed to be put under tension to normally keep the film stretched.



Gross receipts of $199,200,000 by the Bell telephone system in a single year would indicate that talk is not so very cheap after all; and consider what it cost to learn motion pictures to talk synchronously and what it will cost the public to hear them.

ANOTHER ILLUSTRATION OF THE LAW'S DELAY

A bill pending in the Kansas Legislature provides that "when two trains approach a crossing both shall stop, and neither shall go ahead until the other has passed by."

This is a perfectly safe proposition, although at cross purposes; but such legislation can hardly be called "progressive."

Commissioner Moore has decided that "RITESIZE" is wholly fanciful and registrable as a trade-mark, not being descriptive when applied to articles of manufacture of various sizes.

Who would wish to live forever if the paintings the Futurists perpetrate are prognostic?

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents each. Order by number.)

THE KINEMACOLOR FILTER

As in every new art, perfection is reached only by stages of development.

As the result of many months of most laborious and expensive research work, conducted in both Mr. Urban's London laboratories and our own, a discovery has been made which beyond all doubt marks the greatest single step ever made in the advancement of Kinemacolor.

You are doubtless familiar with the many difficulties which the black-and-white producers had to overcome (during the carly stages of the moving picture industry) before they were able to project a light, bright picture—one that could be readily seen and was pleasing to the eye.

In the Kinemacolor process, owing to the necessity of projecting the light through colored filters, the absorption of the light rays by the filters has increased manyfold the difficulties with which the early producers of black and white had to contend.

Our problem has been in effect to find a transparent color ingredient, and it is the discovery of this remarkable ingredient (or rather combination of ingredients), its application to the Kinemacolor filter, and the remarkable results which have been attained in exhaustive demonstrations, that makes the step of such great importance.

This ingredient, while acting as a non-absorbent of light rays, yet gives full effect to all color values. As a consequence of this new invention the Kinemacolor pictures can now be projected with practically the same amperage required for good black and whites. Formerly Kinemacolor required fully 100 amperes, but the new light filter cuts this figure almost in half.

The Kinemacolor factories at Whitestone are working overtime, turning out the new filters as fast as possible, and within a week or ten days they will be installed on every Kinemacolor machine in the East—to the great saving of exhibitors using the Kinemacolor. It is estimated that the saving on the ten Balkan War and Panama Canal shows alone will amount to a considerable sum—probably enough to pay the salaries of the lecturers.

OLD MAMMY'S CHARGE
Majestic release April 27th.

ATLANTIC FLEET MANOEUVRES FILMED FOR FIRST TIME

Carl von Hoffmann, Universal Camera Man, Accorded Extraordinary Courtesy by United States Government. —Result Will Soon Be Shown On Screen

Probably the biggest achievement in the history of motion picture making is the taking of the recent manoeuvres of the United States Atlantic Fleet by Cameraman Carl von Hoffmann of the Universal Film Manufacturing Company.

The diplomacy that this involves, the influence that had to be exerted, and the requirements that had to be observed before the coveted permission of the Government was obtained, all these constitute a story in themselves, scarcely secondary in interest to the results.

It was on March 5th when Carl von Hoffmann, former officer in the Imperial Russian Army during the Japanese-Russian War, and now Universal cameraman, returned to New York, after a wearisome session ot the Inauguration of President Wilson. Reporting at the Universal offices in the Mecca Building, he was immediately ordered to report for duty at the Brooklyn Navy Yard. Without even waiting to shave, he obeyed the order.

He found the United States gunboat Culgoa, provision ship of the Atlantic Fleet, ready to sail to Guantanamo, Cuba. Through Governmental orders, quarters were provided for von Hoffmann, by Commander Lieutenant Lyons, and the voyage was commenced. After three days the gunboat entered the Gulf Stream, where they encountered a great storm, which put half the crew, as well as von Hoffmann, in their bunks. After two days in the Stream, they found calm at Bird Rock Island in the Bahamas. They encountered another storm before they reached Guantanamo the following Monday. Here they were given a rousing welcome by the awaiting fleet, a scene which von Hoffmann succeeded in filming in its entirety.

Standing on the foc'sle deck, with his camera pointed at the fleet, he obtained a panoramic view of the beautiful tropic bay, the winter home of the Fleet. With cannons booming, colors dipping and other manifestations of respect, the provision ship took its designated berth and dropped anchor. After Commander Lyons had reported to the chief of staff, Commander Hughes, a busy scene was enacted. Launches, sailboats and punts by the hundreds hurried to and fro over the smooth waters, a most animated scene. An incident of the stay at Guantanamo was a smoker on the U. S. S. Idaho, which was wonderfully decorated with palms and other tropical plants as well as festoons of bunting for the occasion. An arena was roped off and therein occurred a pugilistic match for the light-weight championship of the navy. Lieutenant von Hoffmann was introduced to the officers by Ensign Carver, who knew the war experiences of the cameraman in the Russian forces. After two days the Culgoa departed for Cuba, and the cameraman was transferred to the U. S. S. Florida, where he was accorded a hospitable reception by the officers in the ward mess room. While at Guantanamo, von Hoffmann secured 40,000 feet of film showing the Florida "coaling ship" from the U. S. Auxiliary Neptune, the largest collier in the world. Four hundred tons of coal an hour were put aboard, and during the process the erstwhile dazzling ship of white was transformed into ebony, while its immaculate crew took on the semblance of chimney sweeps. It is a wonderful picture, with everybody busy, and everybody happy, with the orchestra on the top deck entertaining the crew while they work. On the following Saturday night, Lieutenant von Hoffmann, at the invitation of Admiral Winslow, gave a lecture before an audience of 2,000 persons, including the officers and their wives, and the men of the fleet. His subject was "Making of Moving Pictures," and his wartime experiences in Manchuria.

During the remainder of the stay of the Fleet in the harbor, von Hoffmann secured some wonderful scenes. A particularly beautiful sunset, with a Rembrandt sky; the baseball game between the crews of the Utah and Florida. with the officers and men cheering the winning plays; and rowing races on the bay are also shown.

The Fleet left Guantanamo at night, with all lights out, and in regular fighting formation. The only relief to the enveloping darkness was the occasional flash of a signal from the torpedo boats, employed in the evolutions. It was a wonderfully impressive experience.

The Fleet encountered a big storm in returning to American waters, but the manoeuvres went on just the same. Tangier Sound on the Eastern Shore of Virginia was eventually reached, and here firing practice with the old San Marcos as the target, was participated in by the gunners. Later von Hoffmann was transferred to the Utah to enable him to take pictures of the target practice, which was notable on account of the wonderful marksmanship displayed, each shot costing $400. The pictures also include an intimate depiction of life on board ship, with the pastimes of the crew, and their mascots and pets. Finally the Universal cameraman was transferred to the U. S. Flagship Wyoming, the largest fighting vessel in the world. He was permitted to take some more important pictures on this ship, and as it was during the time that the Fleet was visited by the new Secretary of the Navy, Josephus Daniels, and other members of the Cabinet, the films are of extraordinary historical interest. The pictures show the honorable guests and the ladies of the Cabinet and official circles, including Miss Eleanor Wilson, daughter of the President, being received by Rear Admiral Badgern, the Commander of the Fleet, and watching from the bridge the firing of the great guns. Eight salvos of the twelve 12-inch guns were fired in their honor. The concussion was so great that the camera was knocked down, but recovering his equilibrium, von Hoffmann finished a most interesting series. On April 2nd, after nearly a month of the most interesting adventure, under advantages for observation such as previously never have been extended to a motion picture cameraman, Lieutenant Carl von Hoffmann was put ashore at Old Point Comfort and hurried to New York with his prized negatives. Their early exhibition on the screen will be awaited with anticipation.

THE SHOE ON THE OTHER FOOT
Gaumont release May 1st.

Manufacturers' Synopses of Films

CRYSTAL

HIS AWFUL DAUGHTER (May 11).—Nellie loves Ned. Her father will not have Ned around the house and insists upon choosing Nellie's callers. He finds Ned at the house one day and telephones to Freddie, a rather effeminate youth, asking him to call immediately. Freddie does, and Pa makes Nellie talk to him while he engages Ned in conversation. Ned gets disgusted and leaves. Freddie, in his awkwardness, steps on Nellie's dress and tears it. That finishes him and he leaves. Father determines to get a real man for his daughter the next time, and sends for Captain Fitzhugle, of the town militia. The Captain calls and Nellie sees him. He hoasts of his feats of courage to father and pa thinks he is the bravest in the world. Nellie decides to have some fun with her father and the brave man in uniform, and dresses in her father's clothes, wearing a mask. She gets an old horsepistol and enters the room where the Captain is still waving his sword. She points the gun at them and they collapse. She makes the Captain stand on his head and he runs from the house with Nellie close at his heels, waving the gun. The Captain runs into a policeman, who chases Nellie through the streets and hack into the house. She runs into the parlor and the policeman is about to arrest her when father explains that the desperado, unmasked, is his daughter, and the policeman, after taking the gun away from her, leaves. Father seeing that he is unable to curh his daughter's waywardness, writes Ned to call, boping thusly to cure her had hahits. Ned accepts the invitation, and Nellie and he are reunited.

On the same reel:

WHEN LOVE IS YOUNG.—Harry Esmond, the son of a noble Southern family visits the Barringtons, who are also old Southerners. He is smitten with Pearl, the beautiful daughter of the Barrington household. Harry and Mr. Barrington play chess, while Pearl is an interested onlooker. She hears the welcome noise of carriage wheels coming up the wide pathway, and leaves the room. She receives, in the garden, George Castleman, the scion of another wealthy Southern family, and another one of her ardent admirers. Harry excuses himself to Mr. Barrington and goes out to the garden in search of Pearl. He sees her and George and becomes insanely jealous. When Pearl and George return to the house Harry lies in wait until Pearl has gone upstairs and enters into an altercation with George. Pearl hears the row and steals downstairs. She is just in time to see Harry strike George and to hear the challenge to a duel. Realizing that duelling is prohihited, the rivals agree to place two cards in a hat, and that the one drawing the card marked X shall kill himself, leaving the other as the sole suitor of Pearl. They exit to the gunroom to get their guns. Pearl realizes the seriousness of the situation and substitutes a blank card in place of the marked one. The rivals come back, eacb draws a card and goes to his room to find out his fate. They eacb are happy in the thought that they have been saved. Pearl, determining to have some fun with them, shoots off a revolver, and the love-smitten youths imagine themselves the cause of the other's death. They enter the parlor and collide with each other and after their surprise bas given away to anger, they accuse each other of cowardice. However, Pearl steps out from her hiding place and explains her part in the bloodless duel and compels them to shake hands and they leave as friends.

An ideal ligbt comedy, with Pearl White in the lead; sumptuous in its settings and very creditably portrayed.

IMP

THE WHOLE TRUTH (May 5).—George Trutbtell has a wife who keeps close watch upon bis pay envelope and always demands its surrender every pay day intact. Temptation befalls George in the person of Miss Demure, and for a few hours, in an artistic cafe, George loses his sense of responsibility, only to find at the end of the joyous hours that he has lost considerably more. Unahle to summon up courage to tell his wife the true happenings to the pay envelope, he has himself handaged up by a friendly druggist, and invents a tale of heroic rescue of an old lady by himself, and later falling into the hands of a horde of desperate ruffians, led by the ones he first defeated, and how, despite a Homeric fight, he was vanquished and all his valuables taken from bim. The tale succeeds in changing wifey's suspicion and unbelief, to faith and tenderness and admiration, but a further complication between Miss Demure and a clever policeman, who recognizes in the girl a misdemeanant, nearly wrecks George's successful cover-up, hut quick thinking brings matters to a happy conclusion to all concerned.

"101 BISON"

THE INDIAN'S SECRET (2-reel) (May 6).—Raymond receives a letter from his hrother Dudley, telling of his finding an old Aztec temple. He leaves his hrother's baby, Myrtle, with her Aunt Mildred, and with his wife and child, goes in search of the ancient treasures. Raymond finds the temple and gets imprisoned therein by the falling of a pillar upon his leg. Wben he manages to get it off, he finds that the party have all been murdered, including his wife. He hecomes a maniac, and, returning to tbe temple, he lives there, obtaining food and drink from the Sioux Indians, who believe him to a white spirit. His little four-year-old boy is found, uninjured, by Big Cloud, the chief of the Sioux, who brings the boy up to believe be is an Indian, and names him Wbite Eagle.

Eighteen years later, Myrtle learns of the tragedy from her aunt, and, with a letter to the commander of a frontier fort, she obtains an escort and goes in search of tbe treasure temple and of news of her kinsfolk. Sbe and others find White Eagle, who has been treacherously shot and left for dead by the Apache chief, Wolf, following a peace conference.

Myrtle takes a great interest in him, to the anger of the young Lieutenant Gray, who bas been placed in charge of the escort, and who has fallen in love witb her. Myrtle does not believe White Eagle to he an Indian, and the frequent meetings of the two and Myrtle's derisive refusal of tbe lieutenant's offer of marriage, make bis desperate and fill him witb a desire for revenge. He comes across the Apache Wolf and makes a compact with him whereby he agrees to steal the ammunition so tbat tbe Apaches may attack with success, and witb the agreement that Myrtle is not harmed, is handed over to bim.

The Sioux chief, Big Cloud, alarmed at the absence of his beloved Wbite Eagle, and seeing a vision of his son being attacked, calls his hraves together and they set out to search for White Eagle. They are in time to rescue Myrtle and her party, including White Eagle. Big Cloud invites them to stay a while in their camp, and the pipe of peace is smoked. A messenger is sent back to the fort to report the disturhance.

The lieutenant is again repulsed by Myrtle, and again seeks out Wolf and his Apacbes. Wolf kills Big Cloud, believing him to be White Eagle, and the latter rides out with his Indians to exterminate them. The Apaches hide and ride back to kill the hated whites, who escape to tbe Aztec temple, which Myrtle has found by following Raymond.

Tbe Apacbes attack and many are blown to pieces by tbe maniac Raymond, as the troops and tbe returning Sioux return and rout the remainder. The identity of Wbite Eagle is establisbed and he and Myrtle are happily united.

CHAMPION

THE SHARK GOD (May 5).—The young Hawaiian athlete Keoki is a leader in the outdoor sports so beloved of the natives. He and others swim a race which is watched hy his sweetheart Keala. On their return to the beach he goes to her and the two of them stroll off. They are watched by another native, who silently adores Keala.

Visitors from a nearhy village arrive in their outrigger; one of them is Piilani, a dancer. A dance is held and Piilani fascinates Keoki. She gradually draws him away from his sweetheart. Piilani makes seductive love to Keoki, who loses his head over her fascinations. Kane watches with the girl he thinks so much of—grieving for her. Kane goes to the foolish young fellow and reasons with him but can make but little impression. Poor Keala grieves.

Keoki recovers his reason and goes to his love for forgiveness. Piilani, seeing her power has gone, seeks out the Witch Doctor, begging him to pray to the Shark God to strangle ber rival to death. The old man does as he is bid and starts to pray the girl to the death. She is affected, and starts to strangle despite the efforts of her lover. Kane sees her too and seeks out the dancer and tries to find out what she has done. The woman boasts of her deed and Kane, taking a native weapon, goes to the old Witch Doctor, and, as he sees the man's triumph, he strikes bim down. The girl immediately recovers. Kane, horrified at what he has done, for the old man is held sacred in the islands, starts out to sea for his last swim, to sacrifice himself to the Shark God, is killed hy a shark as the islanders watch from the shore.

NESTOR

THE AWAKENING OF PAPITA (May 7).—Hal Osborn, a cowboy, is engaged to Madge. She is coveted by Mert Sabin, a renegade cowpuncher. As cowhoys will do, Hal occasionally frequents the saloon and dance hall. Papita, a dance-hall girl, is infatuated with Hal and does not hesitate to show it. Hal is naturally kind to women, no matter who and what they are. He tells her he loves another girl and she, furious at being put aside, follows bim to find out who the girl is. She sees him enter tbe Barton Ranch gate and cautiously creeps behind some busbes and is an eye-witness to a scene in which Mert attempts to take Madge in his arms after her refusal to countenance his attentions. Hal arrives in time to figbt bim off, takes his gun away and sends him ahout his business.

Papita picks up a letter from Hal which Madge was reading and which she dropped during the struggle, and follows Mert, and, together tbey hatch a plot. They forge Hal's handwriting and send a note hy a Mexican half-hreed to Madge telling her to keep an appointment at the hridge.

Madge, believing tbe note to be from Hal, rides slowly along to keep the appointment. Passing the saloon, she sees Papita, and speaking a kindly word she throws a flower. Papita takes it wonderingly, for her conscience smites her. Sbe enters the saloon and is grossly insulted by a drunken cowboy. Hal interferes and thrashes the hrute and goes. It is too much for Papita. She runs after him and tells bim of tbe infamous plot. They apprise the sheriff and tbe three of them ride off to the rescue.

Madge arrives at the trysting place and is seized by Mert and the Mexican and taken to a deserted cabin. Here Mert tells the girl that her only hope of release is to marry him. The rescuers creep up and the Mexican is overpowered, whilst Mert puts Madge before him and aims at Hal. Papita sees the danger, and, throwing herself before Hal, she receives the fatal bullet. She dies happy in the thought that she has righted the wrong.

ECLAIR

SONS OF A SOLDIER (May 7).—This newest three-reel Eclair feature is nothing if not hroad in scope, taking the spectator back, as it does, into the crinoline days of the American Revolution, leading him through the dark and troublesome years, pregnant with drama, of the great War of the Rebellion, and finally projecting him forward into a purely imaginative, but not on tbat account improhahle, period when the country finds itself forced at last to face the growing peril of the Far East. To secure the many beautiful and gripping scenes which are necessary to tbe unfolding of this cycle-drama, a company has traveled the entire length of the Atlantic Coast, from New York to Key West, and there is hardly a state of the Eastern seahoard which has not contributed its share to this very cosmopolitan picture.

BUSYBODIES

Until you have the exclusive KINEMACOLOR rights for your town —*don't stop trying!*

Without it—there is a great possibility of your being a poor *second*—and seconds usually *sell cheap.*

BE FIRST!

KINEMACOLOR COMPANY
1600 Broadway, New York

The earlier scenes depict the members of the older branches of the Primrose family in the trying crises of the Revolution and the Civil War, showing their mettle and preparing the way for the incidents of the main narrative, in which the sons of that sterling race become prominent factors in the fearful death grapple of East with West.

Young George Primrose, on leaving West Point, receives a lieutenant's commission, and is detailed at once for active service in the war. Shortly after his departure, his older brother is elected to the office of President. The ancient homestead of the Primroses, which has sheltered four generations of patriotic scions of this tree, has fallen into the hands of the Japanese, who are using it as their military headquarters. The grandfather of the two boys, an old soldier of Lookout Mountain and Gettysburg, though driven from his home and failing in health, is yet a lusty and active partisan, fighting vicariously for the land he loves through the medium of his two grandsons.

Lieutenant Primrose is sent to the commander-in-chief with a dispatch of vital importance. Attempting a short-cut through an everglade, he loses his horse and becomes himself bemired, his strength having been undermined by a fresh wound from the carbine of a Japanese guerilla. Just as he has fainted from exhaustion. Denison, his sometime classmate at West Point, comes upon him. This man hates the young officer, as he has been an unsuccessful aspirant for the hand of Polly Blake, Primrose's fiancee. Denison extracts the paper from Primrose's belt and makes good his escape.

The hue and cry is out after the young lieutenant. The evidence all points to desertion. Denison pursues his advantage with the girl, declaring that he has tried to retrieve his friend's disgrace by delivering the dispatch himself. He produces the paper as proof. Primrose is ultimately found and brought on to Washington for court martial. Denison's testimony turns the case, and the order is issued to shoot the traitor. The old grandfather, who loves the boy more than anything in the world, is the most unrelenting of his judges.

On the day set for the execution, Polly Blake arrives at the Capitol and demands immediate audience with President Primrose. She has discovered a thumb mark in blood on the dispatch which Denison gives her. The fact that the latter has received no wound, arouses her suspicions. The thumb print is identified as George Primrose's. The President's reprieve saves his brother from a disgraceful death at the last moment, and the treachery of young Denison is unmasked to the world.

FRONTIER

THE SHERIFF'S RIVAL (May 8).—Since childhood the sheriff and Edythe have been sweethearts, but their love, as far as Edythe is concerned, has never progressed beyond the boy and girl stage. With the sheriff it is different. He is shy and awkward when it comes to telling her so, but he loves Edythe with his whole heart. Because he understands the human male animal he does not lose his temper when his deputies administer a ruthless joshing as they catch him starting for Edythe's home with a huge bouquet. Despite the laughing espionage by a brother, Edythe and the sheriff manage to put in a very pleasant evening.

Not long after this a stranger arrives in town. This stranger is a gambler, who is known to Edythe's brother, and who is well supplied with money. Before he has gone a dozen yards from the stage which brought him, he is offering to buy a drink. Because of this acquaintanceship with her brother it is a very easy matter for him to secure an introduction to Edythe, when he sees her riding into town. Lee, the sheriff, sees this introduction and is much hurt by it.

The introduction paves the way for an acquaintanceship which fast ripens. Edythe rides much with the gambler, and it seems that the sheriff has in him an able rival. As time goes on and their friendship grows, Edythe and the gambler are more and more together. One day Lee sees them embrace, and after a brief flash of temper realizes that there is no hope for this affair any longer. He relinquishes Edythe to the gambler in his mind.

By an accident the sheriff later sees upon the gambler's arm a scar and asks about it. He is really careless about the matter, but the gambler attaches some concern to the question. A sheriff comes from a neighboring county searching for a man wanted for manslaughter. While he talks to Lee about him, giving a description from which Lee recognizes the gambler, through the scar, a deputy posts the town with offers of a reward for this man. The gambler sees one. Realizing that the officers are after him, and growing desperate, he jumps upon a nearby horse and makes a hurried flight.

Meanwhile Lee is having a struggle with himself. For Edythe's sake he desires to shield the gambler, while as an officer he should aid in his capture. He solves the question by denying knowledge of the man. To make this act compatible with his official capacity he feels that he must resign. This he does, somewhat to the surprise of the president of the county supervisors. Then he goes to Edythe's home.

Meanwhile the gambler's horse has gone lame, and he, too, has come to the ranch home. He begs Edythe to hide him. Edythe sees the sheriff entering the gate, apparently in search of the fugitive, and she conceals him in a closet. The sheriff enters and shortly finds, through a couple of involuntary slips made by Edythe, that the gambler is not only in the house, but near him. He places a chair before the door, folds his arms and invites the gambler to come out. This the fugitive does with a rush. He covers the ex-sheriff with a revolver and is about to shoot him, but the cool courage displayed disarms him. For Edythe's sake, Lee gives the gambler his own horse and lets him go.

MAJESTIC

OLD MAMMY'S CHARGE (April 27).—Beatrice Prentiss, a Southern girl, marries a chap from the North against her father's will. He casts her off, and with her husband and old Mammy, the girl goes North. Things do not go well after that, and, when a baby is born, the girl wife dies. Her young husband soon follows, and Mammy is left to care for the baby herself. She brings little Beatrice up and takes great pleasure in keeping the child dainty and pretty. Time passes. Old Mammy washes clothes for a living and has her home in the colored section of the city. People notice the well-dressed white child in the woman's care, and much speculation arises concerning her. Finally, some well-meaning people bring the matter up in the court and Mammy is summoned to appear.

About this time old Major Prentiss has arrived in the city, in search of his long missing daughter, whom he wants to bring home again. He is in the courtroom on the morning that Mammy appears, and recognizes the old servant at once. Explanations follow, after which he learns that his daughter and her husband are dead.

He then takes Mammy and the little girl back home, where peace and comfort await them.

THE WHIM OF DESTINY (April 29).—Young Detective Weston, away in the mountains on a vacation, meets and falls in love with pretty Laura Graham. The two are soon engaged. Some moonshiners in the vicinity suspect Weston of being a revenue officer, and keep a close watch on him.

Laura's father—keeper of a gambling house in the city—has a run-in with the police and escapes to his daughter's home. The next morning Weston receives a telegram from his chief advising him to look for Graham, who is suspected of being in hiding somewhere in the mountains. When Weston goes to see Laura, he finds Graham, the notorious gambler, with her. The older man reads his doom in the detective's eyes, and as soon as the girl is out of hearing, he signifies his readiness to go back, and asks only that his duaghter be spared all knowledge of his reputation. Unseen by Laura, Graham starts for the city with Weston. On the road, the moonshiners who have been waiting their opportunity, jump out and fire at the detective. He is rendered unconscious. This is Graham's chance to escape. But as he looks at the injured man and realizes what Weston means to Laura, he knows he cannot go away and leave him to his fate in the lonely woods. He manages to get him home, where, with the girl's help, he is brought around all right. On the road to recovery, Weston makes up his mind not to bring back the father of the girl he loves, and writes to the chief handing in his resignation, and stating at the same time that Graham is not in his neighborhood.

RELIANCE

THE GOOD WITHIN (May 3).—Mrs. Clemens, blind, hires Garda Willis, a girl of questionable morals, as her companion. Ralph Clemens, on his return from college, falls under the spell of the fascinating beauty, and she leads him on to spend every cent he gets on her.

Mrs. Clemens, not dreaming of this state of affairs, is very kind to her companion, who softens to the old lady under this better influence. But she does not let up on the boy. Coveting a diamond star worn by one of Mrs. Clements' friends, she makes this known to Ralph, and hints that if he gets it for her she will accept his proposal and elope with him.

The boy manages to get the jewel and gives it to Garda, who foolishly displays it on her gown. She is arrested. Mrs. Clemens is heartbroken over the girl's predicament. Garda is given the third degree and refuses to confess. Later, realizing that the mother's heart will break when she knows her boy committed the crime, the woman takes the full blame on her shoulders and confesses to the theft. That night, the boy at his mother's side, realizes Garda is paying the penalty for his foolish act, and that his mother will never know the truth.

URBAN-ECLIPSE—GEORGE KLEINE

THE DIVIDING WALL (May 7).—Ernest Wilkinson, plaintiff in a lawsuit started by his grandfather against his country neighbor some years back, receives a letter from his attorney

requesting him to call at his office, as a settlement is about to be made.

Simultaneously, Suzanne Johnson, the defendant in the case, receives a like letter.

A wall dividing their properties has been the cause of the feud. Unaware of each other's identity, they become acquainted under the most humorous circumstances on the train going to the country, but the steward of the Wilkinson estate and the housekeeper of the Johnson estate terminate their pleasant conversation when they meet their respective guests at the station.

They arrive at the attorney's office on the appointed day. He quickly sees their thoughts are more of each other than of the lawsuit, and dismisses them for a few days. The dividing wall at this time plays a prominent part in a pretty romantic scene, where a truce of peace is reached between Ernest and Suzanne. However, the bitterness between the servants is not abated.

Ernest and Suzanne are again called to the office of the attorney under the pretext that a decision has been reached.

After they arrive, the attorney, with a mischievous smile, hands each a copy of the judgment. When opened up, it proves to be only an agreement of marriage. A demure smile on the part of the girl, an awkward "will you?" from the man, and the decision is approved by both parties.

The anxiety of the servants brings them to the office entrance, where they impatiently wait the outcome of the case. An argument starts between them; words come thick, until, at last, the wool flies.

Imagine the spectacle they present when out walks Suzanne on Ernest's arm!

CINES—GEORGE KLEINE

A MIXED AFFAIR (May 5).—When Albert learns that by his marriage to Lucy, a beautiful girl and friend of the family, she will inherit a fortune, he immediately leaves for the city to meet her. Albert has never seen Lucy.

Through a series of misconceptions, he unknowingly falls in love with Lucy, believing her to be Helen, an indirectly introduced cousin of his friend, Henry.

When Helen appears, he mistakes her for Lucy, and when his anxious father arrives to see how matters are progressing, Helen is introduced as his fiancee. While Helen is escorted and dined by his father, Albert and Lucy (of whose identity he is still ignorant) love each other, and, leaving a note, they decide to elope.

When the father returns with Helen, he is exasperated. Albert and Lucy are hunted down, and found entering a hotel, where explanations fall thick and fast.

Henry not only wins an heiress, but also possesses the girl he loves.

THANHOUSER

THE GIRL DETECTIVE'S RUSE (April 29).—A gang of counterfeiters made their headquarters in a large city and the police, despite many determined efforts, were unable to arrest them.

One of the cleverest detectives in the city's employ was a young girl who had won a name for courage. She learned that a certain woman counterfeiter, who had been sentenced to prison with her husband, was soon to be released, and a daring plan occurred to her. The convict resembled the detective in appearance, and the latter felt sure that, properly disguised she would be taken for the other woman. Arrangements were accordingly made; the prisoner was detained in the penitentiary, while the detective, wearing the shapeless clothing given to discharged prisoners, slunk out of the prison yard. As she had anticipated, she was met by men who warmly greeted her and escorted her to a waiting automobile.

The woman counterfeiter had been noted as an engraver, and the detective's "friends" were none other than the gang for which the police was in search. At their headquarters the girl, firmly established in the gang's confidence, learned all the information necessary, and sent a cipher message to the chief of police, telling him to raid the place.

The convict's husband escaped from prison on the day set for the raid. He made his way to the counterfeiter's headquarters, and, when presented to his "wife," denounced her as an impostor and a spy. The girl was in great peril, but her courage did not fail her. Seizing a chair, she smashed the lamp and the room was shrouded in darkness. While the angry men floundered around trying to find her, the detective fled to the roof of the building in an effort to elude her pursuers. She was overtaken and seized. Death was very near at hand when policemen poured in from adjoining houses and the counterfeiters were made prisoners.

The girl was complimented for her gallantry and promoted, and the woman whose place she had taken was released from prison and helped to lead an honest life.

THE WIDOW'S STRATAGEM (May 2).—The doctor diagnosed the wealthy widow's case as "too much society." He ordered that she leave the city for the summer and spend at least a couple of months in some quiet farmhouse. With many sighs the order was obeyed, and the woman soon found herself the paying guest of a country woman far from civilization.

At first time hung heavily on the visitor's hands, but she soon learned to reconcile herself to her surroundings. The fare was plain, but good. She passed many happy hours sketching, and lastly there was a "mighty nice boy" who came over almost daily to chat with her.

The widow was young and beautiful, but she never dreamed for a moment of falling in love with the youthful farmer. He, however, was dazzled by the style and beauty of the city resident, and soon was paying much attention to her.

For some little time the widow did not know that she was causing sorrow for another. Her hostess had a daughter, an awkward country girl, and one day this girl confronted the widow. She told her that the young farmer had been her sweetheart, but was now being won away, and, dropping on her knees, she pleaded, "Don't take him away, he is all I have."

The blasé city woman's heart was touched. She felt for the poor little girl, who had had so few joys in life, and tenderly promised her that she would nip the undesired romance in the bud. She did, but the farmer never realized how it was accomplished. He simply found that the woman he had admired was not so beautiful as he had at first believed; that she was coarse and common, so almost insensibly he ceased to care for her and drifted back to the one who steadfastly loved him.

The widow returned to the city, her health fully restored, and again assumed her position in society. The country girl married the man of her choice, and always realized that she owed her happiness to the success of the widow's stratagem.

GAUMONT

IT'S GREAT TO BE GREAT (May 8).—Kittie likes Willie, but Kittie's papa likes Willie as he does the barber's itch. Kittie can only see Willie when papa is not around. Papa is scheduled to go out one evening. Kittie notifies Willie to come around and spoon his young life away. As they are billing and cooing, and cooing and billing, father returns for his beard, which he had forgotten. He throws Willie out of the window. Willie lands on the sidewalk. He doesn't bounce. Much battered, he goes into a drug store for treatment. When he emerges his head is all hound round with white cloth. He looks like an Eastern potentate with a turban.

The police department this day have been told of the arrival of a Maharajah, Prince of Kalamazoo. They are told to keep a discreet watch over his movements to see that he doesn't get into trouble.

Every policeman is so notified. When one sees a young man with apparently what is a turban, they believe that it is the Maharajah in disguise. They follow him about, much to his dismay. When he walks, they turkey trot. When he runs, they gallop.

As Willie strolls through the park he meets Kittie. Kittie is glad to see him. They do a little hench warming. The police meanwhile are taking it all in with great zest. Who, then, should come along but Kittie's father. There is now no window out of which to throw Willie. The police believe that papa is an anarchist and they pounce upon him, as he tries to get at Willie. They arrest him and hustle him to the station.

The tears roll down Kittie's brand new complexion and takes the spots out of her green dress, giving it a polka dot effect. Kittie wants some of her papa. She inveigles Willie into going to the station, where her father is raging like an angry sardine.

The chief of police struggles with papa and whispers to him that this is a real live Maharajah, and he should induce him to allow him to become one of his fathers-in-law. It is, of course, expedient for father to bow to the Maharajah, whom the moment before he was ready to devour. All are happy. At the last moment after papa had given his consent to allow Willie to come into the family, a telegram is received. This reads that the Maharajah left town the day before and that, therefore, a police guard is not necessary. Therefore, it is discovered that Willie is only Willie and not a Maharajah.

IN THE WAKE OF THE BRAIN STORM (May 13).—The Marquis of Dartmouth, spending an idle hour in a motion picture theatre, is startled to see on the screens, walking with a man, a woman who amazingly resembles his wife. Their attitude is affectionate to say the least.

Wild with jealousy, he purchases a copy of the film to reassure himself that it cannot be she. The film, however, shows what he did not want to see.

Returning to his country estate, he watches his wife closely. There is nothing to confirm his suspicions.

Obsessed with jealousy, the Marquis waits for something to substantiate the evidence of the film. His wife one day happens to leave on her desk a note: "My dear Helen:—I have paid bitterly for the past. I beg you not to refuse to see the 'exile,' who is due to arrive at Bedda Station at 4:30. You know I love you. Roger."

The Marquis, infuriated, restrains himself with difficulty.

The jealous man had heard his wife give the order for the carriage to be brought. Quickly the Marquis goes outside, where the horses are standing impatiently. Under the harness of one animal he slips several matches, which he calculates at a later moment will explode and cause him to run amuck. After his wife had gone, the Marquis is stricken with remorse. As he is trying to still his conscience, he is visited by the man whom he had seen with her on the film. It was her brother, who, because of some boyish indiscretion, had been renounced by his family, excepting only his sister, who had retained her kindness and affection for him.

Realizing the enormity of his crime, the dis-

WARNER'S FEATURES

Twenty Branch Offices Will Book You

"A DAUGHTER of the CONFEDERACY" **"THE MYSTERY of PINE CREEK CAMP"**
"THE EYE OF A GOD" **"RESCUED FROM THE BURNING STAKE"**
"MEXICAN CONSPIRACY OUT-GENERALED" **"THEIR LIVES BY A THREAD"**

And a Dozen Others——All in Three Reels

tracted Marquis dashes off on his horse in pursuit of his wife.

Meanwhile the horse, frightened, had dashed off madly. Despite the efforts to control him and his mate, they plunge on toward a high precipice. The coachman is thrown out. The carriage overturns, the Marchioness thrown under the wheels. Here, with but a faint spark of life remaining, she is found by her conscience-stricken husband. She recovers to forgive him for his act of insanity.

LUBIN

PEDRO'S TREACHERY (May 5).—Ned Fields and Helen Andrews are almost sweethearts when Bob Murry, the new foreman, arrives. Helen is immediately infatuated with this handsome cattleman and leaves Ned much chagrined. A Mexican workman observes all this and gives Ned the laugh. Ned knocks him down and Pedro, the Mexican, swears vengeance. Helen and Bob, the new foreman, later get married. Pedro, in the meantime, sees an opportunity to square his account with Ned. He steals Ned's chaps from the bunkhouse, and, disguised by a handkerchief and Ned's hat, sneaks into Andrew's home and steals the money which Bob had procured to pay off the men with. Old man Andrews catches him in the act. A struggle ensues and Andrews is mortally wounded. Ned, returning from searching for some absolute suspect, goes to the door of the house and hears Helen tell Bob and the doctor that she saw Ned disappear through the door as she entered the room. Knowing that no pity will be shown him by the cowmen when they learn of this, he determines to cross the border until he can clear his name and prove his innocence. He does so, and there meets with a Mexican senorita and falls in love with her. Pedro is caught being cruel to an animal and discharged from the Andrews' ranch. He also goes into Mexico and is hired by Juanita, later meeting with Ned. He attempts to bribe Ned by showing him a clipping from a home paper. Pedro, being unable to blackmail Ned, he takes the clipping to the girl, Juanita. Ned calls on Juanita that evening and learns of the act and determines to settle with Pedro. They have a struggle, a revolver is discharged, and Pedro is seriously wounded. The sheriff, in the meantime, has secured evidence of Pedro's guilt through the confession of his. Pedro's squaw appears upon the scene in time to arrest the guilty one and send the sweethearts into each others arms.

KINEMACOLOR

THE MARBLE INDUSTRY AT CARRARA, ITALY.—Very complete views are given in this Kinemacolor of an important Italian industry, whose output is famous throughout the world. In the opening scene, which shows one of the quarries, the color of the rock formation of the district is clearly indicated. Work is proceeding at the rock face, and a compressed air boring machine is shown at work. A method of conveying the marble on skids to the cutters is next illustrated and a huge saw, operated by two men and supported by an elaborate framework, is cutting marble blocks into slabs.

A remarkable view shows 20 tons of marble in a solid block being moved on a lizza, a wooden sledge which runs on steep slipways. The blocks are conveyed to the mason's yard for trimming; six oxen being harnessed to a roughly constructed trolley. This travels on rollers; those which have been passed over being rapidly picked up, pushed over the block of marble to the men in front and used again.

Other views show the marble being drawn by oxen to the railway, and the passage of a laden train over a viaduct. Both these views are remarkable for beautiful settings and backgrounds. Marble slabs are then shipped for exportation. The final view is of a sunset, the sun sinking in mist over the sea like a ball of glowing fire.

A MATTER OF HONOR.—A simple story, strong by the very simplicity of its telling.

Driven to desperation by the marriage of his chum of the girl he loves, Tom grows reckless, gambles and drinks. Frank, happy in his home and business success, reforms Tom and secures him a position in the bank where he himself works.

Speculation in stocks brings Frank to the verge of ruin. He robs the bank and changes the figures in Tom's books. Tom, returning, unexpectedly, catches Frank. Here is a strong scene between the two men. On Frank's promising to replace the money next day, Tom swears for May's sake to keep silent. Next day the defalcation is discovered. Tom is accused, telephones to Frank, only to learn of Frank's departure. For the sake of the woman he loves, he suffers in silence, and is sent to prison. May reads of this in the papers and realizes that Frank is the guilty one.

Out West Frank wins the gratitude of an old Indian by protecting him from cowboys. The Indian shares his rich find of gold with Frank. Climbing the rocks at the mine, Frank falls and is mortally injured. Here is made a sensational plunge from high rocks. The Indian carries the injured man home. Realizing death is near, Frank writes a full confession of his crime and sends it to May with more than enough gold nuggets to pay his defalcation.

May receives the letter and gold, takes it to the bank and Tom is freed.

"After many years" shows Tom and May playing with their child. This dissolves into the old Indian standing by a lonely grave.

LUX

SAVED FROM THE GRIP OF ALCOHOL (May 9).—In a little out of the way trading station in the heart of the African wilds, Henry Becker lives happily with his young wife and child. As time goes on his wife cannot endure the climate, and at last she goes to her grave, leaving her husband bowed under the burden of his grief. A faithful nurse takes charge of the child, and Becker goes on with his daily work as best he can. Gradually he succumbs to the temptation to drown his sorrow with wine. Gradually the evil effects of alcohol claim him for their own. He neglects his duty, and spends many hours locked in his study in a drunken stupor.

One day the whole of the members of the station go out hunting big game, but they return home later after a fruitless search. When the hunt is over, Becker returns to his study and spends the rest of the day indulging in one of his usual drunken orgies. Paralyzed by the awful effects of the liquor, he is unable to stir when the nurse's heartrending cry for aid peals through the silent house. The tense moment which follows serves to impress upon the drunkard's deadened sense the fact that some terrible calamity is about to befall. Strive as he will he cannot get his limbs to obey him, and he sinks helpless to the floor.

Meanwhile a fierce forest leopard is prowling around the house, seeking to overtake Becker's little child. The leopard has escaped the hunters, and, made bold by hunger, it dares to enter the habitations of men, and seeks the little child for its prey.

The nurse at last bravely places herself between the leopard and the child. The little one escapes, and the noise of the dreadful struggle is borne to the ears of the powerless Becker. Fortunately assistance from another source arrives in time, and a party of traders drive off the leopard. When they open his study door Becker rolls out, to find his little one is saved, thanks to the efforts of her faithful nurse. He gives thanks for this providential aid, and the lesson he learns suffices to make him scorn the bottle henceforth and do his duty to his little child.

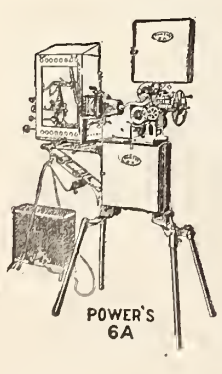
AMERICAN

THE BROTHERS (May 5).—Robert and John Gregory were left orphans. Robert, a worthy soul, found his health failing and the doctor advised him to seek the lower levels. John, drunk most of the time, agreed to accompany him.

The Senor Estabon lived with his pretty wife and sister in the little cabin in the valley. Alone in the woods he found Robert and John, Robert prone upon the ground from exhaustion, and John, quite drunk, beside him. The Spaniard took them home and in the days that followed Robert's health returned and he grew to love the Spanish girl. John, on the other hand, made violent love to the wife of the senor, and when she repulsed him, threatened to kill her. Behind the barn Robert came upon them, she struggling to free herself from John's embrace. All ties of blood were swept away in Robert's fury and he struck his brother to the ground. Slinking away John discovered an aged mendicant, who agreed to kill his brother and the senor in consideration of certain money. They went toward the little cabin home and the beggar demanded his money. This John refused, promising pay when the job was done. An argument arose between them. John, in drunken fury, struck the thug, who fell. Turning over on his side the mendicant fired and John dropped dead. A little later the occupants of the little cabin gathered solemnly around his body.

HUMAN KINDNESS (May 8).—Old Jasper, now in his eightieth year, affectionately kissed his aged wife good-bye and started for his day's work on a big estate. Ralph Martin, a young overseer, looked at his watch and spoke roughly to the old man of his tardiness. Old Jasper, without answering, took his spade and rake and started to work. A pretty flower caught his eye and he plucked it. When Miss Mabel, daughter of the owner of the estate, passed by, he offered it to her, but she only frowned and passed him by in silence. A moment later Martin brusquely told him to stop that foolishness. Pretty Betty, from a neighboring estate passed into the big garden on her way to visit Miss Mabel. She took the pretty flower which the kindly old man offered her and pressed it in her book.

Later, with Miss Mabel, she passed him by and smiled kindly. That afternoon a young man applied for work. Martin gave him a peremptory "No." Then seeing old Jasper feebly digging, called him back and hired



BE GOOD TO YOURSELF
USE
Power's Cameragraph No. 6A

You will accomplish a double purpose: you benefit yourself—your pocketbook—and you will please AND HOLD your patrons.
You want patrons who come again—steady, reliable business.
A POWER'S CAMERAGRAPH NO. 6A would be a money-maker for you. Its projection is the best on earth, its reputation is world-wide. It delivers the goods always.
You cannot better advertise your business than by putting in a **POWER'S NO. 6A.**
Over 65 per cent of the trade use POWER'S. Why should you hesitate?
Send for catalogue D giving full details.

Manufactured by
NICHOLAS POWER CO., 90 Gold St., New York
The leading makers of motion picture machines.

him. He discharged Jasper, who, tottering from excitement and worry, found his way home to the arms of his aged spouse.

A few days later pretty Betty, again visiting Mabel, asked for him. The overseer was called and replied that be had discharged him. Mabel shrugged her shoulders, but the news worried Betty. On a bench in her own garden she picked up her book and found the pressed flower. Then she went to old Jasper's home and gave bim work. There was much joy in the old gardener's home that nigbt, and in the days that followed old Jasper's wife and Betty were inseparable companions.

PATHE

PATHE'S WEEKLY NO. 18 (April 28).

THE CORMORANT (April 29).—A seabird, purely and simply, and dwelling in the crevasses of steep cliffs, tbe Cormorant's chief prey is fish. Consequently, it is an expert angler, and wbenever a fish nears the surface of the water, the Cormorant is waiting for it. The Cormorant immerses its head and in the twinkling of an eye the fish is captured. Fishermen use tbese birds to help increase their daily catch. The men fasten a strap on the neck of the Cormorant, and the bird, after catching the fisb, is unable to swallow. When its neck is full of fish the Cormorant returns to its master and leaves tbe fish at his feet, then goes back for more.

On the same reel:

ALONG THE RIVER EURE (France).—A scenic film of rare beauty and harmonious coloring.

On the same reel:

HIDDEN LIFE IN SEAWEED.—A most interesting study of various almost invisible creatures that infest even the commonest seaweed is obtained by means of a Planktonograph.

THE MEXICAN'S DEFEAT (April 30).—Out of revenge a Mexican army captain "frames up" upon an American and his wife evidence of a conspiracy against the Mexican government. The captain, with a guard, calls to search for the evidence that he knows is in the house. The Americans seem to submit to the search, but a moment later, and by clever manœuvering, they have the advantage over the Mexican guard, and before the latter really knows what has taken place the Americans are fast disappearing toward the shelter of a U. S. army post over the border, where they arrive in time to dare the Mexicans to pursue them further.

On the same reel:

THE PANAMA CANAL TO-DY.—The most gigantic engineering project in the world's history is almost completed. The Miraflores, locks and the spillway are opened for the first time, and in this film the camera gives a comprehensive idea of the enormity of the undertaking which will link the Atlantic and Pacific. A timely offering.

THE PARTING ETERNAL (May 1).—When he never received her letter, Donald Morley took it for granted that Mary Leonard did not love him and left his old home. Some years later he is ordained a priest and celebrates his first mass in a convent chapel where Mary is a nun. After the service, and alone before the altar they meet. Mary explains the circumstances of the misunderstanding, but they love each other well enough to put their worldly emotions aside (in a strongly dramatic scene) and hold faithful to the vows which their consciences tell them cannot be violated, and then they part—for eternity. The photographing is well done, and there is a strength in the telling of the story that assures its success.

LIQUID AIR (May 2).—In one of the experiments in this film, two eels are placed in a tank of liquid air. When taken out they are frozen solid. One of them when placed in water comes to life, but, with a hammer, the other is easily broken into small pieces. This is done to prove that liquid air merely suspends life for the time being. Together with other experiments, this demonstration has a message of interest to the masses who do not number a knowledge of scientific matters among their accomplishments.

On the same reel:

WINTER IN UPPER ENGADINE (Switzerland).—A view of the Alps in all their wondrous and glorious beauty, holding the spectator spellbound by its very magnificence.

GENERAL SCOTT'S PROTEGE (May 3).—When her lover's life is sacrificed to pay the penalty for a crime committed by the chief's son, Red Wing, an Indian maiden leaves the camp and goes to live with the family of General Scott, who is in charge of a frontier post. The Indians do not bother her while General Scott is alive, but when he dies and the funeral procession is journeying to the cemetery the red men demand the return of Red Wing. She refuses to go, whereupon the savages attempt to take her from the soldiers. In as pretty a fight as one would wish to see, they are defeated and the heroine of the battle is little Red Wing, General Scott's protege.

GREAT NORTHERN

WHO IS MOST TO BLAME (May 3).—Mr. Parson is a wealthy banker and his wife is one of the most fashionable women in her set. Mr. Donald is a solicitor and had been an ardent admirer of Mrs. Parson before her marriage. The latter attends a reception, while her husband hurries to attend a meeting of the board of directors of the bank in which he is interested. At the reception she meets Donald and, in a spirit of frivolity, invites him to her home, explaining to her hostess that she is suffering from headache. In the meantime, Jennie, the maid in the employ of the Parsons, has taken advantage of the absence of her employers to invite the butcher's assistant to tbe bouse. The two are feasting and the butcher's clerk is smoking expensive perfectos when Mrs. Parson rings for admittance. In the emergency the young man is hidden under a couch and Jennie hurriedly removes the remnants of the repast from the table. Soon after the arrival of Mrs. Parson, she receives the promised visit from Donald and the two are chatting amiably when Mr. Parson proceeds to let himself into the house. The fact is that after the meeting of the bank directors, the staid financiers visit a music hall and then engage in a friendly game of cards at the club. Parson becomes weary of the entertainment at the club and decides to hurry to his home. Before he enters his wife secretes Donald under the same couch under which the butcher's clerk is hidden. The solicitor and the former meet for the first time under these awkward circumstances and all goes well until Mr. Parson discovers two empty glasses on the mantel. The maid arrives in time and explains that the mistress and herself had taken a little "nightcap." Then the banker finds the stub of a cigar which the butcher's helper had been smoking and once again his suspicions are aroused. Sounds of breathing from beneath the couch cause him to investigate and the serving maid's sweetheart is pulled from cover by the ear. Again Jennie comes to the rescue and removes an embarrassing situation by admitting that she had been entertaining her sweetheart during the absence of the family. Donald escapes unseen, and on the day following he receives a visit from the butcher's apprentice. They laugh heartily over the strange predicament in which they found themselves on the previous night and all ends merrily.

WARNER'S FEATURES

THEIR LIVES BY A THREAD.—Across the sun-baked plains of the great Southwest a prairie schooner crawls along, half hidden in a cloud of choking dust. It halts. The trailing riders draw alongside and with reverent hands lift a limp figure to the ground. With pick and shovel they dig a shallow grave and lower their comrade to his final resting place. Then the home-seekers ride on—an and on to the Land of Promise at the end of the rainbow.

Years pass. The day of the prairie is no more. It has given way to the shining bands of steel that link this fertile country with the centers of civilization. Land has taken on a value and is eagerly sought after by real estate dealers. To this locality comes William Barnes with his wife and baby daughter. Formerly possessed of wealth and accustomed to living in luxury, Mrs. Barnes cannot reconcile

MORRIS FEATURE FILMS

220 EAST 14th ST., NEW YORK CITY

SAMUEL BIEBER, Business Manager

WHITE SLAVE OF THE UNDERWORLD	4 Parts	$150.00
ZIGOMAR CENTER NICK CARTER	4 Parts	100.00
MILLIONS TO RAGS	3 Parts	100.00
MYSTERIES OF PARIS	3 Parts	100.00
CRUEL HUSBAND	3 Parts	100.00
TRAGIC MOMENT	3 Parts	75.00
ESCAPE FROM SING SING	3 Parts	100.00
GOLDEN WEDDING	2 Parts	40.00
BLACKMAIL	2 Parts	40.00
FIRE AT SEA	2 Parts	30.00
FIGHTING THE FLAMES	2 Parts	30.00
FALL OF TROY	2 Parts	20.00
CLIO PHYLITES	2 Parts	20.00
FROM THE BOTTOM OF THE SEA	2 Parts	25.00
WAGES OF SIN	2 Parts	40.00
AIR MAN'S SECRET	2 Parts	50.00

GRAND OPENING, MAY 1st, 7 P. M.

TO EXHIBITORS: A big, handsome, ornate DEPARTMENT STORE of motion picture supplies. A novel institution of great interest to all. All are cordially invited. A comprehensive display of everythiny the manufacturer makes, everything the exhibitor wants—everything new and best in the motion picture industry. A Bureau of Information. Courteous, competent salesmen in attendance. A purchasing center, and also a social center—the EXHIBITORS' headquarters in New York. DON'T FORGET THE DATE—MAY 1ST.

WATCH FOR THE OPENING DATE OF OUR CHICAGO CENTER.

MOTION PICTURE CENTER, Inc. Heidelberg Bldg. Entire 6th Floor — 1465 B'way, New York (Cor. 42nd St.)

herself to the new life. Her aristocratic temperament suffers as she pictures herself the wife of a construction company foreman. Driven almost to desperation by his wife, Barnes pours over his private papers representing the epoch of bis past life, when investments had failed and poverty had overtaken him. He finds his insurance policy for $100,000.00 and is immediately struck with the thought of obtaining this money by fraud.

Aided and abetted by his wife, Barnes plots to murder Karl, one of bis workmen, and leave the body in such a condition that it will be adjudged his own when the coroner empanels his jury. It will be a simple matter for him to remain in retirement and send his supposed widow to cash the policy. Then, with the money in their possession, the family will flee to Mexico and begin life anew.

He leaves his humble home and goes directly to the construction camp. Summoning Karl, he instructs him to look after the office until his return. In order to carry out bis fiendish plan, Barnes determines to destroy the building with dynamite, calculating that the explosion will practically blot out any of Karl's recognizable features. He enters tbe pit where the dynamite is stored, obtains a supply and plants it with a long-time fuse attached directly behind the time-keeper's office. He then returns to his home to await the explosion. Apparently no power on earth can save Karl from bis fate. But wait! His favorite Eskimo dog playfully bounding across a pile of lumber has pulled down some of tbe heavy beams across his paws. A few seconds before the fuse has burnt to its end, Karl comes to the window of the office, sees bis friend and companion in distress and leaps out of the window and across tbe intervening space just as tbe shack is blown to atoms. As the detonation reaches the ears of Barnes, his wife seizes a shawl and rushes out of the house towards the smoking ruins. Brushing everybody aside, she tragically declares that her husband has been killed in the explosion. A jury is hastily impanelled to begin their investigation into the accident. The explosion has unearthed the buried settler's body, which the jury believes to be the remains of Barnes, and which Mrs. Barnes thinks is the body of Karl.

Keeping in retirement, Barnes sends his wife to the city to cash the insurance policy. Sbe is received by the president of the company and presented with the money.

Gathering their few belongings togetber, the Barnes family steal away at night and escape to Mexico. Meantime, Karl receives a letter from his uncle, president of the insurance company that has cashed Barnes' policy, enclosing funds for him to make the journey to the city to accept a responsible position as a representative of the insurance company.

An interval of time passes. Karl, now grown to mature manhood, has succeeded bis uncle as president of the Bankers' International Life Insurance Co. In Mexico, Barnes has prospered under the assumed name of Robert Campbell, and is financially interested as superintendent of a large Mexican construction company. His daughter, Martha, has grown to beautiful womanhood and is secretly admired by Jose, a wealthy Mexican land-owner. Within the construction camp trouble is brewing. Anita, a beautiful Mexican girl, craves beautiful clothes and bits of finery that she has never known in her poor life. She persuades her lover, Pedro, to organize a demonstration of the workmen and demand for tbem increased wages. Just about this time Karl leaves his northern bome and comes to Mexico for his vacation. He meets Martha and Jose, who has proposed and been rejected. He is invited to attend a reception given at Martha's home that evening. During the day the strikers, headed by Pedro, have asked and been refused their demands for increased wages. Barnes, now masquerading under the name of Campbell, throws aside his business cares and enters into the spirit of this function given by his daughter. He is introduced to Karl, and instant recognition takes place between them. The shock is great, but both recover and the festivities go on.

The next day, however, Karl calls upon Campbell at his office near the great dam and openly accuses him of having defrauded his uncle's company, of which he, Karl, is now the president. During their talk the strikers, falsely informed by Jose, Martha's admirer and jealous of Karl, that Karl is about to bring men to the camp to supplant them, rush into the office. When their demands are again refused they choke Campbell into insensibility and lead Karl to the edge of the excavation work. Here a terrific struggle ensues, but overpowered three to one, Karl is pushed over the edge and falls to the bottom of the cut insensible. Martha, who has been talking to her father over the telephone, realizes as she hears the struggle in the office that something terrible has happened. She orders her automobile and is driven at breakneck speed to the construction camp. Horrified upon finding her father apparently lifeless, she looks about for aid. Anita, who has been an observer of all that has taken place, reluctantly consents to assist in reviving her father. During the struggle in the office Karl's coat has been torn from him by tbe strikers and when Martha discovers it lying upon tbe floor she knows at once that he has met witb foul play. Leaving her father, she runs to tbe edge of the cliff and, leaning far over, sbe can see Karl lying at the bottom of tbe pit. There is but one way to rescue him, and she bravely decides to take tbe risk. With Anita's help the huge ore-bucket used in conveying materials to the workmen on tbe dam is made ready. Martha clambers inside and is lifted to an elevation of five hundred feet above the ground. Then out across the valley she rides, her life depending upon a single slender cable. When directly over the spot where Karl has been thrown, she waves her hand and Anita, at the throttle, lowers tbe cage from its dizzy elevation. Down, down, down she goes, until below the surface of the ground. At last the bucket rests on terra firma in a pool of slime. She revives Karl, assists him into the bucket and gives the signal to be hoisted. Again they are raised to a great height and drawn back to safety. Overjoyed at the safe return of his daughter, Barnes alias Campbell, is moved to declare an immediate increase of the strikers' wages as a fitting reward to Anita for her heroic part in running the hoisting engine. He also makes good the full amount of his insurance policy to Karl, and all ends happily as Martha gives herself to the man she has learned to love.

Presentation of a loving cup to Sigmund Lubin, on the anniversary of his birthday, April 20, 1913, by his employees, at the home plant, Philadelphia, over 400 of his people being present.

NEW THEATRES INSTALLING HALLBERG A. C. TO D. C. ECONOMIZERS

Mr. Carl Michelfelder will soon open his beautiful new theatre at Montclair, N. J. He will install a Hallberg 60-amp. A. C. to D. C. Economizer, two Powers No. 6A machines with motor drives, spot light, bunch lights and full theatre equipment. Mr. Hallberg is also installing a 60-amp. A. C. to D. C. Economizer in the New Star Theatre, Geneva, N. Y.

Mr. F. H. Burt has taken the lease of the Columbia Theatre at Bath, Maine, and purchased through Mr. Hallberg a Powers No. 6A machine.

St. Johnsville, N. Y.—The contract to erect a motion picture theatre on East Main street has been let to Ed. Everetts by Stephen A. Smith.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.,

of MOVING PICTURE NEWS published weekly at New York, N. Y., required by the Act of August 24, 1912.

Editor, Alfred H. Saunders, 30 West 13th Street; Managing Editor, Alfred H. Saunders, 30 West 13th Street; Business Manager, Wm. M. Petingale, 30 West 13th Street; Publisher, Cinematograph Pub. Co., 30 West 13th Street.

Owners: (If a corporation, give names and addresses of stockholders holding 1 per cent or more of total amount of stock): Alfred H. Saunders, 30 West 13th Street; Annie Saunders, New Brighton, S. I.; Charles Francis, Nyack, N. Y.

Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities: Charles Francis Press, 30 West 13th Street.

WM. M. PETINGALE,
Business Manager.

Sworn to and subscribed before me
this 11th day of April, 1913.

ROBERT ROY, Jr.,
[SEAL] Notary Public, Kings. Co.
Certificate filed in N. Y. Co.

"Agfa"

MOTION PICTURE FILM

Used by Makers of Quality films
WRITE FOR PRICES

Sole American Agents

RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10. WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

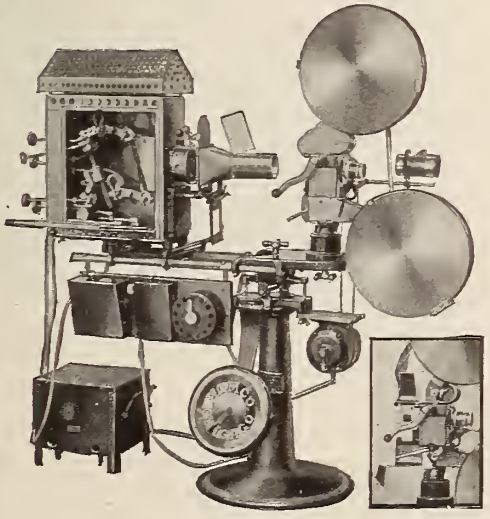
HORACE VINTON

Can be engaged for Special Productions

AUTHOR AND PRODUCER—FOLLOWING RELEASES
"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

THE MOTIOGRAPH
MACHINE



The Owners' Stand-By

EVEN A GOOD OPERATOR can ruin a good film **UNLESS HE** is given a machine that will protect the film in its entire passage from reel to reel. **NO MACHINE** offers this protection to the film, so strongly, as does THE MOTIOGRAPH.

ON THE MOTIOGRAPH the film is guided over the film sprockets by A FLANGED IDLER ROLLER (Patented and Controlled by us) which touches only the outside edge of the film. AT NO TIME can the emulsion surface of the film come in contact with any metal part.

Do You Know the Motiograph?
Does Your Operator Know It?

Unless you are both familiar with this machine you are not only NOT UP-TO-DATE, but, you are doing injustice to yourselves, to your patrons who are **paying for good projection** but also to us, the manufacturer who has spent thousands upon thousands of dollars in yearly improvements to furnish you with a "QUALITY MACHINE" where an exchange of dollars brings you an equal amount of value.

MANUFACTURED AND GUARANTEED BY

The ENTERPRISE OPTICAL MFG. COMPANY

Eastern Office
30 East 23rd St.
New York City

MAIN OFFICE AND FACTORY
CHICAGO, ILLINOIS

Western Office
833 Market St.
San Francisco, Calif.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

April 12—Auto Suggestion or the Crime of Another (2-reel Dr.).....
April 19—The Child Labor Traffic (Dr.) (2 reels).....
April 26—Golden Rain (2 reel Dr.).....
May 3—The Spider (2-reel Dr.).....
May 10—Tempest and Sunshine (2 reel Dr.).
May 17—A Maid of Honour (2 reel Dr.)....

AMERICAN

April 19—The Ways of Fate (Dr.).....1000
April 21—Boobs and Bricks (Dr.).....1000
April 24—When Jim Returned (Dr.).....1000
April 26—Calamity Anne's Trust (Com.).....1000
April 28—Oil on Troubled Waters (2 reel Dr.).....2000
May 1—The Tattooed Arm (Dr.).....1000
May 3—The Road to Ruin (Dr.).....1000
May 5—The Brothers (Dr.).....1000
May 8—Human Kindness (Dr.).....1000
May 10—Youth and Jealousy (Dr.).....1000
May 12—Angel of the Canyons (Dr.) 1000
May 15—The Kiss (Dr.).....1000
May 17—The Great Harmony (Dr.).....1000

AMMEX

Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON

Mar. 25—The Light in the Window (2-reel Mil. Dr.) .....
Mar. 29—The Half-Breed Parson (2 reels)...
April 1—A House Divided (3-reel Mil. Dr.)
April 5—Taps (2 reels).....
April 8—War (3-reel Mil. Dr.).....
April 12—The Darling of the Regiment (2-reel Dr.) .....
April 15—War (3-reel Mil. Dr.).....
April 19—The Last Roll Call (2-reel Dr.)....
April 22—Bred in the Bone (3 reel Mil. Dr.).
April 29—The Last Roll Call (2-reel Dr.)..
May 3—The Vengeance of the Sky Stone (2-reel Dr.) .....
May 6—The Indian's Secret (2 reel Dr.)....
May 10—The Northern Spy (2 reel Dr.)....

BRONCHO

Mar. 26—Iconoclast (3 reels).....2780
April 2—Sinews of War (2 reels).....2000
April 9—The Grey Sentinel (2 reels).....2130
April 16—Southern Cinderella (3 reels).....2870
April 23—Retrogression (2 reels) .....
April 30—Bread Cast Upon the Waters.....
May 7—Way of the Mother .....

CHAMPION

Mar. 24—A Trim and a Shave.....
Mar. 31—A Knotty Knot (Com.).....
April 7—Shanghaied .....
April 7—The Lifesavers of Chicamacomico..
April 14—Lena's Flirtation (Com. Dr.).....
April 21—When Strong Men Meet (Dr.)....
April 28—The Clown Hero.....
April 28—Life in Sudan.....
May 5—The Shark God (Dr.).....

CRYSTAL

April 6—Almost a Winner.....
April 13—The Veiled Lady.....
April 13—Our Parents-in-Law .....
April 20—Two Lunatics .....
April 20—His Romantic Wife.....
April 27—Forgetful Flossie .....
April 27—A Joke on the Sheriff.....
May 4—Pearl as a Detective.....
May 4—Oh! Whiskers .....
May 11—When Love is Young.....
May 11—His Awful Daughter.....

ECLAIR

April 6—He Wants What He Wants When He Wants It (Newlyweds No. 3)
April 6—Crystallization (Scientific) .....
April 9—Within the Limit of the Law (2-reel Dr.) .....
April 12—Going for Father.....
April 12—The Octopus (Scientific).....
April 16—The Evil Genius (2-reel Dr.).....
April 20—Poor Little Chap, He Was Only Dreaming (Newlyweds) .....
April 20—Fire (Scientific).....
April 23—Mathilde (2 reel Dr.).....
April 27—The Law of the Wild (Dr.).....
April 30—The Return of Crime (2-reel Dr.)
May 4—The Bewitched Matches.....
May 4—Salamanders (Scientific) .....
May 7—The Sons of a Soldier (3 reels)...
May 11—A Wise Judge (Com.).....
May 11—Manufacture of Steel (Scientific)..

EXCELSIOR

Feet

April 14—The Moving Picture Girl.....
April 21—The Man from the City.....
April 28—The Surveyors.....
May 5—Brothers All .....

FRONTIER

April 24—The Daughter of the Sheep Ranch (Dr.) .....
April 26—The Old Maid's Last Attempt (Com. Dr.) .....
May 1—The Word of Jose (Dr.).....
May 3—An Eastern Cyclone at Bluff Ranch (Com.) .....
May 8—The Sheriff's Rival (Dr.).....
May 10—The Tenderfoot's Ghost (Com.).....

GAUMONT

April 10—Cupidity of Cupid .....
April 10—On the Firing Line .....
April 15—Lobsters, All Styles.....
April 17—When Scandal Threatened.....
April 22—Okoma San, the River Romantic....
April 24—Lesson for the Bashful.....
April 29—While the Robber Robbed.....
May 1—The Shoe on the Other Foot.....
May 6—An Eye for an Eye.....
May 8—It's Great to Be Great.....
May 8—A Man of Letters.....

GEM

April 15—The Laplanders.....
April 22—Burglarizing Billy .....
April 22—Ag'in' the Law.....
April 29—Billy's Suicide .....
April 29—Views of Cape Hatteras.....
May 6—Billy's First Quarrel.....
May 6—Call Him Whiskers.....

GREAT NORTHERN

Mar. 29—Fred as a Soldier (Com.)..... 711
Mar. 29—Summer in the North (Sc.)..... 259
April 5—A Skipper's Story (Com.)..... 559
April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384
April 26—The Black Chancellor (3 reel Dr.).

IMP

April 21—The Regeneration of John Storm (Dr.) .....
April 26—Why Men Leave Home.....
April 26—The Pottery Industry.....
April 28—The Cub (Dr.).....
May 1—The Rise of Officer 174 (2-reel Dr.)
May 3—Her Lover's Voice.....
May 3—The Pottery Industry.....
May 5—Eureka (2 reels).....
May 8—The Whole Truth (Dr.).....
May 10—Leo Makes Good.....
May 10—The Oyster Industry.....

KAY-BEE

Mar. 28—Texas Kelly at Bay (2 reels)..... 985
April 4—With Lee in Virginia (2 reels).....2190
April 11—On Fortune's Wheel (2 reels).....2283
April 18—The Runaways (1 reel).....1030
April 25—Will-o'-the-Wisp (2 reels).....
May 2—Black Conspiracy (2 reels).....
May 9—Past Redemption .....

KEYSTONE

Mar. 10—A Strong Revenge.....1000
Mar. 20—A Wife Wanted—The Rube and the Baron 1000
Mar. 24—Jenny's Pearls—The Chief's Predicament 1000
Mar. 27—At Twelve o'Clock.....1000
Mar. 31—Her New Beau—On His Wedding Day 1000
April 3—The Land Salesman—Hide and Seek 1000
April 7—Those Good Old Days.....1000
April 10—Game of Poker—Father's Choice..1000
April 14—A Life in the Balance.....1000
April 17—Murphy's I. O. U.—A Dollar Did It 1030
April 21—Cupid in a Dentist Parlor—Sealing..1000
April 24—A Fishy Affair—Bangville Police...
April 28—New Conductor—His Chum the Baron .....
May 1—That Ragtime Band .....
May 5—Algy on the Force—Ups and Downs

LUX
By Prieur

April 11—Sacrificed to the Lions (Dr.).....1000
April 18—The Leopard Avenger (Dr.).....1000
April 25—Safeguard for Bachelors.....
April 25—A Truant Husband .....
May 2—The Miller's Daughter (Dr.)..... 760
May 2—The Invisible Hand (Com.)..... 935
May 9—In the Grip of Alcohol (Dr.)..... 995

MAJESTIC

Feet

April 6—The Half Orphans .....
April 8—The Night Riders.....
April 13—Pedro's Revenge .....
April 15—I Love You.....
April 15—Pisa, Italy .....
April 20—The Mote and the Beam.....
April 22—Not for Mine.....
April 27—Old Mammy's Charge .....
April 29—The Whim of Destiny.....

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....
April 5—By the Curate's Aid (Com.)....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

April 23—The Sheriff's Warning (Dr.).....
April 25—For Her Sake (Dr.).....
April 28—When Father Was Kidnapped (Com.) .....
April 30—The Greater Love (Dr.).....
May 2—The Ingrate (Dr.) .....
May 5—The Country Cousin (Com.).....
May 7—The Awakening of Papita (Dr.).....
May 9—Miss Nobody (Dr.).....

PILOT

April 17—The Promoter .....
April 24—The Hypnotic Collector (Com.)....1000
May 1—The Song of Songs (Dr.).....1000

POWERS

April 18—The Troubadour of the Rancho (Dr.) .....
April 23—When Dolly Died.....
April 23—Faroe Island, Denmark.....
April 25—The Sham Suffragette (Com.).....
April 30—In a Strange Land .....
May 2—Neighbors (Com. Dr.) .....
May 7—The Black Smallpox Scare (Com.)..
May 9—Boze Arrives (Com.) .....

PUNCH

Mar. 6—Impetuous Jim (Com.) 500
Mar. 6—No Wedding Bells For Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

Mar. 19—The Dividing Line.....1000
Mar. 26—The Grip of Jealousy.....1000
April 9—White Roses (Dr.).....1000

RELIANCE

April 19—The She Wolf.....
April 23—The Hoodoo Pearls.....
April 26—A Woman's Defeat.....
April 30—Bawlerout (3 reels) .....
May 3—The Good Within.....

REX

April 24—The Dragon's Breath (2 reel Dr.)..
April 27—The Wayward Sister (Dr.).....
May 1—The Turn of the Tide (Dr.).....
May 4—The Rosary (Dr.) .....
May 8—The Smuggler's Daughter (2 reel Dr.) .....
May 11—The Poverty of Riches (Dr.).....

RYNO

April 4—Classmates (Dr.) 1000
April 7—The Outcast (Dr.).....1000
April 11—Off the Mainland (Dr.).....1000

SOLAX

April 23—His Wife's Affinity 1000
April 25—A Severe Test 1000
April 30—Silver Cross 1000
May 2—The House Divided 1000
May 7—The Case of the Missing Girl.....
May 9—The Past Forgiven.....1000

THANHOUSER

April 25—For Another's Sin (2 reels).....
April 27—Rosie's Revenge .....
April 29—The Girl Detective's Ruse.....
May 2—The Widow's Strategem.....
May 4—Express C. O. D.....
May 6—Her Sister's Secret.....
May 9—The Other Girl.....

VICTOR

Mar. 28—That Boy from Missouri (Com.)...
April 4—Letters to Mother (Dr.).....
April 11—Two Lives (Dr.).....
April 18—The Coward's Charm (Dr.).....
April 25—Loneliness and Love (Dr.).....
May 2—The Unseen Influence (Dr.).....
May 9—The Unknown (Dr.).....

THE LOBBY

By Mr. S. J. Newman, Secretary and Treasurer of The Newman Manufacturing Company

The thousands of Moving Picture News readers probably have begun to think that I have forgotten about them, inasmuch as I have not contributed an article for some time. However, I assure you it has been through no fault of mine. The flood was the reason. To begin with, my wife and sister, who were visiting my wife's folks, were rescued in boats in Dayton, Ohio, during the flood. I lost more than a week's time (and about six pounds avoirdupois) trying to locate them. Finally found them marooned about six miles out in the country with some kind farmer and family. Then along came the almost unprecedented swelling of the waters of the Ohio River, crippling all railroads, and temporarily wiping this old town, Cincinnati, off the map. Result: No shipments or mail could come in or go out, and things in general were greatly demoralized. Boys, I want to re-

mark right now that the waters played havoc with nearly every theatre in the flooded territory in Ohio and Indiana. Hardly a house escaped damage. The man of the hour was John H. Patterson, president of the National Cash Register Co. He and his co-workers were a blessing to Dayton's flood sufferers. I could write a book recounting what I saw. An amusing incident of the Dayton flood was the sight of a mule standing on the flat top roof of a hut floating down the river. He was taking it as nonchalantly as if he were on dry land standing between two shafts, but he was doomed, for 200 yards ahead of him loomed up a most formidable looking concrete bridge just two feet above the water, and the water was rushing the mule onward at a most terrific pace. Nothing to warn the mule—poor thing—then a crash head on—mule sank into the swirling waters—the hut dashed into a lot of planks and splinters.

This reminded me so much of an Iowa exhibitor in a small town of 5,000 population. He had the only theatre in town and was doing a pretty fair business. When I approached him about two years ago to induce him to make an attractive lobby display with brass frames and easels, he simply smiled and said that he didn't have to make any display as he had no competition. My many arguments were of no avail. He took things as nonchalantly as the "mule," but he was speeding onward to his doom just as surely as did the mule, and with his eyes shut, so to speak. About a year later an enterprising man looking for a good town to open a theatre dropped into this town, and it only took him a few hours to find out that he could make a gold mine out of a theatre by opening up a first-class house, treating his patrons courteously, show good pictures, and last, but not least, make an attractive lobby display. He obtained a lease of a building which was remodeled and converted into a first-class theatre, and he put in six combination brass easel poster frames, as per accompanying illustration, and one interchangeable tile letter announcement frame to announce his program of to-day and program coming. He did everything in the right way, was enterprising, and his opening was a huge success. The other exhibitor's attendance fell off woefully, but when it was too late he tried to improve his theatre, with the consequence that he closed up inside of six months. I understand that he is ticket taker at the other theatre. Poor fellow!

(To be continued)

Philadelphia, Pa.—J. P. Cassidy, of Cape May, has been awarded the contract for an open air moving picture theatre, for the Marine Park Amusement Company of Cape May.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—John Rickards.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.
Assistant Business Representative—John Rickards.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, was well represented at the Screen Club hall, held last Saturday night at Terrace Garden, New York. The delegation to represent the union were President Robert Goldblatt, Business Representative Ralph J. Knaster, Secretary John Rickards, B. A. Freedman and many others. The first hall of the Screen Club was one great success, and the boys had one big time also making many new acquaintances.

Preparations were made for the coming ball of the M. P. M. O. U., Local No. 1, of Greater New York, which will be held next winter, and the place for the big event will be either Madison Square Garden or the New Grand Central Palace. It is anticipated that this coming event will be the greatest of any affair ever held by any picture operators union in this country.

The M. P. O. Union, No. 1, held their last regular meeting Monday, April 21, 1913, at Teutonia Hall, 66 Essex street. There was quite a large attendance. Six new members were obligated and eight applications were read off. It is evident that many operators are taking advantage of the $5.00 initiation fee now in force, which will last for another six weeks, and then the entrance fee will be $50.00. The question of sick benefit was taken up again and was laid over until after the convention. Brother John Rickards was elected recording secretary by a unanimous standing vote in place of Brother George Epstein, who had to give up the position on account of other business taking up all of his spare time. The boys were sorry to see Brother Epstein resign from the secretaryship as he had done some grand work for the organization.

Brother John Rickards is capable of doing some good work, and has proved it as secretary-treasurer of the last ball committee.

Business at the office is excellent, and the organization is progressing so wonderfully that we were compelled to elect an assistant business representative to lighten the heavy work of Brother Ralph Knaster. All the members are working and we were compelled to send exhibitors away from the office without supplying them operators.

Brother Rickards, now assistant business agent, was compelled to refuse all telephone calls which came in for operators this last week. The obligation of new members at the last meeting will relieve the situation somewhat at least for the time being. I advise all operators not employed to call at our office and make application for membership. There is no need of going idle, we have plenty of work to hand out to good operators. Take advantage now of the $5.00 fee, for you will never get this chance again. The next meeting of the Moving Picture Machine Operators' Union, Local No. 1, of Greater New York, will be held May 5, 1913, at the regular meeting rooms. Nominations for delegate to attend the Seattle convention and other very important business will be taken up. A full attendance is requested.

A trip to Coney Island last Sunday proved that business is not brisk there at present. The projection at the various dance halls and hotels was not up to the mark. I visited the Mardi Gras and walked to the operating booth and had a chat with the operator, who does not belong to any organization, but promised to join the boys of Local No. 1. The projection there was fair considering the distance to the picture screen. I visited Weisberger's Hotel, on Surf avenue, near Eighth street, Coney Island, and sat down at one of the tables, not being noticed. The projection at this place was the best I have seen for quite some time. I inquired for Mr. Weisberger and was directed to the front of the pavilion, there to meet one of Coney Island's brightest exhibitors of motion pictures. Mr. Weisberger greeted me in a most manly way and invited me to his private office. I then told him what I thought of the projection I witnessed at his hotel, and praised his operators, also asking him who they were and where he secured them. He laughed a hearty laugh, showing his well-kept teeth, and, as he was wearing eyeglasses, put me in thought of Colonel Roosevelt. "Well," said he, "I don't make a practice of praising people, but those operators (meaning two men in the booth) employed here are the best in this city, and don't feel big because I tell you this; they may get word of it and may get independent. They belong to Local No. 1 of M. P. M. O. U." When I heard this my whole soul lit up with joy. I immediately went to the booth and saw Brother Chas. Hardell at the machine, and Brother Tillman placing carbons in the lamp house of the second machine. I told them what Mr. Weisberger said, and asked them to keep up the good work. At Dicker's Hotel I visited the booth to find Otto Klein operating the machine. Though he is a member of the new branch of Local No. 35, nothing can be said against his projection. He had a very good light and a clear picture, and I was not backward to let him know, regardless of organization matters, that I was pretty sure ... Local No. 35 has very few like him.

Don't forget the headquarters of Local No. 1.

Fall in line with the real operators and place your application for membership.

RALPH KNASTER,
Business Representative.

Office 133 Third avenue, New York.

"THE BROTHERS"
(Release Monday, May 5, 1913)
A Western of genuine worth. Two brothers, opposites in nature, meet a woman. The parting of the ways then commences.

"HUMAN KINDNESS"
(Release Thursday, May 8, 1913)
A heartless head gardener finds the aged gardener too old. He is replaced by a younger man—his staff of life is removed until a kindly neighboring Miss enters the story.

"YOUTH AND JEALOUSY"
When you were courtin' Sally maybe some fresh young feller tried to hust it up! Sends anonymous notes to her and all that! Well, that's what a jealous suitor tried—but love itself hranded it a failure and himself a fraud. A splendid story. You will want it.

TO THEATRES:—Handsome lithos of those popular "Flying A" favorites, Jack Kerrigan, Pauline Bush and Jack Richardson. Best of business pullers for lohby display. Ask your exchange.

AMERICAN FILM MFG. CO.
6227 Evanston Ave., Chicago, Ill.

OPERATORS' BANQUET

The first banquet and entertainment of the Moving Picture and Projecting Machine Operators' Union, Local No. 160, of Cleveland, O., is now history. Judging by the compliments received from friends who attended, the evening of April 16, 1913, will long be remembered. Vaudeville performers entertained the guests while the "eats" were served. Thanhouser Kid and her sister were there and received a warm welcome. Those who see them on the screen appreciated their act and expressed their delight of an opportunity to see them in person, and understand why the "Kid" is popular as a child actor. Several guests responded to requests of the toastmaster, including prominent labor men of the city and state federations. The toastmaster bid the guests good night and godspeed at 2:10 a. m.

Philadelphia, Pa.—M. Shore has contract for moving picture theatre on Woodland avenue, west of Fifty-eighth street, to cost $27,000, for Wolf Bodek. B. A. Rehill is the architect.

LUMIERE

Negative and Positive
MOTION PICTURE FILM
Is the Best Wearing Stock Manufactured
STANDARD THE WORLD OVER
QUALITY UNEXCELLED
LOW PRICE ON CONTRACT

LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

April 12—The Little Tease.....
April 14—He Had a Guess Coming (Com.)..
April 14—A Horse on Bill (Com.).....
April 17—A Frightful Blunder.....
April 19—A Misunderstood Boy.....
April 21—The Left-Handed Man.....
April 24—A Ragtime Romance (Com.).....
April 24—The Cure (Com.) .....
April 26—The Lady and the Mouse.....
April 28—Blame the Wife (Com.).....
April 28—The Daylight Burglar (Com.).....
May 1—If We Only Knew.....
May 3—The Wanderer .....

CINES

George Kleine

April 22—A Heart of Steel (Dr.).....1000
April 23—The Miser's Millions (Special)....
Part I (Dr.).....1000
April 23—The Miser's Millions (Part II)....1000
April 23—The Miser's Millions Part III.... 700
April 26—Views in Liege, Belgium (Sc.).... 200
April 26—Forgotten (Dr.)..... 800
April 29—Scenes and Ruins near Rome (Phy. Geo.) 200
April 29—The New Arrival (Com.)..... 800
May 2—The Broken Vow—Part I, 750 ft.; Part II, 1,000 ft. (Dr.) 1750
May 3—The Rival Lovers (Com.)..... 500
May 3—Jerry's Rebellion (Com.)..... 500
May 6—A Mixed Affair (Dr.) 1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650

EDISON

Mar. 26—The Unprofitable Boarder (Com.).1000
Mar. 28—A Way to the Underworld (Dr.)..1000
Mar. 29—Between Orton Junction and Fallonville (Dr.) 1000
Mar. 31—The Elder Brother (Dr.).....1000
April 1—With the Eyes of the Blind (Dr.)..1000
April 2—The Duke's Dilemma (Com.).....1000
April 4—The Inventor's Sketch (Dr.).....1000
April 5—Master and Man (Dr.).....1000
April 7—A Shower of Slippers (Com.).....1000
April 8—Old Jim (Dr.).....1000
April 9—The Well Sick Man (Com.).....1000
April 11—The Capture of a Wild Cat (Des). 350
April 11—Rule Thyself (Com.)..... 650
April 12—The Man Who Wouldn't Marry (Dr.) 1000
April 14—The Rocky Mountains in Winter (Des.) 350
April 14—Jones Goes Shopping (Com.)..... 650
April 15—The New Pupil (Com. Dr.).....1000
April 16—Seven Years' Bad Luck (Com.)....1000
April 16—The Man from the West (Dr.)....1000
April 19—The Twelfth Juror (Dr.).....1000
April 21—Helda of Holland (Com. Dr.).....1000
April 22—An Innocent Informer (Dr.).....1000
April 23—His Undesirable Relatives (Com.).1000
April 25—The High Tide of Misfortune (10th story of "What Happened to Mary") (Dr.).....1000
April 26—A Splendid Scapegrace (Dr.).....1000
April 28—When the Right Man Comes Along (Com. Dr.) 1000
April 29—The Orphan (Dr.) 1000
April 30—A Reluctant Cinderella (Com.)....1000
May 2—Groundless Suspicion (Dr.).....1000
May 3—Bill's Sweetheart (W. Dr.).....1000
May 5—The One Hundred Dollar Elopement (Com. Dr.) 1000
May 6—When Greek Meets Greek (Dr.)....1000
May 7—Aunty and the Girls (Com.)..... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding 975
May 10—An Accidental Alibi (Dr.) 1000

ESSANAY

Mar. 22—Broncho Billy's Sister.....
Mar. 25—The Sheriff's Honeymoon (Com.)..
Mar. 26—The Scratch (Com.).....
Mar. 27—The Trail of the Itching Palm (Com.) .....
Mar. 28—The Hero-Coward .....
Mar. 29—Broncho Billy's Gratefulness.....
Mar. 31—The Spy's Defeat (Dr.).....
April 1—The Sheriff's Son .....
April 2—The Price of Gold.....
April 3—The Will-Be Weds (Com.).....
April 4—A Wolf Among Lambs (Dr.).....
April 5—Broncho Billy's Way (Dr.).....
April 8—The Wardrobe Lady (Com. Dr.)..
April 9—The Sheriff's Wife (Dr.).....
April 10—Found Out (Com.).....
April 11—The Little Mother (Dr.).....
April 12—Broncho Billy's Reason (Dr.).....
April 15—The Accusation of Broncho Billy..
April 16—The Capture (Com.).....
April 17—The Unknown (Dr.).....
April 18—The Crossing Policeman (Dr.).....
April 19—"Alkali" Ike's Homecoming (Com.)
April 22—The Unburied Past (Dr.) .....
April 23—The Rival Salesmen (Com.).....
April 24—The City of Mexico (Edu. & Sc.)..
April 25—The Deacon's Dilemma (Com.).....
April 26—Broncho Billy and the Rustler's Child .....
April 29—Cousin Jane (Com.) .....
April 30—Bill (Com.) .....
May 1—The Story of the Desert Told.....
May 2—A Child's Precaution (Dr.).....1000
May 3—The Crazy Prospector (Dr.) 1000

KALEM

April 18—The Millionaire's Playground (Topical) .....
April 19—The Fire-Fighting Zouaves (Dr.)..1000
April 21—The Sneak (Dr.) 1000
April 23—The Secret Marriage (Com.) 1000
April 25—The Phoney Singer (Com.).....
April 25—Japan, the Industrious.....
April 26—The Fighting Chaplain (Dr.).....1000
April 28—The Haunted House (Dr.).....1000
April 30—The Eighth Notch (Dr.) .....
April 30—A Coupon Courtship (Com.).....
May 2—Fatty's Busy Day (Com.).....
May 2—Old Women of the Streets of New York (Topical) .....
May 3—The Wayward Son (Dr.).....1000

LUBIN

April 3—A False Friend (W. Dr.).....1000
April 4—The Burden Bearer (Dr.).....1000
April 5—His Widow (Com.)..... 400
April 5—Collecting the Bill (Com.)..... 600
April 7—The Evil One (W. Dr.).....1000
April 8—For His Child's Sake (Dr.).....1000
April 10—The Magic Shoes (Com.)..... 400
April 10—Angel Cake and Axle Grease (Com.) 600
April 11—The Split Nugget (W. Dr.).....1000
April 12—Pete Tries the Stage (Com.)....1000
April 14—Minnie, the Widow (Com.)..... 400
April 14—One on Romance (Com.)..... 600
April 15—The Pawned Bracelet (Com.).....1000
April 17—The Right Road (W. Dr.).....1000
April 18—Baby's New Pin (Com.)..... 400
April 18—Beating Mother to It (Com.)..... 600
April 19—A Florida Romance (Dr.).....1000
April 21—Back to Primitive (W. Dr.).....1000
April 22—A Slight Mistake (Com.)..... 400
April 22—Sunshine Sue (Com.)..... 600
April 24—The School Principal (Com.).....1000
April 25—Diamond Cut Diamond (Dr.).....1000
April 26—The Birthmark (W. Dr.).....1000
April 28—In the Harem of Haschem (Dr.)..1000
April 29—Granny (Dr.) 1000
May 1—The Veil of Sleep (Dr.).....1000
May 2—The Girl Back East (W. Dr.).....1000
May 3—Clarence at the Theatre (Com.)... 400
May 3—Fixing Clarence Up (Com.)..... 600
May 5—Pedro's Treachery (W. Dr.) 1000
May 6—The Judgment of the Deep (Dr.)..1000
May 8—She Must Be Ugly (Com.) 400
May 8—Hattie's New Hat (Com.) 600
May 9—A Mock Marriage (Dr.) 1000
May 10—The Paymaster .....

G. MELIES

April 3—The River Wanganui (Sc.).....
April 10—The Maoris of New Zealand.....
April 17—What Is Sauce for the Goose (Com.)
April 17—A Tahitian Fish Drive .....
April 24—How Chief Te Ponga Won His Bride 879
April 24—A Trip to the Watomo Caves of New Zealand 121
May 1—The Buried Treasure (Com.)..... 663
May 1—The Home of Terns (Edu.) 337
May 8—A Trip to the Northern Island of New Zealand from Auckland to Wellington (Sc.) 1000

PATHE FRERES

April 12—In the Days of War (Special Dr.)
April 14—Pathe's Weekly No. 16.....
April 15—The Fire of Vengeance (Dr.).....
April 16—The Italian Bride (Dr.).....
April 17—Glimpses of the National Capital, Washington, D. C. (Travel).
April 17—The Sponge Industry in Cuba (Ind.)
April 18—School of Gymnastics, France (Mil.) .....
April 18—The Cuttlefish (Science) .....
April 19—The Pride of Innocence (Dr.)....
April 19—The Wrong Road to Happiness (Dr.)
April 21—Pathe's Weekly No. 17.....
April 22—Winter Sports at Bodele (Sc.)....
April 22—Ancient Greece .....
April 23—The Outlaw (Dr.) .....
April 24—The Thwarted Plot (Dr.).....
April 25—Our Feathered Friends (Sc. & Nature) .....
April 25—A Trip on the Seine, France.....
April 26—The Count's Will (Dr.).....
April 28—Pathe's Weekly No. 18.....
April 29—The Cormorant (Science) .....
April 29—Hidden Life in Sea Weeds (Science)
April 29—Along the Banks of the River Eure (Travel) .....
April 30—The Mexican's Defeat (Dr.).....
April 30—Panama Canal To-day (Travel)....
May 1—The Parting Eternal (Dr.).....
May 2—Liquid Air (Science) .....
May 2—Winter in Upper Engadine, Switzerland (Travel) .....
May 3—General Scott's Protege (Dr.).....
May 3—The Diamond Miniature (Special) (Dr.) .....
May 5—Pathe's Weekly No. 19.....
May 6—The Ant-lion (Science) .....
May 6—Chateau of Blois, France (Travel)
May 7—The Crooked Bankers (Dr.).....
May 8—Her Mother's Ambition (Dr.) .....
May 9—Montreal, Quebec and Halifax (Travel) .....
May 9—An Excursion in the Valley of Vesubie, France (Travel) .....
May 10—Puttin' It Over on Papa (Com.)..

SELIG

April 11—With Love's Eyes (Dr.).....1000
April 14—The Woodsman's Daughter (Dr.)..1000
April 15—Hankow, China (Edu.).....
God's Way (Dr.).....
April 16—Dixieland (Dr.).....1000
April 17—The Tie of the Blood (Indian Dr.).1000
April 18—Cured of Her Love (Com.).....
April 18—That Mail-Order Suit (Com.).....
April 21—Canton, China (Edu.).....
April 21—"Alas! Poor Yorick——" (Com.)..
April 22—Seeds of Silver (Dr.).....1000
April 23—Love the Winner (Dr.).....
April 23—Dollar Down, Dollar a Week (Com.)
April 24—Love in the Ghetto (Dr.).....1000
April 25—Arabia Takes the Health Cure (Com.) 1000
April 28—Roses of Yesterday (Dr.).....1000
April 29—Chinese Scenes (Edu.) .....
April 29—Hiram Buys an Auto (Com.).....
April 30—The Burglar Who Robbed Death (Dr.) 1000
May 1—Some Chickens (Edu.) .....
May 1—Absentminded Mr. Boob .....
May 2—Their Stepmother (Dr.) 1000
May 5—An Old Actor (Dr.) 1000
May 6—Hatching Chickens (Edu.) .....
May 6—A Welded Friendship (Dr.) .....

URBAN ECLIPSE

George Kleine

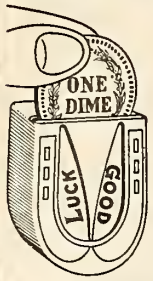
April 2—The Fruit of Suspicion (Dr.).....1000
April 9—The Kentish Coast, England (Travel) 250
April 9—Making Birch Brooms (Indus.).... 300
April 9—An Up-to-Date Aviator (Com.).... 450
April 16—The Winner of the Sweepstakes (Dr.) 1000
April 23—A Four-Footed Detective (Dr.)...1000
April 30—A Picturesque Journey in Western France (From Annecy to Chamonix) (Phy. Geo.)..... 250
April 30—Grandpa's Rejuvenation (Com.)... 350
April 30—German Cavalry Maneuvers (Top.) 400
May 7—The Dividing Wall (Dr.) 1000
May 12—The Japanese Dagger—Part I (Dr.). 900
May 12—The Japanese Dagger—Part II..... 900
May 14—The Will of Fate (Dr.) 1000

VITAGRAPH

April 2—Alixe, or the Test of Friendship (Dr.) 1000
April 3—Our Coast Defenders (Edu.).....
April 4—Let 'Em Quarrel (Com.).....1000
April 4—The Golden Hoard, Buried Alive (2 parts) 2000
April 5—He Answered the Ad (Com).....1000
April 7—Bunny's Honeymoon (Com.).....1000
April 8—The Transition (Dr.) 1000
April 9—Out of the Storm (Dr.).....1000
April 10—Cutey and the Chorus Girls (Com.).1000
April 11—Wanted—A Strong Hand (Com.)..
April 11—Laying a Marine Cable (Edu.).....
April 11—The Web (2 parts, special).....2000
April 12—Mystery of the Stolen Child (Dr.).1000
April 14—Mr. Mintern's Misadventures (Com.) .....
April 15—The Fortune (Com.).....1000
April 16—After the Honeymoon (Com.).....1000
April 17—Sleuthing (Com.).....1000
April 18—Playing with Fire (Dr.).....1000
April 19—Seeing Double (Com.).....
April 19—Jean and Her Family (Dog Life)..
April 21—Mixed Identities (Com.).....
April 21—Gala Day Parade (Edu.).....
April 22—The Mystery of the Stolen Jewels (Dr.) 1000
April 23—There's Music in the Hair (Com.).1000
April 24—The Power that Rules (Dr.).....1000
April 25—The Stronger Sex (Dr.).....1000
April 26—A Fighting Chance (Dr.).....1000
April 28—O'Hara and the Youthful Prodigal (Com. Dr.) 1000
April 29—Two's Company, Three's a Crowd (Com.) .....
April 29—Street Scenes, Yokohama, Japan (Edu.) .....
April 30—A Window on Washington Park (Dr.) 1000

INCREASE YOUR ATTENDANCE

PREMIUMS! This Will Please the Children and Their Parents.



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED
1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

TYPEWRITING

Songs, poems and scripts neatly typewritten at reasonable rates. Authors' manuscripts revised and typewritten by expert. Special rates on large orders. MISS BARRETT, Room 714, 309 Broadway, New York City.

"PIANISTS WHO PLAY THE PICTURES"

Our copyrighted scale of chimes can be used with great effect in hundreds of photoplays. Sent for 25c. Details for stamp.

EWING MUSIC CO.,
Box 14, CLEVELAND, OHIO.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FOR RENT—FILMS

In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.

LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

INCREASE YOUR INCOME

Picture Show Managers in various parts of the country are making a good thing out of our agency proposition. Requires no time. Write for particulars.

TROY SLIDE & SIGN CO.,
Public Square, Troy, Ohio.

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
124 W. 45TH ST., NEW YORK CITY

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

MARY ALDEN

LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made. Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O

Powers, Simplex, Motiograph, Edison Moving Picture Machines.
Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light.
All Supplies for M. P. Theatre.
Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

SCENARIOS WANTED

Special Attention to
COMEDIES

KINEMACOLOR CO.
East Hollywood, Los Angeles, Cal.

MAJESTIC

IN ONE PERFECT REEL

THE SWEETEST SOUTHERN STORY EVER TOLD IN PICTURES

RELEASED SUNDAY, APRIL 27th

"OLD MAMMY'S CHARGE"

BY THE WELL-KNOWN AUTHOR, MARION BROOKS, WITH CHARACTER DRAWINGS THAT ARE PERFECT AND HEART INTEREST THAT IS DEEP AND BEAUTIFUL.

TUESDAY, APRIL 29th—AN UNUSUAL OFFERING

"THE WHIM OF DESTINY"

A RARE COMBINATION OF AN ABSORBING DETECTIVE DRAMA AND A CHARMING ROMANCE

——THE MUTUAL PROGRAM——

See a

Simplex

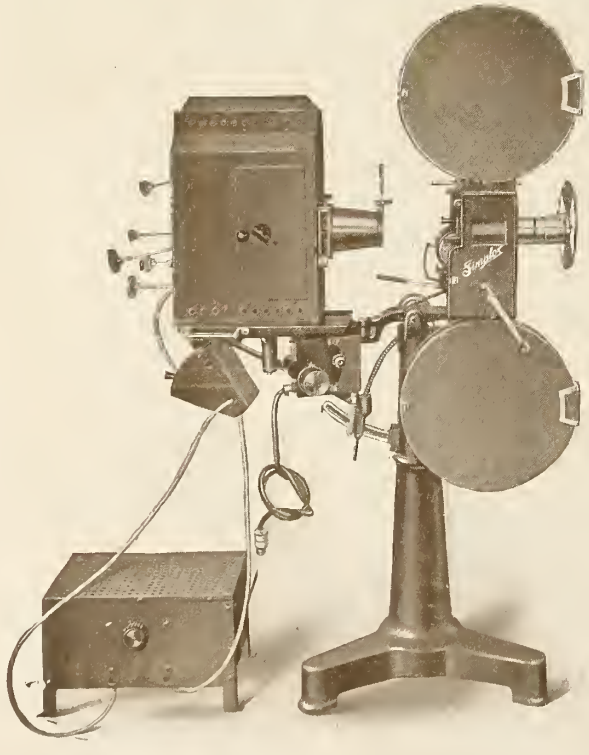
At Our Expense

ASK YOUR EXCHANGE OR DEALER TO ORDER ONE FOR YOU TO LOOK AT. DON'T LET HIM TALK YOU OUT OF IT.

PERHAPS HIS PROFIT IS GREATER ON SOME OTHER MACHINE.

He runs no risk if you don't buy it for we will take it off his hands and pay the transportation charges both ways.

We want every exhibitor and operator to see a Simplex projector. Compare it, part for part, with the others. Judge for yourself of its merit.



You are under absolutely no obligation to buy it if you don't like its design and construction, but for your own satisfaction see it before you buy another make of machine.

If your dealer hesitates about ordering one, write us and we will give you the name and address of a dealer or exchange who will gladly supply you.

Catalogue B fully describes the Simplex.

Made and guaranteed by

THE PRECISION MACHINE CO.

317 E. 34th ST. NEW YORK

MAY 8 1913

MOVING PICTURE NEWS

VOLUME VII
No. 18

MAY 3
1913

MISS EDNA CUNNINGHAM
With Reliance Film Co.

PRICE
TEN
CENTS

LIBRARY OF CONGRESS
MAY 9
1913

MAJESTIC

IN TWO SUBLIME REELS

"The Children of St. Anne"

FORREST HALSEY'S BEAUTIFUL CREOLE LOVE STORY

TWO REELS **RELEASED TUESDAY, MAY 6th** TWO REELS

A Worthy Successor to "HAZEL KIRKE"

Staged in the SUNNY SOUTH amid the ACTUAL SCENES about which this CHARMING ROMANCE OF LOUISIANA was written, THE CHILDREN OF ST. ANNE is a VERITABLE MASTERPIECE full of CHARITY, FAITH and ABSORBING HEART INTEREST.

ARTISTIC ONE, THREE AND SIX SHEET POSTERS

——MUTUAL SERVICE——

ANNOUNCEMENT

THE FIREPROOF FILM COMPANY is prepared to accept orders and make contracts for motion picture film guaranteed to be superior to the best on the market.

Manufactured by
FIREPROOF FILM COMPANY
ROCHESTER, N. Y.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Scene from "Angel of the Canyons"

"ANGEL OF THE CANYONS"
(Release Monday, May 12, 1913)
He loved art and the girl, too—but the girl loved only him and looked upon his art as a rival. Then came the angel and after that discord and then a blissful harmony.

"THE KISS"
(Release Thursday, May 15, 1913)
The old trapper told his daughter that a kiss was poison. When the young city man kissed her innocently and impulsively she sought in poisoned berries an antidote for the poisoned kisses. An unusual and striking Western.

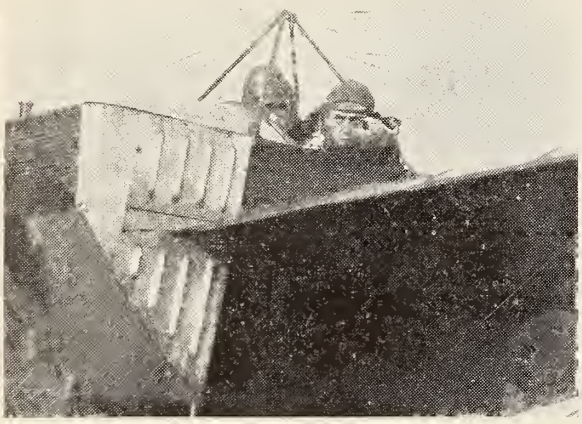
"THE GREAT HARMONY"
(Release Saturday, May 17, 1913)
The church committee told old Van Bertlitz he was too antiquated to further render services on the great pipe organ. His youthful successor smoothed the way, brought fortune to Van Berlitz and added himself to the family. A splendid offering.

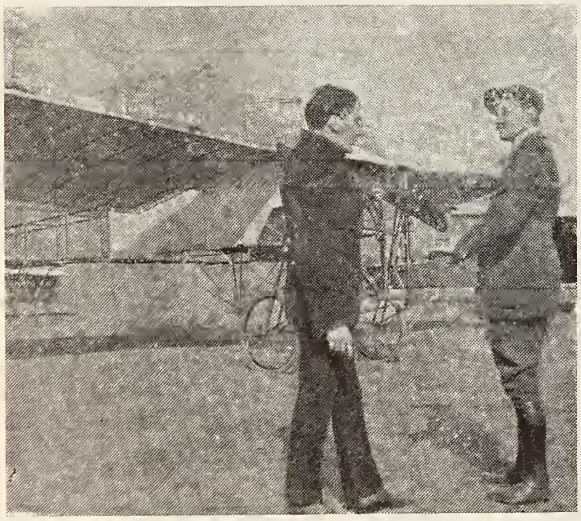
AMERICAN FILM MFG. CO.
6227 Evanston Avenue Chicago, Ill.
WANTED—GOOD SCENARIOS for 1, 2 and 3 Reel Pictures. Highest Prices for acceptable scripts.

MIATT PROCURES PATENTS
1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.





IN THE CLAWS OF THE VULTURE

FEATURE IN THREE REELS

A Superb Symposium of Spectacular Sensation.

An Amazing Succession of Breathless Thrills.

For Publicity 1, 3, 6 and 8 Sheet Posters, Heralds, Photos and Cuts.

DON'T HESITATE WIRE

THE GREATEST MONEY MAKER YET

SOCIETA ANONIMA Ambrosio TORINO

Ambrosio American Co.

15 EAST 26th STREET, NEW YORK CITY

SOCIETA ANONIMA Ambrosio TORINO

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of twelve beautiful portraits in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving **full description** of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

26 Court Street, Brooklyn, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

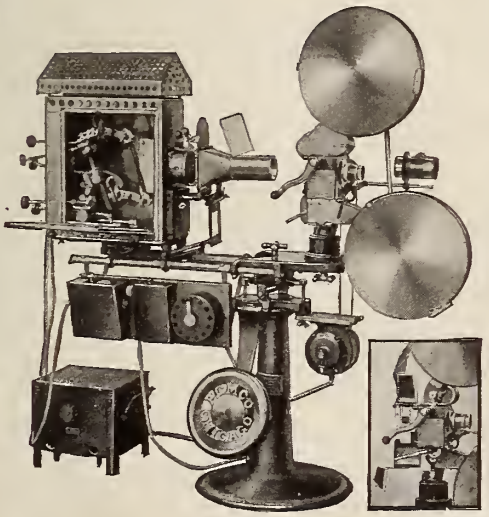
8-10. WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

Reasons

FOR MOTIOGRAPH SUPREMACY

You Know



SOMETHING MAKES THE MOTIOGRAPH DIFFERENT—WHAT IS IT?

All machine specifications read much alike, yet **YOU KNOW** all machines are not alike in the service they give extending over a period of years. There lies the difference, plus—the way the MOTIOGRAPH makers **DO** things. **IT IS STANDARD.** The MOTIOGRAPH standard has always been simply this: Make every part of the machine the best, buy only the best material; make it the right way; put it together with skilled labor; test it with utmost care, and then sell this product in a standard high-class way. **THIS HIGH MOTIOGRAPH STANDARD IS EXPENSIVE, YET, WE THINK, MERELY GOOD BUSINESS POLICY.** It has established the reputation of the MOTIOGRAPH. We are proud of that reputation, and jealous of it, too.

WE INTEND TO MAINTAIN THE MOTIOGRAPH REPUTATION BY MAINTAINING OUR STANDARD.

APPROVED BY THE NATIONAL BOARD OF FIRE UNDERWRITERS

MANUFACTURED AND GUARANTEED BY

The ENTERPRISE OPTICAL MFG. COMPANY

Eastern Office
21 East 14th St.
New York City

MAIN OFFICE AND FACTORY
CHICAGO, ILLINOIS

Western Office
833 Market St.
San Francisco, Calif.

PROMINENT MEN IN THE FILM INDUSTRY

ADAM KESSEL
K. B. Film Co.

S. S. HUTCHINSON
American Film Manfg. Co.

DAVID HORSLEY
Treasurer Universal Film Manfg. Co.

CHARLES O. BAUMAN
Kay-Bee Film Co.

©CLB284205

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **May 3, 1913** **Number 18**

EX-CATHEDRA

WESTERN PICTURES

THE question was asked me by one of the exhibitors the other day, regarding my opinion of the Wild West pictures that are being so largely used nowadays, if I thought they were anyway true to life? My reply was emphatically No! They are as far from being true to life as it is possible for anything to be.

The old melodramatic plays created heroes that were never known in everyday life. The same with the moving picture, scenario writer, and producer. The farther away it is from true reality, the more exciting and blood-curdling the thoughts engendered by the picture are, the better the directors seem to like it, but the public are getting so satiated with this sort of food that they are turning in disgust against it.

I am only a naturalized American, but prior to, and since taking out my citizenship papers, I have had the highest respect for the frontiersmen who opened out the West civilization; the development of the West is an epoch in American history, and unless history lies, those were days of the true "pioneers," and "vikings" of America, when such hotchpotch as we see in the films was absolutely unknown. The cowboy then was one who attended to the cattle, and the rough life made a man of him, and yet an honest transcript of those early days is denied to the West either in literature or in the drama or in moving pictures.

In my conversations with literary men I have asked the question, Why? and have been invariably met with a shrug of the shoulders and an answer that distortion is the rule; everyone simply plays to the gallery. The consequence is that boys and girls who visit the motion picture theatre are being taught the rankest falsehoods regarding life in the West without the slightest regard to truth. The pioneers of the early days are lowered to the level of cowards, or raised to meet some perverted contention.

I was reading the other day Theodore Roosevelt's "Winning of the West," and I have looked in vain to find references to "Alkali Ike" or "Rattlesnake Pete," and such-like tommyrot. Not a single mention does he make throughout the whole book of any such individuals, and he ought to know. Turning over an old copy of the Evening Post I came across the following article, "The Imitation Bad Man," written by Emerson Hough: "Perhaps some day there may arise a publisher who will print a novel about a Westerner who is just a man; perhaps he may find an artist who can paint a picture depicting some Western character, and make him just a man. If this departure from the ancient and accepted foundry output shall prove profitable—as likely it will—the result will be the crowding out from his last lurking place of the 'Imitation Bad Man'; his only record then will remain on the gravestones of the big, sane, law-loving land west of the Missouri. The epitaph of the would-be desperado is that which comes to be written over all insincerity, 'Died of self-deception.' There is no poorer epitaph than that, and when I look round at some of the people who are deceiving themselves so grossly to-day, I wonder if those who are left from them will dare put such an epitaph on their gravestone."

The moving picture is the worst offender in this self-deception, and by watching the pictures I got the impression that the only tangible things the West ever possessed were swaggery men in sombreros, armed with six-shooters, which before they could draw out of the holster, they would be dead men, swathing their limbs in leather, wrist and abdomen swathed with semi-like armor; putting one in mind of the arenas of old in which the gladiators held forth.

Talking with an old cattle rancher, whom I took to see one of these Wild West pictures, he said it made his blood boil, and he would like that photographer in his clutches to give him a bastinado first, then show him what real Western life is like. He said that the pistol barrel of the picture cowboy was such that it was two inches longer than it ought to be, and before the picturesque pistols could be pulled out of the halter a Texan Rancher wearing his belt properly would be able to shoot every man shown in the picture. This is a hint for directors.

Bringing this to the attention of manufacturers they said that they were simply giving the public what it wants. The answer is not at all convincing because while the exchanges and the exhibitors may be compelled to use these films, not having anything better to show, the public often grumble in a pretty loud manner, and such pictures are only an insult to intelligent audiences, and in this instance the picture makers try to make water run uphill.

The public is easily humbugged—I have found out long ere this—and it is only a false promise to say that it insists upon being humbugged and grossly perverted.

I would like to see a true Western picture of the highest class, that will be a real lesson in Wild Western ranch life, showing the cattle herding, and the sheep in their native haunts, and the cowboys doing their best to keep them from straying, and as my friend told me, in all his experience of twenty-five years on the ranch, he never in one instance saw a sombrero such as is worn by the actors today, anywhere on his ranch, and he had something like 200 cowboys to take care of at once. If it were only possible to show the games, the sports, and the fun that they indulged in, it would be giving the poor citizens a real taste of the breezes from the Wild and Woolly West, in a sylvan scene, and not teaching them that all the West is a crime centre.

Will some of the directors please take note, and order their pictures accordingly, then try to get some of the scenario writers to write a real pastoral Western story, they will then receive the thanks not only of my readers but of

Alfred H. Saunders.

KINEMACOLOR PANAMA CANAL AT SAN FRANCISCO

'Frisco will get an advance view of the Panama Canal in natural colors at the Columbia Theatre on July 6th, the first Pacific Coast company opening at the Valentine Theatre, Toledo, and traveling westward by easy stages with stops at Omaha, Denver and Salt Lake City. This pictorial advance agent of the Exposition will remain in San Francisco and surrounding territory. About the same time a North Coast company will open at Seattle, and a little later another company will be sent on tour of British Columbia. As an interesting war feature, the Coast companies will show some films depicting the maneuvres of the Japanese army.

LITTLE RUNA HODGES
of Majestic Co. Four years old.

WRAY PHYSIOC
Director Ramo Films.

OPTICAL GLASS

The Auditorium, Saginaw, Mich.

Alfred H. Saunders,
New York City.

Dear Sir:—In the February 15th edition of the Moving Picture News you referred to the use of optical glass for moving picture booths, and it appeared to be a very practical and wise suggestion. We are about building such a booth in our auditorium and desire it complete in every respect. I have interviewed our hardware men here and also the Saginaw Plate Glass Company of this city, which manufactures a fine quality of plate glass. None of those interviewed appeared to know what "Optical Glass" is, or where it can be procured. If you will kindly supply me with the information giving name and address of parties manufacturing or supplying it, you will place under obligation,

Very truly yours.
FRED P. WALTER.

Mr. Fred P. Walter,
Saginaw, Mich.

Dear Sir:—In reply to yours of March 31st I beg to state that optical glass is a term largely used in England for very clear plate glass, glass perfectly white without a flaw or striae. Many of the glass works in England make this, notably Chance's of Birmingham.

Greater care seems to be taken in England with the glass than is in America, although I believe much good work is done here; however, any piece of clear white plate glass will answer the purpose of optical glass. If there are lines or bubbles in the glass the rays of the picture are diverted and magnified on the screen.

Trusting this answers your purpose.

Yours faithfully,
ALFRED H. SAUNDERS.

The above correspondence will help other readers.—Ed. M. P. N.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

KENTUCKY CONVENTION

Kentucky State Branch Number Eight, of the Motion Picture Exhibitors' League of America, met in convention at the Seelbach Hotel, Louisville, Ky., on Wednesday, April 23rd. 1913. A large number of exhibitors attended; new members were taken in, and a rousing, enthusiastic convention was held. After remarks by several of the members, the convention got right down to business. After the report of the committees on credentials, auditing, resolutions, legislative and grievances, the books were found to balance and every situation was met and future business provided for, checks drawn to the National League for per capita tax, and a general discussion of matters—the following officers were elected: National vice president, Orene Parker, Covington, Ky.; president, L. J. Dittmar, Louisville, Ky.; first vice president, J. A. Bleich, Owensburg, Ky.; second vice president, J. J. Ciarlo, Newport, Ky.; secretary, J. J. Dolle, Louisville, Ky.; treasurer, Max L. Simon, Louisville, Ky.

The delegates and alternates to the New York convention in July are as follows: L. H. Ramsey, A. B. Arnett, L. J. Dittmar, J. J. Cravlo, H. B. Strulie, Carl Tarvin; G. A. Bleich, C. Bloomfield, J. M. Wentzell, Jos. L. Steurle, Mr. Griffith, Fred Dolle.

Just after the officers were elected, President Neff arrived via L. & N. and was escorted to the convention hall, where he addressed the convention. President Neff in his remarks called the attention of the exhibitors to conditions existing now as compared with former conditions a year or more ago. He pointed out the necessity of organizing and co-operation of all those interested in the motion picture business, especially dwelling on the importance of uplifting the business and creating a healthy public sentiment in favor of the motion picture; he expressed the opinion that he believed that the motion picture was the greatest potential factor in the lives of the human race in education, amusement and the molding of a public sentiment, but at all times made plain the necessity of using the screen for the cause of righteousness. One of the things that he mentioned was that all cigarette smoking by female performers should be positively eliminated and that no pictures should be shown to the public where girls or women used the cigarette in the motion picture; he stated that it had a tendency to demoralize, owing to the large number of young girls and boys attending the motion picture theatres; he stated it would certainly not elevate the industry but would cause the enemies to condemn it. If the manufacturers and more especially the directors of the studios would eliminate the practice of allowing cigarette smoking by motion picture actresses in the pictures, it would prove beneficial to the uplift of the business. "It is offensive enough for girls and women to smoke in private without displaying this vulgar practice in public through the motion picture." While President Neff did not condemn the directors for this practice, yet he made it clear that it was possible for the directors to eliminate it.

After the meeting adjourned the banquet was served in the grill room of the Seelbach Hotel, where the sweet strains of music cheered the exhibitors on as they partook of the hospitality of the Louisville Committee on Arrangements. During the banquet, Mr. Neff stirred the exhibitors to a high stage of enthusiasm on the big convention which will take place in New York beginning July 7th. Old Kentucky will be there well represented, with banners flying.

After the banquet, the exhibitors in a body visited President Dittmar's beautiful Majestic Theatre—one of the finest throughout the country. At 8:10 they visited the Keith's Vaudeville House and were entertained by a splendid performance. After the show was over they again visited the Seelbach, where a splendid spread awaited them.

In the wee small hours of the night, the taxis were busy taking the exhibitors to the trains, where the most of them took a Pullman sleeper for their homes.

The Texas State Convention will be held in Dallas, Texas, on the 28th and 29th of May. A large attendance is expected. National Vice-President Finnegan of Dallas will have full charge of convention arrangements; as he made such a grand success of their last convention, it goes without saying that the Dallas Convention to be held on the 28th and 29th of May will be one of the largest yet held in the South.

A convention is called for Tennessee on the 17th of May. President Neff has just sent an organizer into Tennessee to visit all the exhibitors there.

The Baltimore, Md., and Wilmington, Del., conventions are being handled by experienced, enthusiastic workers.

The big convention to be held in Philadelphia no doubt will be a HUMMER!

Mr. Neff left Cincinnati Monday night via Big Four to meet the West Virginia boys.

The committee appointed to distribute the funds gathered for the flood sufferers are as follows: M. A. Neff, Cincinnati; J. J. Reider, Jackson, Mich.; F. J. Rembusch, Shelbyville, Ind.; Alfred H. Saunders, Editor, Moving Picture News, New York; Jas. Hoff, Editor, Moving Picture World, New York; Ed. J. Mock, Motography; J. H. Mayer, Editor, Bill Board Cincinnati, Ohio.

EXPOSITION PROGRESS

General, Mutual and Universal Companies Each Take Theatre

Three of the "Model Theatres" on the mezzanine floor of the New Grand Central Palace have been rented by the three largest film combinations in America. For some time it has been assured that these manufacturers would each take a theatre, but the final plans were not arranged until the first part of this week. These three companies will also be represented on the main floor of the Palace. They are planning most attractive booths in which their favorite players will hold receptions every afternoon and evening.

So far as the theatres are concerned they are progressing nicely. Ever since Mr. Samuels has returned from London he has devoted most of his time to perfecting the plans of these theatres and now the work of building them will commence so that they will be all ready by the first of July.

The fronts will be designed and built by the Acme Metal Ceiling Company.

The American Seating Company will install their highest grade leather and plush chairs, so that they will be most comfortable.

To make them absolutely safe the Johns-Manville Company will erect asbestos booths to house the different projecting machines.

The Electrene Fire-Extinguishers will be used around the theatres.

The Powers, Simplex, Standard, Motiograph and Edison machines will be used in the booths.

The pictures will be thrown on the Mirroroide or the Day and Night Screens.

Different electrical companies will install cooling and ventilating systems.

The Lang Rewinders will be used in the projecting booths.

Music will be furnished for each theatre by some effect machine or piano.

The Photo-Player and the Oshkosh effects will be much in evidence.

Slides will be used announcing the different pictures, which will be furnished by the Novelty Slide Company, the Manhattan Slide Company, and Scott & Van Altena.

The Masten Decorating Company are to be the official decorators of the Exposition and will receive the co-operation of the committee. Some of the plans designed by them are very attractive. Within the next week diagrams of the booths

showing rails, backs, signs, etc., to be furnished free by the International Exposition Company will be sent to all those who have taken space.

The Convention Committee appointed by President Trigger are holding meetings daily and plans to entertain the delegates and so forth who will attend the Convention are being arranged.

Several have already sent in scenarios for the prize of $25.00 offered by the Exposition Committee for the best scenario of a five minute act suitable for either a man or a woman. None of them, however, are quite what the committee want. This competition will not close until the first of June, so those desirous of competing may send their manuscripts to Frank E. Samuels, Secretary of the First International Exposition of the Motion Picture Art, second floor of the German Bank Building, Fourth avenue and Fourteenth street, New York City.

PENNSYLVANIA SECOND ANNUAL STATE CONVENTION

Until a short time ago the name of Philadelphia was synonymous of somnambulism. It is most gratifying to note the many ways in which this quaint old city, has not only taken hold, but is now running close on par with the most progressive cities of the world. This fact is well evidenced by the way those interested in the motion picture industry and art have displayed their enthusiasm over the coming Second Annual State Convention of the Motion Picture Exhibitors' League, which is to be held in Philadelphia on the 27th and the 28th day of May, at the Continental Hotel.

On last Wednesday Messrs. Kerr, Walraven and Roth, of the convention committee were the guests of Mr. S. Lubin at luncheon at the Lubin plant, together with many of the Lubin producers and artists. Mr. Lubin showed great enthusiasm in regard to the coming convention, and will detail a number of his camera men to make a reel of film for the Exhibitors' League, under the guidance of the League convention committee, depicting the historic points of interest in and around Philadelphia. Also showing many of the various commercial industries together with the civic development of the city, as well as taking a picture of all the Exhibitors and their families. These pictures will be displayed in every civilized corner of the world, and strange as it may seem, this will be the first complete motion picture ever made showing the many points of interest in the city, which is looked on throughout the entire world as the birthplace of modern civilization.

Elaborate arrangements will be made by Mr. Lubin to entertain the many out of town Exhibitors and their families, who will wish to visit, not only the Lubin plant in Philadelphia, but the new $2,000,000 plant, which is nearing completion at historic Betzwood, outside of Philadelphia. Words are inadequate to describe this plant, as it covers over 500 acres of ground, laid out in parks, cattle ranges, mountains, etc., beside containing a mammoth studio with many stages, together with scores of other buildings for the manufacturing of the "Clear as Bell" films.

IN THE SECRET SERVICE
101 Bison (2 Reel) War Drama.

OSCAR C. APFEL
Director Reliance Film Co.

Oscar C. Apfel, as a typical director, gave me the following terse statement:

"Left on Hamburg-American steamer Victoria Luise. Two days in Havana. Very romantic, moonlight, senoritas, mantillas, mandolins, etc. Queer narrow streets. Historic Morro Castle and Cabanas fort. Awful record of cruelties by the Spaniards. Also good cigars and several new drinks.

Colon—Atlantic entrance to canal. Much hustle. Trip through canal. Gatun Locks—Gatun Lake—Culebra Cut with the landslides—to Panama.

Panama—Very old and interesting—churches, theatres, etc. Also more new drinks.

Then Kingston and Jamaica. Beautiful harbor. Negroes gather and dive for coins. Scenery is gorgeous Wonderful drives up Rio Cobra Cañon to Bog Walk. Beautiful botanical gardens with every known variety of tropical plant at Castleton Gardens and Hope Gardens. The roads are the motorists' paradise and kept up by the government.

Many ruins of the earthquake in Kingston. Outside of Kingston you see very few whites—nothing but negroes and children by the million, with a calico slip on—sometimes.

Banana groves of vast extent like our great corn fields of our Middle West. Also more new drinks.

Return trip marred by sailor falling overboard and eaten by sharks.

Life on boat delightful—dances, games, tournaments, etc.

BILL HEDWIG A FATHER

The first release of Mr. and Mrs. William Hedwig occurred April twenty-seventh. The title is Gordon Wilbur. Bill Hedwig, the popular and well-known superintendent of the Imp laboratory, smiled all over when he heard the news, and forgot all about film and prints and such unimportant details. "It's a boy," spoken with indescribable emphasis, seemed to be the total of his vocabulary. And what's more, it's a big, husky boy.

When interviewed, Mr. Hedwig said:

"I wouldn't take a million dollars for it, and I wouldn't give a dime for another."

AN INTERVIEW WITH MISS JENNETTE COHEN, OF MINER COMPANY

Meeting Miss Cohen in the business world and learning of her success I asked her for a short resume of her introduction into the M. P. Poster work, to which she responded by saying:

Some are born great, some achieve greatness and some have greatness thrust upon them. I was not born rich, nor have I achieved greatness, but apparently I am to have greatness thrust upon me.

Now just what is expected of me that you and others might not be disillusioned? The safest plan I think is to bask in the sunshine that reflects the high standing of the organization I represent. The officers are: Asa R. Cassidy, president; Walter J. Moore, vice-president; Hugo Zeigfeld, vice-president; Thomas A. O'Brien, secretary and treasurer, with business address, 342 West Fourteenth street. They advertise that they are the best equipped theatrical poster printing house in the world.

Mr. Asa Cassidy and Mr. Hugo Ziegfeld are two well-known and famous artists, and considered authority on poster effects. They are the highest salaried men in the business.

I am often asked why the Miner Company never solicited the moving picture business before. It is easily explained—they felt that their organization was such that they could produce only one character of work—the very best—and that

MISS JENNETTE A. COHEN

the thought was how cheap can I buy paper instead of who can I get to handle the poster to best illustrate my subject from an advertising as well as artistic standpoint, but that now there was a demand for better paper inasmuch as the exhibitor feels that he must compete with the opera houses and has to depend largely on the paper displayed to fill their houses, and I find that the majority of the manufacturers also feel the need of better paper in keeping with the elaborate features being produced at the present time.

The H. C. Miner Co. needs no introduction to the moving picture industry, nor will it need further recommendation than to refer to paper produced for the A. H. Wood's "Miracle," "Jack London's Adventures in the South Sea Islands," "Robinson Crusoe" for the Universal Film Company, "In the Sultan's Power" for the World's Best Film Company, "The Big Boss" for the Reliance, Thanhouser and others. Tell me a little about yourself, will you please?

A few words about myself? I always longed for an opportunity to do things out of the ordinary—things different than others were doing, and after visiting New York for several months realized that at last opportunity was knocking at my door and the time had come to act. I don't think one can be a drone very long in New York, this wonderful city of sudden success and precipitate failure, of opportunities and disillusionment, and I was determined that I would be counted a Southern New York success, and though I have not reached the pinnacle I feel at least my efforts have been partially crowned.

What was your idea of entering the advertising field?

When I thought of entering the advertising field it was my idea to lean toward "ad" writing, but I somehow drifted into the selling end, and am sure now that it is my forte.

It is intensely interesting, always something new. Keen competition ever stirring one on to renewed efforts. I would rather have a customer pleased. It means more to me and affords me more genuine pleasure than to go to a good show—and that's saying a great deal—inasmuch as I consider the theatre my principal diversion and recreation. After leaving school I finished a bookkeeping, stenography, and general commercial course, but I don't like amanuensis work—due, I dare say, to my obstreperous nature that revolted at being "dictated" to.

I had been selling advertising (you note I resent being called a "solicitor") for about a year, and I was asked by a party why I did not try to get some of the moving picture work. Mentioning the amount of heralds he used a month and incidentally stating they used about the same amount of posters a week I laughed and replied, "I don't want your heralds, I want your poster work." He said, "Well, I am afraid you won't be able to do that as the field is limited and every one is well represented." I asked him to hold off placing his order, to give me a chance, and I finally wound up at the H. C. Miner Company. They agreed to handle the account for me—but I did not get the order. I went back though and suggested that they permit me to establish this new department, and the proposition was made at a psychological moment as Mr. Cassidy had just returned from a Southern trip, and found a crying need for better posters (among the exhibitors), and so it was agreed that I try it out. The first order I got was for Robinson Crusoe, from the Universal Company. The one sheet is my particular pet poster, and I usually refer to it as *MY* blessing (in disguise), as it launched me upon my sea of "hopes attained."

How about your advertising project?

I have about decided to give up my general advertising and devote my entire time to the moving picture posters and heralds—and I think I'll have about all I can manage. It has now passed the experimental stage. The most pretentious herald contract was with the Warner Features, 700,000 heralds weekly.

It has been my good fortune to create my positions, and it is far more gratifying inasmuch as my efforts are crowned with success. I did not want anyone to say "she succeeded because I helped her." I started out with the determination to accomplish things myself.

About every other person I call on says, "You are not a New Yorker." I laugh and say, "My, no, I was born and bred in the Cotton Patch." My home is Memphis, Tenn.

Miss Cohen is a typical Southern lady and I wish her success ad lib.

Tigris Story by Miss Virginia West as Published in Moving Picture News, Issued in Pamphlet Form by Itala Film Company

Attractive booklets, containing the theme of "Tigris" in short story form as formerly published in the Moving Picture News, written by Virginia West, are being issued by the Itala Film Company at $5.00 a thousand. Exhibitors have enthusiastically greeted this innovation and exchange men have found it a first aid to big bookings.

"THE GOOD WITHIN"
Reliance Release May 3d

COLOR IN PHOTOGRAPHY

The Photography of the Future—Natural Color Discovered for the First Time

By F. W. Hochstetter

For a proper realization of the astounding advance made in natural color photography in the art of the camera, it must be clearly emphasized that the colors are due to light and certain chemical formulas absolutely. No painting, handwork, stencil-work or similar devices are used. Photographers have known from time immemorial that the different colors made themselves known in any photographic plate in different gradation of a bluish gray appearance. These values have always lain latent in the plate, and time, money and experimentation has been going on for years with the purpose of realizing them on positive film or paper. The manufacturers of photographic papers and films have large forces of chemists constantly experimenting with the hope of achieving this philosopher's stone of photography. They have made orthochromatic plates and panchromatic plates and have succeeded in accentuating the gray gradation of

F. W. HOCHSTETTER

color. The Lumiere Company of Lyons, France, have succeeded in making a plate whereby with colored particles of starch, it is possible with a time exposure to obtain color negatives. The Natural Color Company of London, by means of Panchromatic films and colored screens and by increasing or doubling the optic possibilities, have succeeded in making by means of red and green screens, a color illusion which has been called Kinemacolor.

The inventors, Messrs. Urban and Smith, have been very fair in their claim, as they announce in their literature that their results are obtained by means of a color filter wheel and persistence of vision on the part of the auditor. Admitting very frankly that probably the first man who, although he did not know it, discovered Kinemacolor, was Sir John Herschel, who demonstrated by spinning a coin that it was possible to see heads and tails at the same time.

Freeze, Green and Ives have made some interesting experiments in the production of colors by the use of belts and filters. These, however, cannot by any means be termed color photography, as the colors in the film, as stated above, are merely a more accentuated bluish gray and any colors possessed are obtained by means of outside agencies of color belts, filter wheels or screens of some kind or quality. Up to the coming of the Hochstetter (Expm) Process, no one had succeeded in putting the colors into actual visibility in the film appearing to the naked eye the same as at the moment of projection. All other means of obtaining color outside of these mentioned, have been found to be obsolete and impractical and not even capable of conveying an illusion effect in colors. It is true, by the older methods, that colored moving pictures could be obtained and are still obtained, but only by the costly process of employing numerous persons to paint the pictures, a process often taking months in the case of long reels. Even by this costly and slow process, only certain classes of subects are capable of being dealt with. Under the Hochstetter (Expm) Process, the colors of nature are photographically recorded simultaneously with the taking of the picture. The completed picture with all its glowing radiance of color can be exhibited and duplicates made as quickly as with black and white.

Another marvelous thing in this process and one that has been the "Pons Asinorum" of all photographic experimenters is the fact that they have not been able to make the red rays sensitive enough to work with the same rapidity as the other rays. According to the "Law and the Prophets" as laid down in the text books, and the so-called color experts, it is necessary to find a way of making red light work as fast as the other rays.

It has been an accepted fact that the photographic film known to commerce is not sensitive to red rays and only very slightly to yellow and green rays. For this reason a red light is used in dark rooms by which development of negatives is watched. Under the Hochstetter (Expm) Process the film used is the ordinary film of commerce used by photographers throughout the length and breadth of the civilized world, and this is treated by Mr. Hochstetter in a diametrically opposite manner to the ordinary amateur or professional photographer; and while susceptible of developments under any of the processes of the big photographic manufacturers, such as Eastman, Ansco, and others, in fact will develop and show better results than any of the ordinary developing processes that will develop a black and white plate. The improvement is so marked that even the most carping critic cannot doubt the result. Under the treatment of Mr. Hochstetter's, results can safely be said to be doubled and under his formula made to contain all the colors of the spectrum in their intrinsic values properly registered.

One of the great claims of the color experts is their ability to handle the red ray. According to them, in working out their process one of the most difficult problems is, that of making the photographic film sensitive to red light. They claim that in the making of a color sensitive film experiments covering a period of ten years have been made and that only of late they have been able to obtain a product which is sensitive to color waves in ordinary sun light from the brightest violets to the darkest reds. In the Hochstetter (Expm) Process the film is so sensitized that the ordinary professional is capable of handling it with the ease of an amateur with a kodak. It is not the intention here to give a description of the process that would necessitate scientific disquisition of a lengthy character, and it would scarcely be in place in this article, as the experiment was publicly given on December 13th and 18th at Carnegie Hall, New York, and at the Boston Academy of Music on January 1st.

For the present it is sufficient to say, that when Mr. Hochstetter is at work with his camera with the film prepared under his direction, there are no outside agencies of legerdemain of any kind used. When the film bearing these records is subsequently run through a motion picture machine or held to the light in front of the naked eye, the colors are seen absolutely in their naturalness exactly as they appear on the ground glass of a photographer's camera. It must be repeated that the process is so easy to set forth and its terms so simple that those unacquainted with the phenomena of light and color can immediately understand the scientific principles involved. Those doing so, will become so inter-

ested that they will readily acquaint themselves with the science of the subject by an excursion into the realms of physics, where such things are dealt with. The main point for consideration is, that in the practical working of the Hochstetter (Expm) Process, no scientific knowledge whatever is necessary. Any photographer who understands his business can readily take motion pictures in natural colors under this process: any man who knows the first principles of operating projecting machines is capable of running these pictures exactly as black and white pictures are run. With the coming of the Hochstetter (Expm) Process, a new era has dawned on the photographic world.

Not since the day Daguerre first put an image on a daguerreotype has there been any great improvement made in photography save along the stereotyped line of natural development.

Getting away from the "blazed trail," Mr. F. W. Hochstetter has pioneered into researches of the unknown and has come triumphantly from these fields with the following discoveries:

Plastic figures, stereoscopic effects with a single lens, luminous lights, meaning the throwing of light into shadows, revealing their density, and natural colors.

Appreciating that Mr. Hochstetter was heading in the right direction, Mr. Paul M. Pierson, of Ossining, New York, whose success in growing American Beauty roses has caused him to be known as America's foremost horticulturist, associated himself with Mr. Hochstetter in his early development. Encouraged by Mr. Pierson's stick-to-it-ive-ness, also by his business sagacity, Mr. Hochstetter and Mr. Pierson may jointly be said to have accomplished the most forward step in the photographic art during this century. Mr. Pierson came into the moving picture business with ideas as far advanced in the choice of subjects as were his ideas in the method of photography, and for that reason procuring the best talent that money could buy, he formed the Hochstetter-Pierson Company for the production of the Life of John Bunyan, and Pilgrim's Progress, in the most pretentious moving picture yet offered to the public. Into the "Life of John Bunyan" and "Pilgrim's Progress," Mr. Hochstetter has put a number of his photographic findings, including his (Expm) Process of plastic natural motion photography, and which, when shown at Carnegie Hall, was pronounced by the press of New York "the most gorgeous picture pageant ever shown." No production that has appeared on the boards of a New York music hall or theatre has been accorded the unanimous verdict of "John Bunyan" and "Pilgrim's Progress," made by the Hochstetter-Pierson process.

In presenting the "Life of Bunyan," Mr. Pierson introduced for the first time a new form of entertainment which he christened "Symphony Photo Drama." In connection with the "Life of Bunyan," he has had composed, arranged, and adapted from the works of the world's masters, by the foremost orchestra in New York, an orchestra and organ score accompanying the pictures, making the performance a double one, consisting of a "Recital and Moving Picture," together forming the most unique and startling production ever afforded in the history of music and drama and one that will be followed and imitated, in fact has already been so in the production of "The Miracle" at Her Majesty's Theatre in London and in A. H. Wood's production at the Park Theatre in New York City. At the present time, the Hochstetter-Pierson Company are engaged in making three productions which are daring, and their originality and spectacular greatness will be far in advance of anything ever attempted in the history of cinematography.

The production of Pilgrim's Progress will be shown at Tremont Temple, at Boston, Mass., beginning April the 28th, and for the following three (3) weeks, going from there to Orchestra Hall, Chicago, for the two following weeks, and then coming in from Chicago to Broadway for a New York run.

AMERICAN BASEBALL TEAM ISSUES CHALLENGES

Now that the pleasant weather has started, and spring is here, not only does the "young man's fancy lightly turn to thoughts of love," but baseball as well. In pursuance of this markedly national tendency, the factory forces of the American Film Manufacturing Company have organized or reorganized the "Flying A" baseball team. Exuberant spirits, noon practice in the prairie and challenges are now the order of the day.

ITALA FILM COMPANY

Ermete Zacconi, by merit successor to Salvini, and known as the Mansfield of Italy, has appeared in his second and last picture play for the Itala Film Company.

This actor was "discovered" by Elenora Duse. She encouraged and coached him, and in a few years he outgrew minor parts and headed his own company. His grasp of details and exhaustive study of the qualifications of his parts is Mansfieldian.

His acceptance of the Itala Film Company's offer was not prompted by mercenary motives as he is now wealthy. His wish was to see his art perpetuated on the enduring negative as an object lesson for coming generations of players. Zacconi's first appearance for the Itala Film Company was in "The Palace of Flames." His last work is in "The Dread of Doom." In the latter film his part is that of a physician who dies after having accidentally taken strychnine. Physicians agree that the death convulsions are so accurately depicted that, as was fecetiously remarked, he must have spent his spare time watching people die.

As we grow nigh to the suicide months, as July and August are called by those who have studied the statistics of self-destruction, it is probable that "The Dread of Doom," the new Itala feature film, will serve to convince many that death by strychnine poisoning is hardly the best bet for those tired of this life.

Medical men are agreed that the acting of Ermete Zacconi, known as the Mansfield of Italy, and the successor to Salvini, in his depictions of the death convulsions of a man under the stress of the potent drug, is graphically accurate.

KATHLYN WILLIAMS, who was recently married to Robert Allen, of the Burbank Theatre, in Los Angeles, last week purchased an extensive tract of residence property in one of the suburbs near Los Angeles. It is Miss Williams' intention to build a unique bungalow upon this site which she and her husband can use for a home while they are located in the Southern metropolis.

Motiograph Moves to New Offices in New York City

The Motiograph Company have moved their New York office from 30 East Twenty-third street to 21 East Fourteenth street. A 1913 Model Motiograph Machine is being installed by J. H. Hallberg in the new Crown Theatre at Hackensack, N. J., which will open on May 3d.

EDNA CUNNINGHAM

Our circle this week shows a recent photograph of ingenue lead, Edna Cunningham, who has played in "The Lure of City," "Grafters," "Hoodoo Pearls," "A Cruel Suspicion," and "For the Love of Columbine." She is young, and full of vivacity, and the industry will hear and see more of her in a short while in films of Reliance releases.

CHILDREN OF ST. ANNE
Majestic (2 Reels), May 6th.

WILLIAM LORD WRIGHT'S PAGE

A Nursery Jingle

Jack Spratt would eat no fat,
His wife would eat no lean.
They had no time, in which to dine—
And view the picture screen!

THE real "picture play fan" is loyal to his favorites. The actors and actresses who pose in the pictures each have his or her devoted admirers. There are many instances where patrons will not attend the moving picture theatre unless this or that actor or actress is appearing on the day's program. The "matinee idol" has been supplanted by the "moving picture idol." So intense has the admiration become that film concerns are working overtime to supply information concerning members of their stock companies. Every film editorial department and every trade journal, and many newspapers, receive countless requests anent the personalities of leading film players. The majority of these artists have graduated from the legitimate stage of the moving picture studio. They took time by the forelock and braved the contemptuous comments of fellow players several years ago, and now they are reaping the rewards of good salaries and no one-night stands. The waiting list of every moving picture studio is now filled with the names of actors and actresses who a few short years ago would have refused to appear in moving pictures.

* * * *

There was a time when the manager of the moving picture "show," conducted in a storeroom with the aid of a bed-sheet and a brazen-throated phonograph, was rather in disrepute. To-day ten millions of people delight to do honor to the exhibitor of Cinematograph offerings. Not many years ago the moving picture "show" was conducted 'midst the humblest of surroundings. To-day the finest theatres in this country are open to the tabloid drama. Stageland's most formidable rival is Filmland, and the word "movies" is synonymous with uplifting entertainment for young and old.

The year 1912 was a momentous year for Filmland. In 1912 Cinematography was recognized by pulpit and press; saffron-hued newspapers, which habitually laid all the human misdeeds to the moving pictures, ceased their attacks, and many of them are now conducting "picture play pages." Thousands of churches installed moving picture projecting machines Pictures having to do with Biblical and educational subjects became popular. Moving pictures were shown in public schools and, according to some educators, moving pictures will revolutionize courses of study in the classrooms.

* * * *

We notice that the straight silhouette is quite comme il faut, as we say in Boston picture theatres.

* * * *

The effect of moving pictures on legitimate theatrical entertainments during the past two years has been startling. Moving pictures have supplanted the old-time melodrama and the former circuits of theatres throughout the country showing "tank dramas" have been put out of business. Not only this, but more pretentious theatrical attractions have suffered. Many of the patrons of high-priced theatres are refusing to pay $1.50 for a seat when they can enjoy the pictures for admission prices of from five to twenty-five cents. The best actors and actresses in this and other countries are no longer ashamed to pose. Bernhardt blazed the trail and was paid $30,000 to appear in filmed productions of "Queen Elizabeth" and "Camille." The Frohmans and Schuberts became interested and are heavy stockholders in moving picture ventures. James K. Hackett, Mrs. Fiske, James O'Neill, Lillian Russell, Marshall P. Wilder, Nat Goodwin and many others, have recently posed for film plays.

We predicted a year ago that the stars of the legitimate stage would be seen in the pictures and we were laughed to scorn Developments proved our assertion a fact and to-day even the greatest in Stageland delight to do honor to the pictures. The latest "dope" is that Charles Frohman, H. A. Spanuth and Alf Hayman have formed a $1,000,000 stock company which will produce motion picture films in which all the prominent artists will appear. The stars thus posing for the films will include Maude Adams William Gillette, Alla Nazimova. Hattie Williams, Richard Carle, Billie Burke, Edith Wynne Matthison, John Drew, Julia Sanderson and others. Besides these recognized stars, the casts supporting them will be virtually the same as those seen on the stage.

* * * *

The moving picture has brought the theatre to millions of people in all countries who had hardly even heard of that institution before. It has also brought fame and fortune to numerous individuals who, ten years ago, were unknown. Carl Laemmle, a few years ago, conducted a clothing establishment in Oshkosh, Wis. When the moving picture was in its infancy he started a small "store-show." Like others in that early period, he made easy money. He used the profits to open other "shows." He sold them for profit and, entering Chicago, he started a film exchange and sold and rented films for other exhibitors. To-day his fortune is estimated at $3,000 000.

M. A. Neff, president of the Motion Picture Exhibitors' League of America, a few years ago was proprietor of a moving picture theatre at Marion, Ohio. He sold his business and entered the field at Cincinnati. He conceived the idea of organizing the exhibitors into protective associations. The first meeting was held at Columbus, Ohio, only a few years ago. To-day the Motion Picture Exhibitors' League of America boasts of a hundred thousand members, and nearly every state in the Union boasts of state auxiliaries. State and national conventions are held yearly and the leading statesmen of the nation think it an honor to be invited to address the meetings.

* * * *

"Will there be radical changes in the character of present moving picture plays?" was asked of an authority.

"The character of the regular moving picture film release is undergoing a radical change right now," was the prompt reply. "The film stories will be more dignified and more convincing. Crime pictures, so called, are being rapidly eliminated, and exaggerated action is to be a thing of the past. The alleged comedy which ridicules the racial characteristics of Jews, Irish, German and others will no longer be tolerated. The drama and comedy of the 'every-day people' will be the vogue before many weeks. The cowboy picture is also undergoing a change. The sensational play of Western border life is being supplanted with the historical Western drama of a spectacular character and every care is to be taken by the majority of film manufacturers to release productions of a refined and moral nature."

* * * *

Thomas A. Edison is devoting much of his attention to Cinematography. Talking the other day in his laboratory over at Orange, N. J., he asserted that he was working on a series of educational films that would revolutionize our educational system. He plans to substitute educational films for text-books in the eight lower grades of the public schools and teach the children, as we study nature, through the eye.

"To teach the children you've got to awaken their minds and keep their interest at the highest pitch," said Mr.. Edison. "I intend to try and do away with the text-books in the lower grades, substituting in their place moving pictures. We've got a lot of hieroglyphics—the alphabet. What is there in that to interest a child? When we get moving pictures in the school the child will be so interested that he will hurry to school for fear he will miss some of the interesting pictures having to do with nature, with history, with psychology, geography, etc. It's the natural way to teach—through the eye. We learn from observation."

For Those Who Worry O'er Plots and Plays

The Green-Eyed Monster

DON'T let the Green-eyed Monster get a grip on you.

Just because the man or woman across the way can write a better script now than you, is no reason why you should become jealous. Be nice; engage in friendly rivalry; try to excel; but do not get into the clutches of the Green-eyed Monster. Some of our friends, in the keen excitement of the chase, are apt to become the least bit disgruntled, occasionally, and claim that "my scripts are just as good as Jones'"; that "Jones is being unduly exploited"; or that "I can't pick up the paper without seeing a puff for Jones, who doesn't really amount to much as a writer anyway." Forget it. If Jones is favored by the types so may you be favored some day. Jones would not be exploited and nice things said about his work if he were not deserving. You try to excel and some fine day you may supplant Jones. Jealousy is, in the main, weak mindedness. It is the triumph of thoughtless discontent over reason. The clouding of the clear mental vision with mists of prejudices. We are not speaking of the jealousy of the heart, but of the mind; the common, long and dreary mental discontent that may become a habit. Be generous! That is the only way to happiness and success. That is the first necessity in solving the jigsaw puzzle of advancement.

Don't let the Green-eyed Monster get a grip on you!

Inquest Club Dinner

On Saturday evening, May 31, the Inquest Club, a New York City society of script writers, will give their first annual dinner. Price of dinner tickets is two dollars. Applications may be sent to Epes Winthrop Sargent, Box 70 Madison Square Station, New York.

He Didn't Know It All

"He didn't seem to know it all, so I gave him a chance," remarked a prominent Script Editor to us yesterday. We were discussing a new "find." This "find" is achieving success. He didn't know it all. When his first script was rejected he failed to write a scathing letter to the editor pointing out just how the rejected plot excelled most of the stories seen on the screens. He just thanked the editor for a few words of advice and tried again. He tried the same market and has succeeded.

Progressive Progressiveness

The Progressive Party is engaging certain script writers of reputation to write stories around the well-known principles of the T. R. band. These stories will be widely released the coming Fall.

This One Pleased Us

The following letter pleased us. Why? Because it causes a belief that our work is not entirely fruitless. The letter from Chicago: "I wish to thank you for your favors. As you advise, I am going to get down to hard work and see if I, too, cannot become a successful picture play writer. Your interest in my work is appreciated and helpful, and your articles in the Moving Picture News have enabled me to sell some of my stories."

Extra! Extra!

Mr. B. P. Schulberg, publicity man of the Famous Players Film Company, and a picture playwright of renown, is writing poetry!

Dear Old Collier's!

Dear Old Collier's Weekly! In the editorial columns of a recent issue is a roast on pernicious advertising. In the Collier's advertising section of the same edition appear several weird announcements of "correspondence schools." Consistency is indeed a jewel! Then Cosmopolitan heads one classified column with a "school" advertisement which urges everyone to "make $1,200 a year for spare time writing one picture play every week; literary ability is not necessary!"

Let George Do It!

Two weeks ago we offered to mention any correspondence school professor who had five or more plays written by himself or herself that have been produced for lo, these many years. Many there came and few were chosen. The offer has expired. But Mr. George Hennessy came in early. Mr. Hennessy coyly admits teaching the young scenario idea how to shoot from 1 Union Square, Room 611-614, New York City. He also stepped to the home plate with close up to a hundred plays written by himself, and produced by various companies within the past two years. His work is also endorsed by Epes Winthrop Sargent. Mr. Hennessy writes scripts to order on short notice and writes them well. We have no hesitancy in recommending would-be students to his attention which is individual and guaranteed to fatten the batting average of the joy-of-script-writing.

Posey for Mrs. Rubenstein

We received a marked copy of the Morning Journal of Columbus, Ohio, the other day, and it contained a double-column half-tone likeness of Mrs. Lillian M. Rubenstein, formerly of the Lubin editorial staff. The article says she is a successful writer of picture plays, and that through her efforts large quantities of clothing have been sent Ohio flood sufferers from six Philadelphia schools. Mrs. Rubenstein previous to her marriage was a resident of Columbus, and for some years was a newspaper writer. The article says she is now the head of the Lillian M. Rubenstein School of Picture Play Authors, and that she is widely known through her earnest labors in the field of philanthropy.

Letter from Mr. Byrnes

Mr. Paul J. Byrnes writes us the following chaste epistle which is self-explanatory: "I note with pleasure your reference to the Central West Playwrights' dinner to be held at the Hotel Euclid, Cleveland, Saturday night, June 28th. From all indications reservations are coming in, and from letters from writers, editors and others of the picture profession, it looks as if this is going to be a great event. And why not? Operators can have dinners, exhibitors can have dinners, and the film men, so why not the authors and writers—the ones who furnish the ideas which give all the rest of the profession work? The dinner will be $2 a plate, and everyone in the Central West knows what kind of a dinner the Hotel Euclid serves. The Lake Shore and General Film Companies will show some up-to-date films and leading authors will explain how they conceived and wrote successful plots. Reservations should be made to Paul J. Byrnes, P. O. Box 275, Cleveland, Ohio, not later than June 10th. Mr. A. W. Thomas and Mr. R. D. Stoddard, of the Cleveland News-Leader, will also accept reservations. Every lady and gentleman of the profession invited, but send in for reservations for they are going rapidly. Also furnish names of those whom you would like to have invited."

How to Write a Play

"The Caldron" is a nifty little monthly magazine edited by Eugene V. Brewster, editor of the Motion Picture Story Magazine, Brooklyn, N. Y. We take it and read it. A recent number tells how to write a play. This article deals with the legitimate play so-called, and is interesting and instructive to the budding dramatist. Here is one assertion that is also applicable to picture play writing: "If the play is declined, do not be discouraged, because no two readers have the same ideas, and what may be quickly discarded by one, may be seized by the other just as quickly."

What the American Is Up To

The American Film Manufacturing Company is purchasing stories from Street & Smith, publishers of the "Popular" and other magazines. If you can write a story acceptable to Street & Smith may be you will be writing for the American Film Company at one and the same time.

The Contract Writer

There is a young gentleman in Chicago, who has quickly become successful as a script writer. His other occupation is that of writing magazine fiction. He is selling all the scripts he cares to write, and is getting top-notch prices for them. Recently he wrote in asking our advice. A well-known film concern wishes to tie him up in a contract. He now has four steady markets for his playlets, and why he should wish to close all but one of them is more than we can understand. This contract business seems to be gaining in popularity—but not with the successful script writer. We have had our experiences, and just yesterday one of the best known writers and editors in the business informed us that

he was cutting loose from contract work and would again cater to the general market.

Many Thanks!

A man in Los Angeles writes in to tell us that all trade journal scribes are "dippy," and that he can do much better than any of them singly or collectively. Incidentally he says he is about to dash off and offer a bundle of essays on the art of writing to the trade. Maybe he is essaying too much.

Pertinent Pointers

Suspense is an element of prime importance in a script. Keep the spectator guessing until the final moment. Suspense is another term for strength.

Carry the interest in your lead straight through the plot. Do not shift the interest to another character in the final twenty feet of film. It frequently spoils the plot.

Action is more effective than leader. Hence we again assert: Cut out the sub-titles wherever possible.

We believe in plunging right into the thick of things in the first scene. Avoid preparatory or explanatory scenes. Start from the very first in the unfolding of your plot with ever increasing interest until the climax.

A picture play script is spoiled for us if the first scene is started with a leader. Neither are we inclined to the leader: "Ten Years Later." Lapse of time will weaken any story.

Be clean. Avoid shady characters, drunkards, harlots, thieves, and counterfeiters. Selig and other first-class concerns have placed the ban on plots requiring inhabitants of the underworld. The suggestive plot is the worst of all.

Cut-backs mean emphasis by contrast. Biograph is especially partial to the contrasting scenes. It is a device that often adds effectiveness to the plot.

Do not labor after effects. Submit a properly constructed picture play and permit the director to attend to his end of the business. He can do it better than you.

Remember that comedy is difficult to write and is always in demand. In the spoken drama the lines carry the comedy. In the picture play, comic situations are essential. Humorous action and plot are desired and you must tell what that humorous action is.

Kindly Remember

Kindly remember that a self-addressed and stamped envelope is necessary for replies by mail.

Slightly Confused

An inquirer of Montreal, Can., asks which of two "schools" named is the "best company" to submit scripts. The writer says that one "school" cuts the "course" to $5 if the money is sent within ten days. To new readers we will hurriedly state that these correspondence "schools" do not produce pictures, and to Montreal our best advice is to save the money and read the moving picture trade journals.

Tip to Fiction Writers

To those picture playwrights who also dabble in magazine work here's a tip: The editor of The Railroad Man's Magazine writes that he is in need of good "fillers" of one hundred to three hundred words in length, and will also read stories and special articles of one thousand to twelve hundred words in length.

A Hummer for Henderson

Mr. Will T. Henderson, of Chicago, is pardonably pleased because he submitted a comedy-drama to Vitagraph on March 19th and received acceptance on March 31st. You can always depend on quick action from Vitagraph. Then William T. in commenting on our depressing fear that Bertha M. Clay may be the next notable to be engaged by the Universal to write scripts, remarks: "Give us Elinor Glyn in 'three weeks' or sooner, but not Bertha, kind sir—not Bertha!" Mr. Henderson also compliments Ernst Luz and his department on moving picture music. We will not publish the remainder of Mr. Henderson's letter because the stuff is far cleverer than our copy—and we need the money.

Cheer Up, Jones!

Marc Edmund Jones, of Chicago, went to New York to attend Mr. Sarhent's party, and he likes the surroundings so well that he refuses to return to that dear Windy City. Jones made six sales in eight days, and then last week he had twenty rejections. Now Marc Jones knows something about script writing and those twenty rejections do not bother him in the least. He knows that the rejection slip is bound to come to us all, and twenty in one week puts a quick ending to suspense. Here is a little object lesson to the beginner who experiences weeping and gnashing of teeth when five or six of his scripts are declined. Do like Jones will do. Watch the market and work 'em over with bursts of song and a genial sparkle in the eye.

Report Not Credited

The report current that Richard Goodall, former editor-in-chief of the Universal, is to be succeeded by genial Joe Brandt, is not universally credited. George Hall gets the position, we understand.

A Sample Scenario

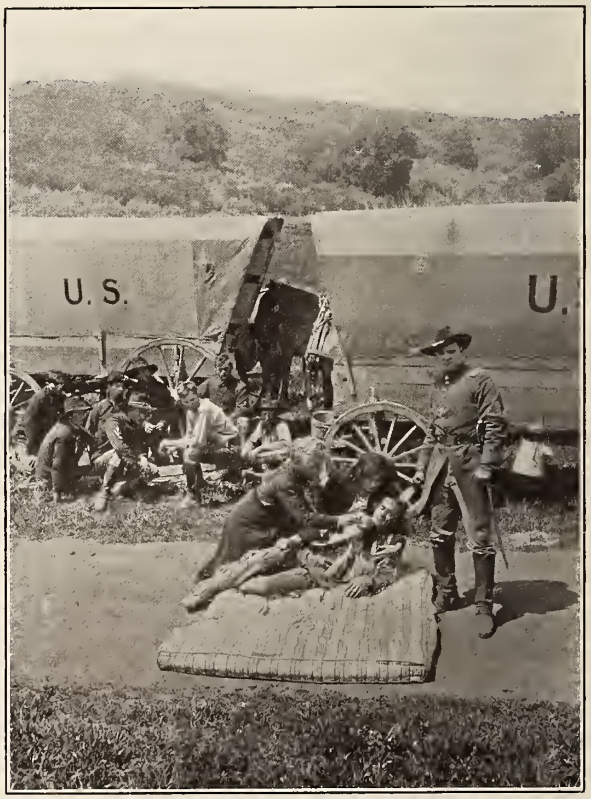
Mr. Walter MacNamara, script writer, submits a scene from a "sample scenario" submitted to him recently. Here it is: Scene 6—Interior prison. Little girl (cripple with crutch) is seen picking wild flowers.

Let us draw the curtain of charity over the rest of the scene.

WM. LORD WRIGHT.

S. S. HUTCHINSON MAKES IMPORTANT CHANGES AT SANTA BARBARA STUDIO

Important changes have occurred since the return of Mr. Hutchinson at the Santa Barbara headquarters. Principal among these was the engaging of Albert W. Hale, a producer of Vitagraph and Thanhouser experience, who will hereafter have charge of the first company. The western business management has been given into the hands of Wallace Kerrigan, twin brother of Jack Kerrigan, the American's leading man. Mr. Wallace Kerrigan has been with the "Flying A" forces ever since the company was sent to California almost two years ago, and during that time devoted his energies toward the business end. The new arrangement will make toward greater and better "Americans."



THE INDIAN'S SECRET
101 Bison (2 Reel) release May 6th.

A MATTER OF HONOR

By VIRGINIA WEST

(Adapted from Kinemacolor Release)

MAY'S friendship for Tom and Frank began when the three were in high school. She was not a girl to make many friends, but her devotion to these two boys was extreme. The boys, too, were devoted to May and to each other.

All went well through high school, but the following autumn the boys went to college. Then trouble began. At first it was only a matter of friendly jealousy because of more frequent or longer letters to one. This caused a slight drawing apart, but only in their hearts, for to all appearances they were as friendly as ever.

The day came when their graduation was over. The night before they were to leave for home Frank and Tom sat together on the college campus, their thoughts of the future mingled with thoughts of the years they had just passed through.

Frank pulled a few handfuls of grass and threw them away before he spoke.

"Tom," he began earnestly, yet trying to put into his voice the usual half-joking note, "Tom, we came here as boys; we are leaving for good now, as men. Do you know that there is a very serious question facing us?"

Tom looked up quickly and Frank saw that he knew.

"Each summer we have gone home we have found May lovelier and more lovable than the last," continued Frank. "And she has become more quiet and serious. Tom, we both love May as a man loves—there is no getting away from that fact—and we've got to find out which one of us she loves enough to marry—if either one."

"Then she has never hinted that she loves you more than as a friend?" asked Tom eagerly.

"I swear it."

"But what can we do? We both love her equally well."

"Perhaps we may both have to face the same thing," suggested Frank. "She may love neither of us."

Tom turned over on his back and lay looking at the stars. Suddenly seizing the grass on each side of him he sat up and turned to his chum.

"Frank," he said hoarsely, "if May says she doesn't love me, I don't believe I can stand it. And yet I could not bear to see you unhappy. It's a terrible situation."

"Well, it must come," said Frank, "and one of us has got to be hard hit unless we both are. We'll find out soon."

"Yes, we'll find out soon."

The two young men returned to their native town. Frank had waiting for him a position in a bank of which

FRANK'S DEFALCATIONS DISCOVERED

his father had been president for many years before his death. Tom had yet to be located, but his hopes were bright.

About a week after their return Tom called upon May. It was a clear June evening and they walked out from the town to a spot which had been very dear to the three in their younger days.

Tom threw himself down beside the girl and began speaking at once

"May, I love this spot ever since we first came here. Do you remember the fine violets we used to pick?"

"Yes, you and Frank and I. Oh, what good times we used to have. I almost wish they were back again."

Tom took her hands and lay gazing into her face. "Perhaps the future will be even better. I want you to think of the future, May, and think of me with it."

FRANK GOES WEST AND MAKES A FRIEND OF THE INDIAN

She withdrew her hands and looked away from Tom's searching eyes.

"Don't you love me, May?" he asked anxiously.

"I have loved you since we were children, Tom, but——"

"But what?"

"Why, I love you in the same way now."

"Don't you love me more?"

"Yes, I do love you more, but I can't marry you. That is what you mean, isn't it?"

"Yes."

May was silent for a time, then she put her hand on Tom's head and said gently: "I must tell you something. Frank asked me the same question last night—and—and——"

"Well?"

"My answer was a little different."

"You mean that you will marry Frank?"

May nodded and her eyes avoided Tom's.

"You say that you love me. Why do you choose Frank?" asked Tom slowly.

"Dear Tom," cried the girl, "I love you both. I have loved you for years. I wish I could marry both—or do something without hurting the other one. I knew, of course, that this was coming, and so I had to decide. I don't know why, but I feel that I would rather marry Frank."

"I hope you will be happy," was all Tom could say, and the look of his face kept May's eyes open most of the night.

Tom left town without seeing Frank. When he returned his friends scarcely knew him. He had given up when May told him she could not marry him, and had not tried to make anything of his life. Consequently his time was filled with drinking and gambling.

May and Frank had been married several months when

Tom returned. May was heartbroken when she heard of his bad habits. "Can't you do something, Frank?" she urged. "We have both loved Tom for so long, we must not let him go to ruin."

That night Frank went to see his old chum. At first there was silence between them and some embarrassment.

"Well, old man, what is it you want to say? I know you came to say something," began Tom.

"Yes, I did," Frank acknowledged. "I beg your pardon for mentioning it; you may not think it is our business, but May and I are sorry to see you doing as you are. In fact, she is heartbroken."

"What do you want me to do? I haven't any work and I can't get any now. Besides, what's the use? I have no interest in life."

"First come to see us. Talk to May. I can't begin to talk to you as she can. Say, do you know, old fellow, if I wasn't sure that May loved me, I'd be jealous of you. May loves you very much."

"Even now?"

"Yes, even now."

"Well, I'll come!" cried Tom, springing to his feet. "And I'll not drink another drop, for her sake. You know I love her, Frank; I'll not make a secret of that."

"Yes, I know, and I'm not afraid."

And so it came about that Tom became a frequent visitor of Frank and May. The good council of the girl gave him new courage and a new outlook upon life. It was worth much to have her friendship and the freedom of her home.

Very soon after Tom's first visit to the home of his friends there was a bookkeeping position open at the bank where Frank worked. This was offered to Tom. He gladly and gratefully accepted it and went to work with a will.

The days passed pleasantly for the three friends until the next summer. Then Frank began to have business out of town. "Now that I have some one to look after May, I can go away now and then." In answer to May's questions he always answered, "Oh, I've made some investments and I must look after them a little."

One evening when Tom appeared at Frank's home May told him her husband had not come home to dinner but had telephoned that he would dine with a friend and not be home until late.

Tom and May spent the evening together as usual. They talked of their high school days and the things they used to do. Once or twice they got a little too near the dangerous subject, but Tom always had the courage to turn the conversation into another channel. When they said good-night at eleven o'clock they could look as frankly into each other's eyes as before.

"Don't be anxious," Tom said, as he saw May watching the clock. "He's probably talking business and has forgotten the time. Besides, he knows I'm here to take care of you. But I must go, now, and if I meet him I'll tell him to hurry home to you."

On the way to his rooms Tom had to pass the bank where he worked. As he passed under one of the back windows he stopped suddenly. "That's funny," he thought, "there is never a light in there." A faint ray of light showed beneath the heavy blind.

Tom went quickly and let himself in with his key. On the threshhold of the room from which the light came he stopped. A man was bending over his books. In a moment he recognized Frank. One look at his face as he raised it made Tom exclaim, "Good God, what's the matter, Frank; what have you done?"

Frank stepped back from the books and stood staring at Tom. "I thought you were with May," he whispered hoarsely.

Tom went to the desk and hurriedly examined the open pages. Turning upon Frank, he stood staring at him, trying to believe his eyes.

"What does this mean?" he demanded at last.

Frank did not speak.

"You were changing my books. You must have a reason. Have you been using the bank's funds?"

Frank did not deny it.

"For what?" insisted Tom.

"Speculating."

"The same old story! Oh, Frank, how could you do such a thing—with May as your wife. How could you!"

Frank was silent.

"For God's sake speak, man!" demanded Tom. "What were you going to do? Let the bank think I had done this? Oh, Frank, Frank!"

Frank found his tongue. "You have not been such a model that you can preach to me."

"No, I have not, but what I did never harmed anyone but myself," answered Tom, "and it was at least in the open."

"I suppose you'll tell the whole thing to-morrow."

"Frank, I can't do that, for your sake and for May's; I cannot," said Tom, huskily. "Can't you get the money before any one knows?"

"Yes, I'll get it to-morrow; I swear it," promised the guilty man.

The next morning when Tom went to work he was confronted by a detective and several officials of the bank. "We are waiting for you, sir," he was told.

"For what reason?" he asked in a voice of guilt.

"Oh, I think you know. It was just a lucky accident that made us discover your crime," he was informed.

"Gentlemen, give me a moment. This matter can be explained. Let me telephone, please," pleaded Tom in desperation.

THE OLD INDIAN STANDS BY THE LONELY GRAVE OF HIS FRIEND FRANK

"Certainly, telephone—from here," he was answered.

Tom rang up Frank's residence. May answered the telephone.

"Oh, Tom," she said in answer to his inquiry, "I am so worried; Frank came home about an hour after you left and told me he had received a telegram calling him out West, and he left on the night train. He seemed so worried. Can you tell me what it means?"

Tom hung up the receiver without answering. Turning to the gentlemen he said, "Gentlemen, I am ready to go with you."

That evening, still waiting for Tom to come to give her the explanation, May picked up the paper. "Oh," she cried, as she read a certain headline. Breathlessly she read down the column. "Oh," she cried again, "I see it all now. I see it all. Frank has done this and Tom has gone to prison for my sake."

The defaulter and the prisoner suffered, but no more than the wife and friend left alone. Night and day she wondered over and over what she could do. She was torn between her desire to keep her husband's terrible secret and her desire to free the innocent man. She realized, however, that she was really powerless to act, for she knew what she knew only by her intuition and not by any proof she could give to others.

The months passed by until six had gone. Then, one day, May received a package by express. When she took off the first wrapper there was a letter addressed in Frank's handwriting. With trembling hands she opened it and read:

"Dearest May:

"I wonder if you know the truth, and what has been the result of my terrible act?

"I am writing you the whole truth, for I have been hurt and cannot live but a few days. An old Indian whom I saved from some cowboys when I first arrived has been a great friend to me. When I am gone he will send you this letter and package. Through him I have become a rich man.

"I took the money from the bank, thinking, as every other man before has thought, that I could pay it back. I speculated because I wanted to make more money for you, dear. I changed Tom's books because I knew he was too honest for me to tell him the trouble and get his help. I honestly did not expect that he would be accused but that I could get the money before he discovered that his books had been fixed up.

"When I left the bank that night I knew I could not get the money, but my courage failed me and I ran away. I have not dared to look at a paper since I left, but I am afraid Tom has had to suffer.

"This is not to be sent until I am gone, so you must feel free to go at once to the president of the bank and tell him the true story. The nuggets will more than pay the debt.

"Try to forgive me and ask Tom to. God bless you both. Good-bye.

"Your still loving,

"FRANK."

May sat still for a moment, almost unable to think. The task before her filled her with both joy and sorrow. Tom would be freed and vindicated but Frank's name must be blackened.

In her heart she knew that there was but one thing to do, and this she did as bravely as she could.

The love May had always had for Tom grew stronger, and in time they were living in a tie of friendship and love that nothing could break.

Many times when the days were bright they were looked at with envy as they played with their little girl on the lawn.

Always they kept green the memory of the man they both had loved. Often at sunset they would look toward the West, both with the same unspoken thought. And if their eyes could have seen through the distance they would have beheld an old Indian standing by the lonely grave of a white friend whom he had greatly loved.

ITALA FEATURES POPULAR

The experience of Mr. F. W. Foster of Montreal, Canada, with "The Palace of Flames," evidences the money-getting powers of features in Canada. For his first seven day bookings of this Itala feature he obtained $550. Although the film is comparatively young in Canada, up to date it has earned more than a thousand dollars.

The eastern Pennsylvania and the southern New Jersey rights on "Tigris" and "The Shadow of Evil" have been purchased by the Attractive Feature Film Company of Philadelphia. Mr. J. Singer, manager of the Attractive Feature Film Company, is permitted to book the latter film in Delaware, Maryland and District of Columbia.

The Moore Feature Film Company of Chicago is apparently seeking to corner the market on big features in the Middle West. Supplementing their original order for "Tigris" and "The Shadow of Evil" for Indiana, Ohio and Kentucky, they have purchased another print of both subjects for Michigan and Wisconsin.

TWO KINEMACOLOR PRODUCTIONS

"The Blessing of Sleep" and "The Scarlet Letter" are well worthy the attention of every exhibitor who can run them in his theatre. They teach a lesson that goes home. "The Scarlet Letter" is a well-known story and needs no further words from me except to say that the way Kinemacolor have produced it is exceedingly fine and choice. In the "Blessing of Sleep" it tells the occult story of the astral of the man being shown various scenes where sleep often acts as an antidote and brings people to their proper senses. It is a story that holds the attention of the audience from beginning to end, and the dissolving effects are exceedingly fine, and now that it is possible to project Kinemacolor with thirty-five amperes the whole troubles have vanished from film realm.

CROWN THEATRE, HACKENSACK, N. J., OPENS SATURDAY, MAY 3d

The Crown Theatre, Hackensack, N. J., owned by Mr. Charles G. Tefft and Mrs. Edith L. Shafer, opens Saturday, May 3d. It is a beautiful 300-seat house, especially constructed for the purpose, well ventilated, fireproof booth, etc., and no expense has been spared on the equipment which was furnished by J. H. Hallberg, "The Economizer Man." Motiograph, 1913 Model, Hallberg A. C. Economizer, 300 Andrews chairs, ticket receiver and full line of supplies. Mr. Hallberg also reports the sale of a Simplex projector with Gundlach lens through Chas. P. Gilmore, Oswego, N. Y.; Powers No. 5 through J. B. Ashton, Provo, Utah; Hallberg Standard A. C. Economizer to E. S. Thorpe, San Marcos, Texas.

SEEKING AID OF MAYORS AND GOVERNORS

Educators Desire Community Support in School Hygiene Program

In view of the serious importance of school hygiene to the child, the school, the home and the community, the Organizing Committee of the Fourth International Congress on School Hygiene, to be held at Buffalo, August 25-30, is inviting the attendance, not only of educators, physicians, hygienists and scientists, but also of delegates from all the leading towns and cities, and from the states and territories of this country.

No effective campaign for the extension of modern methods in school hygiene can be carried on without a community backing, announces the organizing committee, and one of the prime objects of the forthcoming Congress is to secure this endorsement. Letters have been sent to several hundred mayors, and to the governors of all the states and territories, requesting the appointment of delegates.

The successful co-operation of all these influences, according to the Buffalo program, will mean the establishing of efficient medical, hygienic and sanitary supervision in schools, giving in return:

For the child: Increased comfort, greater happiness, larger schoolroom success, more safety and greater certainty of future efficiency.

For the school: Fewer absences from the schoolroom, few interruptions on account of epidemics, and more satisfactory educational response to classroom activities.

For the home: Less anxiety, less apprehension, fewer doctor bills, less work, more health, happiness and prosperity.

For the taxpayer: A saving by more efficient methods in school work, and also a larger product of active, intelligent, capable individuals, whose influence will be toward the improvement of every phase of community life.

For the community: Healthier and, therefore, more efficient and more prosperous citizens.

For the nation: Results measured in terms of the conservation of human life.

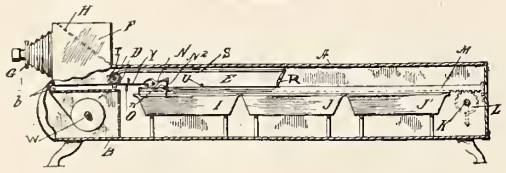
Representatives will be sent to Congress from all the leading nations, and from all the leading educational, scientific, medical and hygienic institutions and organizations of this country.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

Article 1, Section 8, of the Constitution of the United States provides that Congress has power to promote the progress of science and useful arts by securing for limited times to inventors the exclusive right to their respective discoveries. Obviously this provision was intended to stimulate invention, to the end that better results and ways of accomplishment might be discovered and devised, and to encourage the investment of time and money in the development of inventions, on the theory that the public would mainly benefit thereby,—the inventor only incidentally. The monopoly granted the latter does not run forever,—only for seventeen years. Nothing that existed before is monopolized by the inventor; the public may utilize everything known before the invention as freely as if the invention had never been conceived and perfected. The patentees' monopoly consists exclusively in the right, for a limited period, to enjoin others from making, using or selling *only* the identical thing which the inventor has produced and reduced to practical, usable form, subserving a useful purpose, beneficial to the community. But the use of the patented article is not compulsory. The public got along without it prior to the invention thereof, and can continue to do so if it wishes until the end of the patent term, when the invention will be public property, free to all. The Government contracts with the inventor to give him the exclusive control of his invention for a limited period in consideration of his perfecting and revealing the invention and thereafter dedicating it to the public forever. This contract the proposed Oldfield Bill seeks to nullify by its compulsory license clause which would enable a wealthy and unscrupulous competitor to destroy the limited monopoly which is the main incentive to the inventor. The question is, will you allow your representatives in Washington to stand for such absurd and dangerous legislation.

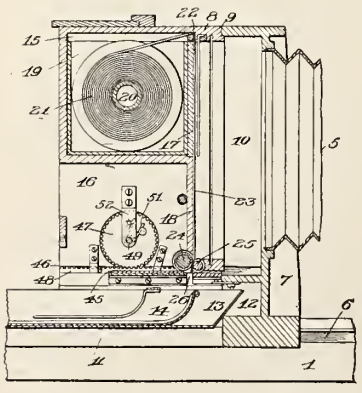
The Societe Anonyme des Celluloses Planchon, of Lyon, France, has applied for registration of the Trade-mark "PLAVIK" for photographic goods, machines and materials generally, including Kinematographic films and apparatus, claiming use since October, 1911.



The accompanying illustration is a longitudinal sectional elevation of photographing and developing apparatus patented to Geo. C. Beidler, of Oklahoma City, Oklahoma, No. 1,057,397. This invention relates to apparatus designed primarily for reproducing writings, drawings, pictures, or the like, novel means being provided to convey the sensitized film through receptacles containing suitable developing and fixing fluids. *A* denotes a casing containing a compartment *B*, for a roll *W*, of sensitized paper which is projected between the rollers *b*, to travel over the top of said compartment and between rollers *D*, into the compartment *E*. There is an exposure chamber *F*, and a camera *G*, for taking the picture, there being an angularly disposed mirror *H*, for reflecting the image onto the sensitized film. The compartment *E* is provided with pans *I*, *J* and *J1* to contain the liquids required in fixing and developing the exposed films. To draw the film through the several compartments, mechanism is provided consisting of a shaft *K*, having toothed wheels *L*, which mesh with a rack *M*, suitably guided and alternately reciprocated through the rotation of the shaft *K*, in opposite directions. The said rack carries clips *N2*, which clamp the edges of the film *Y*, and as the rack is moved outwardly, the film is carried through the several tanks. The clips are automatically released and set through contact with trips within the casing in the path of travel. The lever *N* comes in contact with pin *n*, when the rack has reached the limit of its forward movement, and the parts will remain in this relation until the rack has traveled nearly the limit of its outward movement when the upper end of the lever will strike a pin, thus releasing the clip to permit the discharge of the paper into the receptacle *J1*. After the paper is cut by the knife *O*, it is desirable to move the next succeeding film portion a short distance beyond the knife in order that it may be in the path of travel of the clips. To effect this initial movement of the film, a lever *R* is pivoted in the casing the lever carrying a pawl *S*, which projects into engagement with a ratchet wheel *T*, on the roller *D*. A pin *U*, on the rack, contacts with the lower end of the lever *R*, as the rack is reciprocated and the said lever is thereby oscillated to move the pawl and cause the rotation of the said roller *D*.

An amendment to sections 51 and 1472 of the Charter of Greater New York, which has not heretofore specifically named motion picture shows, has been introduced at Albany by Assemblyman Cuvillier in the form of a bill to include "any kinetoscope or moving picture performance" in the list of entertainments to be licensed. "Common shows" is the somewhat ambiguous title under which they are licensed at the present time, and unjustly so, for while popular they are not commonplace, being clearly differentiated from other forms of entertainment, and distinguished for excellence and quality as compared with the other miscellaneous shows of questionable merit included under that plebeian title. This tardy recognition is nevertheless welcome as another sure indication of the irresistible force and vitality inherent in this comparatively new Art,—the light of which can no longer be hidden under the bushel of professionel jealousy. Cinematography is no longer a fad or craze, but now an established and indispensable institution, as much so as the Telephone or The Moving Picture News.

The camera illustrated below is of a type wherein the sensitized material is fed in a continuous strip across the focal plane, and the previously exposed portion simultaneously fed into a receptacle for developing or storage purposes and severed simultaneously with the disposal of a fresh portion of the strip in the focal plane. The front is connected to the main casing by the usual bellows 5, and the casing is movable on the bed in guides 6, for focusing as usual. The casing consists of a body portion 7 in rear of which is a movable back 8 which with the body at 9 forms an exposure chamber 10. The lower portion of the body is extended rearwardly, as at 11, to form a storage chamber 12 having a lining 13 to accommodate a pan 14 into which are received the negatives after the exposure for development or storage. The roll holder 19 contains a reel 20 upon which sensitized material 21 is coiled,



and withdrawn from the chamber 15 through an exit opening 22 at the top of the wall 17 from which it is led downwardly across the walls 16 and 18, as indicated at 23, and between rollers 24 and 25 that feed it into the receptacle 14. After an exposed length of sensitized material has issued through the passage 26 it is severed by a knife 45 reciprocating in guides 46 by a pinion 47 meshing with a rack 48 thereon, said pinion being carried on a shaft 49 provided with an exteriorly arranged operating crank. A spring 51 acting between the pinion 47 and a bearing support 52 of the shaft 49 operates to return the knife after the severing operation when the crank 50 is released, and to return the latter also. Gilbert S. Dey, of Rochester, N. Y., is the inventor of the above as set forth in Letters Patent No. 1,057,412, the improvements including also means for adjustments, preventing mistakes, &c.

It is an axiom that much depends upon the light in which a subject is viewed. An invention based on the physical law concerning the complementary colors of the spectrum has been made by a graduate of the Moscow School for Painting, Sculpture and Architecture, by which it is possible to paint several different scenes or designs on one and the same canvas. This interesting artistic device may be used with effect on the stage or utilized for home decoration. When the light changes, the canvas, chameleon like, changes in appearance. Thus a panel was exhibited at the Moscow Artistic Theatre which represented a scene with beautiful autumn tints in the red light of a sunset. When the light was changed the scenery changed with it, and a nymph was discovered in front of a tree, bathed in moonlight. It is claimed that wallpaper printed by this method is one color in daylight, different during twilight, and changes again by moon or lamp light. By the use of differently tinted lamps the changes may obviously be controlled by electrical switches.

The risibility of our transatlantic Cousins may not be premature in so far as their appreciation of American "humour" is concerned, but they certainly are "on" to the movies to the extent of 28,000,000 per week, that being the estimated average attendance at the Cinemeto Theatres, of which there are some 4,500 in Merrie England, representing a capital outlay of more than £12,000,000 sterling.

The question as to whether a patentee has a right to fix the price on a patented article is now for the first time "up to" the Supreme Court of the United States, in the "Sanatogen" case, certified from the Court of Appeals of the District of Columbia—the issue, as stated in the plaintiff-appellant's brief, being—*"Can a retailer sell a patented article having a license notice thereon restricting the price at which the article can be sold to the consumer, such sale being made at a lower price than the license price, without such sale constituting an infringement of a patentee's rights when the article is made by the patentee, but is purchased by the retailer from a jobber?"* This is a momentous question, and the final decision of the august court of last resort will be awaited with unusual interest in many and various industries, particularly those relating to the art of cinematography.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

(Full copies of any of the above forwarded for ten cents. Order by number.)

NEWMAN FRAMES TO BE DISPLAYED AT EXPOSITION

The Newman Manufacturing Company, of Cincinnati, Ohio, and 101-103 Fourth avenue, New York City, have contracted with the managing director of the International Exposition Company for space at the Moving Picture Convention to be held at the Grand Central Palace in New York City from July 7th to July 12th. They will have on display some of the very latest ideas in brass lobby displays, brass railings, interchangeable signs, etc. During the exposition the Newman Company will throw open their entire first floor of the New York branch to the use of visiting exhibitors, and every courtesy will be extended them. Mr. S. J. Newman, secretary of the firm, states that his salesmen on the road report that a great many exhibitors throughout the country are making preparations to attend the convention and it will be the biggest thing ever attempted along this line.

POWER'S INSTALLATIONS

Through the Walturdaw Company, of London, England, there have been installed thirty Power's No. 6's in twenty various theatres in the Birmingham district, also twelve No. 6's in Bradford, Sheffield, Aberdare and Plymouth.

The Metropolitan Opera House, of Philadelphia, has been equipped with motion pictures which are projected by Power's 6A.

The Quo Vadis pictures have been so successful that six Power's No. 6's have been purchased for other companies of this concern.

The following installations have been made:

One 6A complete with Inductor to Mobile Light & Railway Company, Mobile, Ala., through W. H. Peck, Atlanta, Ga.

One 6A with 14-inch magazines for 2,000 feet of film to Turn Hall, North Salina street, Syracuse, New York, through Auburn Film Company, Auburn, New York.

Two 6A complete equipment with motors and mechanical speed control to Charles Stalder, North Hill, Akron, Ohio, through Mutual Film Corporation.

One 6A complete with motor and mechanical speed regulator to W. H. Wilcox, Jonesboro, Ark., through Mutual Film Corporation, New Orleans.

One 6A complete to Star Theatre, Wytheville, Va., through General Film Company, Washington, D. C.

George A. Magie, salesman for the Pilot Company, will probably leave on another trip to the different exchanges in the very near future. Magie reports that the company is turning out some big stuff, and says he won't have any trouble in getting additional orders.

* * * *

In order to supply the demand for Pilot pictures the company is installing more new tanks and drying apparatus. They are shipping direct from their factory now, and have established a department for this purpose.

* * * *

The Pilot Company is putting up a new projection room, the one they had previously being inadequate.

"THE WORTH OF MAN"
Ramo Films.

JUST GOSSIP

By The Mahoney

Benny Schulberg. Modest, thoughtful, practical, gifted, inventive, analytical, logical, flowery.

Your richly worded "pæan" on the Cinematographic art in the elaborately embellished Screen Club programme, is a symphonic blending of word-coloring, worthy a place among the best efforts of the late Robert G. Ingersoll, Elbert Hubbard, Richard Le Gallienne, William Marion Reedy, and other word painters.

Keep it up, Benny.

* * * *

Mahoney Fred Held, tanned by the sun of the tropics and fairly exuding an atmosphere of health and vigor, acquired through strenuous outdoor work, as camera expert, with the World's Best Film Company at Tampa, Florida, made his appearance last week among the Mahoneys who gather on the "off days" in Exchange Alley.

Fred is a true pioneer in the technical department of the industry, with a record of fifteen years to his credit, with the foremost manufacturers in this country. He is not an importation, nor did he graduate from "die Technicum, Ilmenau," or "die Technical gewerbe schule" at Berlin; but when everything is "set," and Fred looks through his finder and says "ready!" you can depend upon absolute focal precision.

He has a perfect vision, a well-balanced, level head, and is easily classed among the most efficient experts in the camera world.

* * * *

Mahoney Hayes Hunter's retirement from the Imp studio has cast a shadow of gloom over that "Bide a Wee" home for the regulars.

Hayes' diplomacy, patience and pyrotechnic method made a great and lasting impression with those who worked under his direction. His terpsichorean antics, waving of arms, and shouts of encouragement to the artists, are strongly suggestive of his prototype, Creatore, the quaint Italian musical director, popular in vaudeville a short while ago.

One enthusiastic admirer said of him:

"He's the best 'gink' in the business. We'd jump off the Woolworth building for Hayes, and—jump back again if he asked us."

* * * *

Courtly, suave, and smiling John Gorman, known the length and breadth of this country, Australia, and England, is the eldest of the "Gorman Brothers," celebrated in minstrelsy and musical comedy for more than a quarter of a century past.

John is responsible for many of those intricately arranged, delightfully illuminated singing and dancing ensembles seen in the musical comedy productions of Broadway. He is a true Mahoney, being one of the first real professionals to work before the camera, away back in the "Nineties," at which time he directed and acted in a comedy production for one of the leading manufacturers of today, who was then in the beginning of his career.

* * * *

The Mahoney passed up Broadway a day or so since and tarried for a brief moment in front of that theatrical landmark of three decades ago, the "Bijou."

The lobby appeared dingy, faded, sere and yellow. Posters of wild animals in crouching attitudes of ferociousness adorned the bill-boards, while the figure of a forlorn doorkeeper was dimly outlined, leaning sleepily on the rail, with a —"Come in; don't be afraid; the animals are perfectly harmless!" sort of expression on his face.

Then came a dissolve.

The Mahoney saw the house brilliantly lighted, Broadway a moving mass of pedestrians, a long line of private equipages, public hacks, and cabs (autos and taxis were practically unknown) discharging their human freight, the lobby packed with beautiful women and well-groomed men, while at the curb, at various times, stood "Bob" Miles, Ed. E. Rice, "Jim" Barton, "Bob" Comly, "Johnny" Russell, "Charley" Hoyt; and back of the curtain, Lillian Russell (the Madame Recamier of to-day), Louise Searle (with a marvelous voice, who lived, and died, too soon), Eliza Weathersby, Amelia Summerville, Ada Gilman, Flora Walsh, Henry E. Dixey, Willie Collier, Charley Reed, Henry Donnelly, Eddie Girard, Harry Brown, and later, Amelia Bingham and Madame Nazimova.

Then came the philosophical thought:

"Tempori parendum,"

And with bowed head, the Mahoney passed on.

* * * *

The Mittenthals, Harry and Aubrey, who a few short seasons ago occupied a prominent niche in the Melodrama Hall of Fame, are the most recent seceders from the theatrical ranks to enter the field of the motion pictures.

It is their intention to film all of their successes of the past ten years and more. Ed Wynard, the veteran, will be their camera operator, and Theodore Marsden, who, it is said, made a brilliant record with the Pathe people, will direct the productions.

* * * *

With a plenitude of libraries, and a superabundance of authentic records on historical subjects, how is it that directors will make such glaring errors as are disclosed in so important a film as "Robespierre"?

* * * *

Where is the "King"? Report has it that he has not been seen at the "Palace" in Eleventh avenue for more than ten days.

Can it be possible that he has gone incognito on a hunt for big game?

* * * *

Mine host Schmidt, of the Kaiser Keller, whose reputation for hospitality and generosity is a subect of constant comment among the regulars, it is reputed, intends early in June to "blow off" his numerous patrons among the Mahoneys with —his electric fans.

* * * *

To Beat the Brush

William Alfred Corey is a-going to "beat the brush" in San Francisco, and see how many script writers he can "scare up." He will scare up a good many judging from our correspondence from that garden-spot-of-the-world. Mr. Corey thinks the scribblers should talk right out in meeting and assert themselves, and that the results will be better work and better recognition. Our columns are always open to you for that purpose, Corey, and to all other script writers.

The American Film Manufacturing Company promises something exceptional in spectacular pictures in the near release of "Marine Law." Two railroad trains and the ocean-going steamship, State of California, were extensively used. The vessel was obtained for use while lying in the harbor of Santa Barbara. Several hundred school children were utilized. The scenario is by R. D. Armstrong.

Leo Maloney, an old Bison actor, has returned to the Universal fold appearing under his old director, Milton H. Fahrney. Louis Fitzroy has been advanced to the position of assistant director to Mr. Fahrney. His military training is valuable to him in the production of the 101 Bison.

THE SQUASHVILLE LADIES' FIRE BRIGADE
Nestor release, May 12th.

Manufacturers' Synopses of Films

GAUMONT

FOR TWO PINS (May 22).—Mrs. Doodledum had the sobriquet of "The Old Scratch" because she wears hatpins which protrude beyond the edge of her hat and stick into people's faces, leaving marks of disrespect. She is a human porcupine, and persons whom she encounters in crowded places come to resemble Swiss cheeses on account of her puncturing pins.

A law is passed forbidding the wearing of hatpins unprotected by guards. Mr. Doodledum, thinking to please his wife, buys two guards for her.

A stubborn hussy is Mrs. Doodledum, and she swears by the nine lives of her pussy that she will not wear the shields and that she prefers her hatpins nude. While maneuvering and arguing the point with her husband a hatpoint grazes his eye. He pretends that he has been punctured and makes a great ado, putting a large cloth over his head, making him look as though he is trying to keep his hair from becoming sunburnt. Mrs. Doodledum, regretting her obstinacy, waits on him hand and foot, and then some.

She finally discovers that he is fooling her. She pretends that she has injured her knee. Accordingly both are laid up, although they really are in perfectly good running order. The doctor is summoned and prescribes an eyeshield to be put on the injured knee, a kneecap put on the wounded eye.

Mrs. Doodledum tires of the masquerade and, pulling the bandage from her husband's face, denounces his deception. It is then discovered that ki-isses and em-bra-ces are the best little remedies for marital illnesses.

THE LIGHT THAT KILLS (May 27).—Mrs. Smithson, a beautiful, cultured widow, takes a strong interest in Dr. Louis Jordan, whose application of electric rays, discovered by him, have been successful. Though Jordan has achieved many cures by his "A" rays he has been attacked by the powerful penetration and his left hand has already begun to wither. As no one else can apply the treatment with the same safety that his own expert knowledge commands, the scientist continues his labors with heroic sacrifice.

Mrs. Smithson acknowledges her love for the scientist. She suggests that others should continue his practice; that he should spend the rest of his life in health and happiness. Feeling that life holds something sweeter for him Louis Jordan makes over the plan of his work to his pupils, preparatory to his departure to a warmer climate.

As he is about to join Mrs. Smithson a poor woman implores him to treat her little son, who has been given up as a hopeless case. Failing to persuade her that his pupil can effect the same cure, the master undertakes the operation himself, knowing well that the rays which save in one case are fatal to himself. He realizes that to abandon his work for the sake of his own personal happiness is to be false to science, and is an indication of weakness.

When the operation is over he writes to Mrs. Smithson, asking her to forgive him for not seeing her again:

> "I could not love thee, dear, so much,
> Loved I not honor more."

is the sentiment of his letter. Professor expresses that it will be an ample reward if, when she returns next summer, she will drop some flowers in the places he used to love.

Within the year the professor has gone the way of the heroes who sacrifice their lives in saving their fellow-creatures. When the woman he loved returns to the scene of his labors she learns that his noble spirit has been inherited by his favorite pupil, who takes the blooms she brings and puts them in the "places he used to love."

KINEMACOLOR

STEAM.—Two real love stories interwoven with the pictorial history of the discovery of steam power and its application to inventions that revolutionized the world.

This characteristic Kinemacolor combines historical, scientific, dramatic, biographical and educational interest, for it shows the development of steam power from the period when James Watt discovered its ability to lift the lid of a tea kettle—and deduced therefrom the hoisting engine for use in the English mine pits—to its culmination in the modern high-speed locomotive.

The chief incidents in the lives of the inventor of the first steam engine and George Stephenson, who built the first locomotive, are woven into the story—which includes the homely romances and happy marriages of both these homespun geniuses. Furthermore, the film shows a faithful model of the original Watt engine in operation, and also a working reproduction of Stephenson's queer-looking locomotive. The first trip of this historic engine is shown in the story—even to the humorous detail of the man on horseback riding ahead of the train and waving a red flag to warn the unsuspecting public off the track.

In one of the beautiful vision scenes—which Kinemacolor has developed so wonderfully of late—Watt dreams of the moving engine which is to come after his time, while Stephenson in turn has a vision of the ultimate development of his locomotive. In this concluding picture is shown one of the largest and most powerful high-speed locomotives ever built drawing a train of Pullman coaches at the rate of a mile a minute through the picturesque mountain scenery of California.

MODELING EXTRAORDINARY—An absolutely novel trick subject, full of amusing and unexpected developments. Only those in the know will realize the time and trouble that a film of this kind represents.

The title writes itself in neat, round hand from a little ball of putty that travels over a dark background. This is followed by the words "Kinemacolor-Urban-Smith Patents." A man then appears, trying, evidently without any great success, to make some pretty models. Suddenly, to his amazement, the putty begins to mold itself into shapes. It first takes the shape of a bantam, which crows at the astonished individual who stands watching the amazing development.

A heap of putty then forms into a spray of leaves; a beetle attaches itself to the end of the spray and forms a bud, which then opens into a bloom. A second bloom eventuates as a result of the same process.

A little model of the typical music-hall presentation of a Jew next appear. It twirls rapidly and becomes a hat. This becomes an iced cake, and that in turn a royal crown. As this slowly revolves, gems appear on the bars.

A lump of putty rolls itself out flat over a table; then suddenly curls itself up, and, behold! two towers! Other pieces of putty roll towards it and unfold themselves as essential portions of the fabric of a castle. In the end the castle has a drawbridge and flies a flag.

LUBIN

THE PADRE'S STRATEGY (May 13).—Ramona Martinez, a beautiful Mexican flower girl, is the support of her widowed mother and they live in a cottage on the outskirts of the city. One day while out gathering flowers for her basket she meets a Mexican youth and they are mutually attracted to each other. In time the acquaintance ripens into love and they are happy. Ramona still continues to sell her flowers in the cafes and other public places, and she and Jose plan that some day they will have a little home of their own. Manuel Vasquez, the leader of a band of Mexican guerillas, comes to the city one night and enters a cafe where many of the army officers and better class of Mexicans are enjoying themselves. Ramona passes from table to table, and finally comes to where Vasquez is seated. He is fascinated by her beauty and resolves to win her for himself, either by fair means or foul. He speaks to her, but she repulses him. He leaves the cafe and calls his lieutenant and one of his hand and tells them that they shall get the girl and bring her to him in the mountains. They go to the cafe and, as the girl leaves, they lie in wait for her. She is overpowered and carried away by the bandits. Jose, who is coming to meet her and take her home, sees the abduction, but is too late to be of any service. He enters the cafe and tells of Ramona's trouble. The habitues of the place are not interested in the flower girl, and his appeal for aid is unheeded. He then decides to go to the priest and ask for aid. He does so, and while there a messenger comes from the bandits, asking that the Padre accompany the messenger into the mountains to perform a marriage ceremony. The Padre hits upon a plan whereby they can rescue Ramona, and he gives Jose a priest's robe and they arm themselves. They then accompany the messenger to the stronghold of the bandits. As the ceremony is about to be performed, the Padre and Jose suddenly draw the guns and overpower the two bandits and bind them. The Padre and Ramona then leave the camp, she dressed as a priest, and go for aid for Jose. They take two of the bandits' horses and start on a wild ride for the city. Arriving there, they go for the cavalry, which immediately sets out for the rendezvous. They surprise the bandits and capture the entire band. As they are led away, Jose and Ramona kneel and receive the blessing of the Padre.

LUX

A MIGHTY HUNTER (May 16).—A hunter recounts his adventures to his admiring sweetheart. That day a wild beast makes a raid upon a farm and the hunter is called upon to prove what he can do. Discretion overpowers him and he decides that he is safer in bed than waiting for the animal. The wonderful way in which he hunts the lion shows him to be a mighty hunter, but a mightier ————!

On the same reel:

PAT MOVES IN DIPLOMATIC CIRCLES—This is an amusing comedy, showing the alarming results caused by a mistake on the part of some representatives of the French government who are sent to meet the new ambassador of Illyria. The ambassador postpones his departure, and Pat, who is traveling by the train which he should have taken, is mistaken for the illustrious person. His behavior is not becoming to an ambassador, and leads to a serious rupture in the diplomatic relations between France and Illyria.

ESSANAY

THE STORY THE DESERT TOLD— One who has not traveled across a desert barely realizes what a trying and dangerous thing it is. The sheriff of Desert Valley, California, receives a letter from Mrs. Tom Decker, requesting the former to send Marjorie Day to her. A volunteer is called for, to risk his life in escorting the four-year-old child across the sandy plain. John Hartley steps forward and promises to protect the child with his life. That day Bill Barratt, an outlaw, is arrested and lodged in jail for the murder of Jim Ellis' child. That night the sheriff is informed that the men of the village are going to lynch Barratt. Sheriff Mackley handcuffs the prisoner, places him on a horse and takes him into the desert for safe keeping. In the meantime, John Hartley's mule succumbs to the heat. Being out of water, he tells Marorie he will go for some and return shortly. Hearing a child's cry, Mackley and his prisoner are quick to find the thirsty infant. Mackley returns to his horse, which had been left a few rods away, only to discover that the animal had galloped off. Without water, they are in a hopeless condition. Jim Barratt promises to guard the wagon until the sheriff can return to town, where he takes the almost lifeless form of the young child. When the men returned to the deserted wagon, they discovered the lifeless form of the outlaw, Jim Barratt, who had kept his promise.

AMERICAN

ANGEL OF THE CANYONS (May 12).—Jim Beverley was an untrained, natural artist. His sweetheart, Madge, often visited him while at work in the mountains, but never completely sympathized with his work. She wanted his whole love and attention.

Bill Hogan was much beloved by pretty Carrie, but he, being also in love with Madge, ignored her. Bill felt that Jim's ability to paint was what had won Madge's heart.

ITALA BIG FILMS
THE WORLD'S MASTER PRODUCTIONS
FAMOUS FOR
"THE FALL OF TROY" "PALACE OF FLAMES" "TIGRIS"
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
COPYRIGHTED
COMING
EXCLUSIVE TERRITORY AVAILABLE NOW
ZACCONI IN "THE DREAD OF DOOM" THREE REELS
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO. OF AMERICA
805 COLUMBIA THEATRE, NEW YORK
HARRY R. RAVER, DIRECTOR GENERAL

In a cosy part of the canyon lived charming Pauline, commonly called "The Angel of the Canyon," because of her many good deeds for the villagers. One morning she saw the artist at work, with pretty Madge gazing petulantly at his canvas. She saw them quarrel, Madge fly toward the house and Jim turn angrily toward his work. Then she stepped up close beside him, and he, thinking it Madge, took up her hand and kissed it without looking up from his work. Even an angel can have human feelings, and the angel in this case found a special delight in the unexpected kiss. When Jim, in confusion, apologized, it seemed a desecration. But Madge, watching from a distance, thought otherwise.

Several days later the angel, walking in the direction of the artist's glen, found and took away his canvas. Three weeks later he called upon her and found a check for $100 awaiting him and a brand-new box for his equipment. Delighted, he showed his treasures to Madge, who only pouted and then cried. Meanwhile Bill Hogan nursed a grudge in secret.

A day came when the angel, strolling through the woods, saw a terrific fist fight between Bill Hogan and Jim. Beside them stood Madge and Carrie, vainly trying to separate them. Then came the angel's moment of renunciation. She had grown to love Jim, and had to fight herself to repress the desire to go away. But her better nature conquered. She separated the combatants, gave Jim to Madge and pacified the troublous Bill. She strolled with Bill into the forest, and when she returned he went willingly to the happy Carrie.

THE KISS (April 15).—Old man Hathaway was a trapper and lived with his only daughter in the mountains. Pretty Claudine often went forth to visit the traps with him, and one day, when so hound, they saw a youth kiss a maiden affecionately. Seeing a chance for an object lesson, the old trapper sagely shook his head, saying, "My child, such kisses are poison. Guard against them."

Claudine had a herd of goats which she tended carefully, and one day, sitting on a rock, with them scampering about her, she made so pretty a picture that Ralph Walters, a young artist from the city, asked her to pose for him. They arranged an engagement for the following day. He posed her prettily and then, overcome by her beauty, impulsively kissed her upturned, inquiring lips. Claudine fled in shame. From a distance she watched him, debating her father's advice. Then, plucking a handful of poison berries, she went again to him. He ate them gladly. In a few moments he fell deathly sick across the rock, and Claudine ran, badly scared, to her father.

Together they rescued the sick artist and took him home. He recovered, and one day, while away with her father, she told him her reason for giving him the poison berries. Furious at the insult offered his daughter, the aged trapper hurried back, gave Ralph a gun, and offered him a chance for his life. Overcome by feeling, Claudine stepped in between them and spared Ralph from the deadly hatred of the old man. A few minutes later Ralph was picking his way through the boulders, pondering upon the quaintness of backwoods ways and the ease with which an innocent expression of admiration was transformed into an excuse to kill.

SOLAX

THE PAST FORGIVEN (May 9).—Margaret Reeves, an unfortunate girl who has fallen into the clutches of a white slaver, is induced by a Salvation Army rescue worker to give up her present life and make a new beginning. She decided to redeem herself in the new West as a helper to an overworked wife on a big cattle range out West. She meets the foreman of the range, a typical Western man, unused to the ways of woman and having pure ideals of womanhood. Attracted by Margaret's reserve, he falls in love and tries to win the girl as his wife. A conflict between conscience and love rages in the girl's mind and love wins. She pushes the past far behind her and takes a chance for happiness. Secure in her Western home, her joy reaches its zenith when their child is placed in the foreman's arms. The first jar to her happiness comes when she meets the keeper of the dance hall. She pleads with him, for the child's sake, to keep her secret and leave her secure in an honest man's home. Pretty faces being scarce, the man follows her home and forces his attentions on the terrified girl. The foreman, entering unexpectedly, sees him and hurls the intruder against the wall, and the disgruntled man sneers his revenge to the husband, leaving a shattered faith and a wrecked home. The husband, unforgiving, drives the shrinking wife from his hearth, and, snatching their baby girl from its cradle, swears she will never follow in her mother's footsteps. Margaret, bereft of home and child, wanders into the open and encounters a young Indian mother playing with her papoose. The desolate woman, hungering for her own baby, caresses and croons over the Indian child and so wins the gentle young squaw's heart that she takes Margaret home to her people. In her simple way, the Indian wife sees the white woman is in great trouble and draws the story from her. She determines that Margaret's baby shall soon rest in its mother's arms. Stealing away from the camp, she locates the home where the lonely man mourns over the motherless babe in its cradle, and in her tragic, broken English shows the husband his cruelty in keeping the child from its mother. With barbaric gestures she depicts Margaret's remorse, and, seeing the man's face softening, she gently places the sleeping child in his arms and leads him, with his precious burden, to the camp which shelters a bruised and stricken woman.

IMP

THE HEART THAT SEES (May 15).—King is the greatest optician in New York, and his delicate operations upon the eye have made his name famous, while his broad charity to all who have come to him in need has made his memory dear to many suffering hearts. While a child he suffered an accident that deformed him for life and left him to bear forever the curious glances and pity of all beholders. The famous oculist and philanthropist is a hunchback and moves always with bowed head, stiffened neck and halting stride. He is almost abnormally sensitive of his deformity and has never known a woman's love save his mother's. Fate throws him across the path of another sufferer from Nature's grim jests—a poor blind girl—and her younger brother, who are waging a desperate battle for existence. King takes them to his home and his mother offers them a home and protection. The girl is later taught by the oculist how to operate a typewriter by touch, and thus assists him. He believes her to be unaware of his deformity, for he has instructed all to keep from her the knowledge of it, but coming upon him asleep in his easy chair, with the acuteness of touch of the blind, she finds out his secret. Nevertheless, love grows up between them and, trusting because of her blindness that she will never be able to see him, they become engaged. Later he finds her condition so improved that an operation for the restoration of her sight is possible, and after a bitter struggle he operates upon her and restores her sight, determining to leave for Europe when the bandages are taken from her eyes, that she may never see the man she has learned to love in the dark. His departure is delayed by her brother and he learns from the girl that she has always known of his deformity, and loved him nevertheless, and as he takes her in his arms he realizes that it is the heart that sees best.

GEM

BILLY'S ADVENTURE (May 13).—Violet Horner is in love with Billy Quirk. Her father dislikes Bill and tells this to Bill's father. Incensed at this, the elder Quirk bets Vi's dad that he (Horner) will beg Bill to marry his daughter. Horner takes the bet.

To keep Vi away from Billy, she is sent to boarding school. Bill, disguised as a girl, gets into the same school and nearly wrecks it. The ruse is discovered by the principal. Billy persuades Vi to elope with him, and while running to the parson's they bump into her father, who calls an officer, but Bill gives the cop the slip.

Later Mr. Horner gets a letter from his old friend, Captain Spar, who has settled in the Canary Islands, telling that his son, the prince, will call. Vi steals this letter and shows it to Billy, who conceives the idea of hiring a couple of tramps. He makes them up as Zulu slaves and himself as the young savage prince. In this disguise they go to the Horner home, where they get dad's goat.

Pa Horner phones to Billy's dad to have Billy come over and marry Vi and collect the wager, which the young folks may have as a wedding present.

VICTOR

A FAIR EXCHANGE, Two Reels (May 16).—A rich young man is attached to his father's stenographer, who is insincere and heartless. Knowing her character, the father objects, disowning his son when he persists in his attentions to the girl.

In the grip of poverty the girl's true nature is disclosed and the gentleness and goodness of her sister is revealed. The insincere girl finally rejects her lover, who is aided by the better sister.

Father and son are reconciled, the latter realizing that he has chosen the wrong sister.

An embezzling clerk in the father's employ finds favor with the fickle girl and an elopement is arranged. Through an error, the elopers carry away a suitcase containing embroidering. The other case, containing the embezzled funds, is unknowingly restored to the rightful owner by the sincere sister.

"101 BISON"

THE TOLL OF WAR, Three-Reel (May 13).—Edith Eldridge, daughter of Colonel Eldridge, disguises herself as a boy to enlist with

her two brothers in the Confederate army. She is found out and rejected.

Federal raiders ransack and burn the Eldridge home and kill Edith's father. Enos and Mammy, faithful slaves, save Edith's life.

To avenge the murder, Edith turns spy for the Confederate cause. With Enos she goes through the swamps to the headquarters of Confederate General Johnson. He pleads with her to give up her perilous undertaking, but she insists. So General Johnson gives her instructions and bids her Godspeed. Entering the Union lines, she arrives alone near the quarters of Lieutenant Phillips. She feigns illness, and the officer carries the seemingly prostrate girl to quarters, where he confides her to the wife of an officer. Edith's story is plausible, and she is allowed to remain.

Slowly but surely Lieutenant Phillips is falling in love with her. Enos is captured. Edith, now on intimate terms with the officers, aids him to get work around the quarters. Edith plans to secure the outline map of the Union fortifications intrusted to Lieutenant Phillips. By betraying his faith she secures them and makes her escape. She is pursued and wounded, but reaches the Confederate lines.

As a result of the information, the Confederates make an immediate attack. During the battle Edith sees both of her brothers fall and witnesses the danger of the Confederate ammunition wagons. Climbing into the seat of an ammunition wagon the driver of which had been shot, she attempts to cross the stream with it. The Confederates are repulsed, and Lieutenant Phillips captures Edith, takes her back to the Union camp a prisoner. Enos learns she will meet the fate of a spy. The old negro decides to appeal to President Lincoln. He steals away in the night.

Upon reaching Washington, Enos is first denied admittance to the White House, but on the following day is allowed to plead for the life of his massa's lady girl. His story touches Lincoln's heart, and the President wires General Thomas to suspend execution and send the girl to him. The message arrives in the nick of time, and Lieutenant Phillips is selected to take the prisoner to Washington.

Edith is hitter in her prejudice and heaps invectives on the President's head when she comes before him. Nevertheless, he pardons her.

She is taken away by Lieutenant Phillips, who tells her to go where she will, as she is free.

Edith remains in Washington, and Enos becomes man of all work at her boarding place. She works as a seamstress. She treasures a picture given her many months before by Lieutenant Phillips. Wise old Enos brings her a newspaper in which she reads an article concerning the President's plans to attend Ford's theatre and witness the performance of "Our American Cousin." The article states that Captain Phillips, in company with General Grant and his wife, are expected as the President's guests. Edith, hoping that the Phillips mentioned is her Northern lover, scrapes her savings together and, with the aid of Enos' coppers, attends the play.

All others cheer when the presidential party enters the box. Edith sees Lieutenant Phillips with President Lincoln, his wife and party. During the progress of the play she watches the box intently. She sees a man glide along toward the President. Simultaneously with her scream a shot is fired. President Lincoln's head falls quietly on his breast and his arms to his sides.

In the uproar that follows, Edith hastens out and to her lodgings, where the wounded President is brought and placed in Edith's bed. She administers sympathy and what aid she can. Captain Phillips assists Mrs. Lincoln from the room and turns her over to a woman. He recognizes her. It is Edith. Back in the room with the dying man, they stand with clasped hands as Abraham Lincoln closes his eyes on this earthly world.

Some time later Enos apprises Mammy that he is back and well, and with him are Mr. and Mrs. Marshall Phillips.

CHAMPION

HAWAIIAN LOVE (May 12).—A native girl, Lahela, is beloved by Kalike. She suffers his embraces and he is content. The captain of a small trading vessel visits the planter and sees the girl, who appeals to him. He makes love to her and hypnotizes her with promises. She listens and finally agrees to marry him. They go to a clergyman and the ceremony is performed. The small boat puts to sea and poor Kalike is broken-hearted. He gradually settles down to his business as a wandering beach comber, but wanders away from the scenes he loved so well.

The captain abuses his crew and ill treats the poor girl he married. The crew decide to scuttle the ship and chop a hole in the bottom. They get away in the only boat.

The boat sinks, and the captain, sobered, and his wife get away on some wreckage. They come to the beach and the wretched man seeks out a Chinese liquor keeper. He is tired of the woman, and trades her for money to the Chinaman. She is seen by her old lover, who comes up and, after a struggle with the Chinaman, he strangles him and takes the girl away. His mind is full of murder and he seeks out the captain and finds him by the beach. The captain sees him and staggers back, thinking he sees an avenging angel. He falls over a cliff, paving the way for the happiness of Lahela and Kalike.

SMILE, —— YOU, SMILE!

Your spirit is undeniably reflected throughout the entire house —from screen to box office.

If you're a grouch the audience soon "gets on" and patronizes the smiling fellow who usually has the KINEMACOLOR franchise for the town.

WHY DON'T YOU SMILE?

KINEMACOLOR COMPANY

New York, 1600 Broadway.
Cincinnati, 132 East Fourth Street.
Chicago, 532 South Dearborn Street
Providence, 509 Westminster Street

NESTOR

AN EYE FOR AN EYE (May 16).—Tom Kirby and Buck Edwards are partners in their mining claims. Both have been up against it. Tom makes a big strike and he suggests that Buck finish making the monuments, so that he may be able to go and record the claims as quickly as possible. Tom gets his horse and, as he is about to mount, the demon of avarice enters Buck's soul and he shoots at his partner and wounds him. Buck thinks he is dead and, going over to the country town, he records the claims and goes to the saloon. When questioned, he states that Tom shot himself in despair before the strike. He proposes to the saloon keeper's daughter and is accepted.

Tom pulls himself together and, with his finger dipped in his own blood writes on the horse's side, "My partner killed me." The horse is found at a water hole. Tom is found, revived and taken home.

Buck confesses and is taken to the desert and left there. "An eye for an eye."

FRONTIER

BETTY'S BANDIT (May 17).—Ranch girls, as well as all other girls, have a right to birthdays and are pleased to have them up to a certain age; then they forget. They have also a right, as stories go, to look up a sweetheart in the form of a handsome cowhand, if their tastes run that way, and Christians should not object; that is, as we see it.

The story opens with the ranch boys all ready with their presents for Betty, the pretty eighteen-year-old daughter of Jim and Mary Brandt. Each and every one of the boys come cheerfully forward with their presents, expecting to gain in her eyes. There is always a villain, or the story wouldn't be worth while.

The villain of our story has the long, flowing mustache, figure and dress of the brigand. His bump of ego is enlarged to a remarkable degree and he feels sure there is nothing to it and he is going to win out in a walk in the affections of Betty. He is the last to hand his present in to Betty, and as he is the joke of the other cowboys, they leave him to his fate, knowing full well Betty will get his goat in a hurry, which she does, she sending him about his business a wiser man, but with a spirit of revenge lurking in his brain, which is none too evenly balanced, and he decides to watch for an opportunity to get square.

It comes a little bit later on, when he finds that Betty is really in love with Joe Franz, the most bashful and best-looking cowboy on the range. Betty makes love to Joe. His bashfulness is misunderstood by Betty and she leaves him and visits the padre and pours out her tale of woe; the parde comforts her, and she goes home, feeling much better and that somehow things will come out all right. She decides to flirt desperately with the villain, in the hope of arousing Joe's jealousy. This she accomplishes with a degree of nicety. Joe gets a heart stroke and beats it with a hop, skip and jump to the padre. The padre sees the situation and decides it will be a good plan to turn the joke on Betty.

Arrangements are made whereby Joe will kidnap Betty in a disguise resembling the villain, drag her to a cave in the rocks, where the padre will be in waiting to perform the marriage ceremony. This is accomplished successfully. After the ceremony Betty is allowed to mount her horse, after being told that if she reveals the secret, horrible punishments will come to her. Betty, feeling sure that she has been compelled to marry the villain and being fearful that his threats will be carried out, tries to keep her secret; but she, like all women, could not keep her secret and her chum, a neighboring ranchman's daughter, is told the heroine's tale while shivers are in evidence.

The villain overhears the story and decides he will try to make Betty think it really was he, and thereby possibly be able to gain possession of Betty. Joe is now a watchful husband and does not care to lose his Betty on so short an acquaintance. Betty receives a note from the villain to meet him at the crossroads. She, in fear, starts to comply with his request. Joe is on the job, and just at the psychological moment rushes up and protects Betty. The villain received his just dues Joe's bashfulness suddenly vanishes and there is a happy reunion at the home, with Joe doing most of the love-making. The villain witnesses his rival's happiness. We see him tearing his hair and mustache out by the roots.

POWERS

THE TARANTULA (May 16).—A fascinating Spanish-Mexican girl, known as the Tarantula, because of her deadly influence over men, is coolly polishing the blade of a stiletto with which she has just killed a lover she was tired of, her new lover being a young Mexican boy whose beauty and innocence appeals to her.

An American engineer rides into the camp

and reports the finding of the body of a man who has been stabbed, but in this wild country the news is received with indifference, and the Tarantula fears nothing and laughingly plays her guitar. An old man in the camp warns the American of the evil this woman does and tells him she is guilty of the murder and points out the young Mexican boy as the latest victim.

The American, who is strong and cannot help admiring the beauty of this girl, makes up his mind to resist her, while she, noticing him, tries to catch his eye. He refuses to look, knowing if he does he is lost. He makes his way in to the bar, where he meets the Mexican boy. They both take a great fancy to each other, and the American, who is on his way East, promises to take the boy with him. In the meantime the small encampment has a long journey to make across the desert.

The boy tells of his love for the Tarantula and, taking the American outside, introduces him, but the American refuses to meet her eye. She laughs at him and, picking a flower, offers it to him, but he refuses it. She laughs at him and puts it down his shirt, which is open at the neck.

In a tent in the desert the Tarantula is preparing the evening meal and the American walks in. He has made up his mind to meet her eyes and defy her. He does so and she cannot meet his, but seems to shrivel up. For the first time she is conquered by a man. She laughs and rushes out of the tent, while he wipes the great drops of perspiration from his head, showing the strain he has been under.

She is now tired of the Mexican boy Jose and begins to hate him, and thinks if he is out of the way she can win the American engineer. That night she goes out on the desert to look for a tarantula, she having decided to kill him by hiding one of these deadly insects in his bed. She finds one and returns to the encampment and, placing it in his pillow, creeps to her own bed behind a desert bush. Jose has been in the habit of tending to her comfort and that night it is cold and, taking the thick blanket off his own bed, he tenderly puts it on hers, and finding his pillow is a little softer than hers, he changes it, quite innocent of the fact that she has placed a tarantula there, whose bite is instant death.

They retire for the night, when the camp is awakened by a scream, and the Tarantula appears with a wound on her breast where she has been bitten by the tarantula she intended should kill Jose. She goes to speak, but falls dead between Jose and the American. Jose throws himself on the ground and, drawing a stiletto, attempts to kill himself, but the American prevents him.

The American takes the flower she has put down his neck and slowly tears it to pieces and, turning to Jose, points to the east. He packs up his kit and, telling Jose to come with him and start life afresh in the East, looks again at the flower on the ground and almost breaks down, but they start off across the desert.

THE PROPERTY MAN.—A many-sided individual in the plant of the Selig Polyscope Company, in Chicago, is Johnnie Langmack, the peripatetic property man. It has often been opined that if any department of the famed British Museum were to report itself "shy," Johnnie could fill it to overflowing on reasonably short notice. Until a few weeks ago the vehicle exhibit in the Selig "yard" was even larger and quite as startling in its variety of architecture as that strange section in the government patent office. Carloads of conveyances, ranging all the way from an arctic palanquin to a wonderful old "one-hoss chaise," were recently sent to the spacious Selig plant in Los Angeles, yet there still remains in the Chicago yard a complete fire department and several dozen strange "rigs" of picturesque design. Last Winter, when one of the Selig companies returned from Florida, Supt. Tom Persons brought back with him a frisky pair of alligators. They were given the freedom of the baggage car on the returning special. When the car arrived in Chicago and was being unloaded the alligators were discovered frozen stiff. Careless hands were just about to throw them away when Johnnie, who is much opposed to discarding anything that looks like a prop, carried the cadavers to the plant and laid them out in the property room, preparatory to skinning and stuffing them. The next morning Johnnie discovered that his frozen reptiles had disappeared, but a few days later, guided by a peculiar singing sound, he located the alligators behind the hot air register. They had thawed out and were attempting to lure down English sparrows with their song, preparatory to feasting upon them. Johnnie 'lows that one never can tell what will happen around a picture plant.

GREAT NORTHERN

HER FIRST LOVE AFFAIR (May 10).—Amelia Barlow was a charming young girl who had reached the age when, in fact, she was neither girl nor woman. She wore braids on Monday, Marcel waves on Tuesday, wore short skirts on Wednesday and long frocks on Thursday. But she was charming withal, and spent most of her spare time reading "Along the River" and other stories of love and romance. Her fond parents were tolerant and granted her every wish until one Mr. Henry made his appearance and announced that he had just passed his examinations and was anxious to make Amelia his wife. The elder Barlows were willing, but Amelia laughed at her suitor when he proposed. He was of the weak-kneed type and wore glasses. Mr. Barlow then decided to punish his daughter by compelling her to serve as a clerk in his office, but Dan Cupid came on the job at the same time. Amelia had been on the job but three days when she fell in love with Tom, one of the junior clerks. The sentiment is mutual and the head accountant is horrified one afternoon to find Amelia and Tom in each other's embrace. The news is told to Papa Barlow and it is then decided that the young girl must be sent to a friend who maintains a home in the country. But Tom hears of this plan and manages to get a note to his lady love informing her that he will be on the same train that is to carry her into temporary exile. Mr. and Mrs. Barlow are bidding fond farewells to their daughter at the depot, when Tom hurries unseen to the coach ahead and the train departs. The Barlows are the unsuspecting parties to an up-to-date elopement. When the train reaches the first stopping place Amelia and Tom alight and the nearest parson is called upon to perform the marriage ceremony. Then a telegram is sent to Papa Barlow and we are led to believe that he will grant the usual parental blessing.

MAJESTIC

THE CHILDREN OF ST. ANNE, Two-Reel (May 6).—To the parish of St. Louis, on Bayou Lombre, comes a starving boy who has run away from a brutal father. The lad goes to sleep at the foot of St. Anne's shrine. Marie, a young girl, and her mother return from town, where they have been to sell water lilies and the lace the Creoles make. Her mother questions him, but he refuses to tell where he comes from. Marie gives him the remains of the food which they have taken to the city with them. The sight of the boy's wolfish hunger incites the mother's pity. She takes him home and feeds him. He faints with exhaustion when he tries to leave. He is allowed to stay all night. During the night the mother hears Marie praying to a picture of St. Anne, the friend of the poor and homeless, to protect the boy. Moved by this, the mother adopts Jacques.

Years pass. Jacques and Marie are at love's Springtime. He carves a little St. Anne for her to hang around her neck, "to keep a maid from harm." An artist of wealth gets Jacques to pose for him. Jacques begs for some colors and paints Marie's picture. When the artist sees the promise of the picture and is shown the carved St. Anne, he realizes the boy's talent and takes him to the city.

Jacques attends the Art Students' League and studies sculpture. Gradually he forgets Marie and drifts into a life of dissipation and idleness. His work suffers and his patron casts him off in disgust. He sinks into desperate poverty, and meets a tramp, whom he tells of his longing for the old bayou. The tramp is going South for the Winter and suggests that Jacques go with him. While they are passing down a street to the ferry, an Italian whose business it is to make plaster casts of saints for churches is discharging a workman who has broken the cast of a statue. Jacques stops, hears the quarrel and sees work ahead. He tells the Italian he is a sculptor. He is employed and abandons the tramp, who proceeds on his way. Jacques makes a statuette of St. Anne which so pleases his employer that he puts it in the shop window.

Meanwhile, Marie, whose mother is dead, has never forgotten Jacques, for whom she prays to the saint. The tramp, now wandering through the South, comes to Bayou Lombre. Marie feeds him. He tells her he met a starving man from that parish in the city to which Jacques had gone. Marie's instinct tells her that it is Jacques. She sells her goods and gets the old cure to write this note: "This girl cannot speak English. Please take her to where in your city Jacques Le Blanc lives." The simple folk think this is quite enough, knowing nothing of the big towns.

Marie arrives in the city and, of course, is completely bewildered. People laugh when they read the note. She wanders into a bad street and a flashily dressed young man sees the note. He pretends to know Jacques and where he lives and gets her to go with him. On the way they pass a shop with the statue of St. Anne in the window. Marie thinks it is a shrine and kneels to it to ask the way out of her troubles. The young man tries to drag her away and, in doing so, tears her dress at the throat, revealing the carved St. Anne that Jacques had given her, "to keep a maid from harm." Marie realizes what the man is, fights and screams. The workmen run out of the shop, among them Jacques, who sees the St. Anne, recognizes Marie and saves her. Ambition and good fortune return to the children of St. Anne.

RELIANCE

A CRUEL SUSPICION (May 7).—Mr. Boyd, a very jealous husband, through a combination of circumstances, finds his wife talking to a good-looking bachelor named Perry. He forbids his wife to talk to the man again, but later, when she meets with an accident, Mr. Perry goes to her assistance and they are discovered in each other's company by the irate husband. He will listen to no explanation and orders his wife home. Later their child, a boy of four years, is taken suddenly ill during the evening, while the maid is out. The mother starts to go for remedies, and on her way to the drug store meets Perry, and in her anxiety for her sick boy, asks Perry to go to the drug store for her. He does so, and returns with the prescription and helps the wife in her care of the child. Mr. Boyd, who has been working late in the office, returns. The boy has just gone to sleep, and Perry is about to leave the house, when they hear Mr. Boyd returning. Perry and the wife remember Boyd's insane jealousy. The wife tells Perry to hide behind the curtain or he will be killed before she has a chance to explain. Perry does so. Boyd enters the room, notices Perry's stick, which he had left. The maid has been spending the evening with the policeman on the beat, who is escorting her home, and they arrive just in time to see Perry jump out of the window. The policeman grabs Perry and holds him. Meantime, the husband, who has looked about the room for some explanation of his wife's guilty looks, hears a commotion outside. He takes a gun and exits. The policeman tells Mr. Boyd that he caught Perry jumping out of the window. Boyd is sure now that his wife is untrue to him. He tells the policeman that he will deal with Perry, and under cover of the gun forces Perry back into the house to confront the guilty wife. There, when the wife pleads for Perry and tries to explain, he threatens to shoot them both.

Meantime, the druggist discovers that he has given laudanum in place of some other ingredient while mixing the medicine for the sick child. He starts on a run for the house, and arrives there just in time to prevent Boyd killing his wife and Perry, and they all turn to reviving the child. The husband now is willing to listen to an explanation, and begs Perry's pardon and his wife's forgiveness.

THANHOUSER

HER SISTER'S SECRET (May 6).—The famous specialist was grave as he gave his verdict. The patient must go to California if she wished to regain her health. The proposed trip to the land of perpetual Summer seemed a great treat to his youthful patient, but her older sister, who was to accompany her, realized fully the fight that had to be made before health was won back for the invalid.

In California the younger girl soon regained her strength, and she and her sister prospered on their little farm. Love came to the older girl in the person of a young, manly farmer. She cared for him, although she admitted it to no one, and as for him, one look into his eyes was enough, but she had "little sister" to consider, and gave him no opportunity to speak his mind.

The younger girl thought that the many presents of flowers and fruit which the farmer brought were intended for her alone, and, being of a very romantic temperament, mistook a passing fancy for the farmer for love. She told her secret to her sister, and the older girl, accustomed to making sacrifices for the younger, made the greatest one in her life when she refused the farmer's proposal of marriage. Then, in her diary, where she recorded the events of each day, she wrote that she had refused the man she loved, although it nearly broke her heart, because her little sister loved him.

"Big Sister" had gone on an errand to a

nearby town when the younger girl accidentally found the diary, and curiosity led her to open it. She read the pathetic entry, realized the love which has prompted the sacrifice and resolved to be worthy of it. She went to the farmer and told him why he had been rejected, then, leaving a note of farewell to her sister, she took the train for the East and returned to her relatives.

As for the older girl, she did not refuse her lover a second time. She married him and they were very happy. And her sister in the East later met the man of her choice, and never regretted the action which had won her sister's respect and gratitude.

THE OTHER GIRL (May 9).—The annual Tournament of Roses at Pasadena, Cal., is participated in by many Summer visitors, who eagerly vie with one another for supremacy.

A young college man decided one year to compete, prepared his entry with care and arranged with his fiancee to be the driver. This young woman was of a jealous disposition, however, continually quarreled with the young man, and just before the hour set for the fete, declined to take charge of his chariot and left him apparently helpless. While he was wondering what he should do he saw a beautiful flower girl pass. She was a farmer's daughter and, with her mother, was bound for the city, hoping to sell posies to the merry-makers. The young man noted how attractive she was and on a sudden impulse urged her to drive his car. She demurred at first, but finally consented, much to his delight.

The "other girl" was angrier than ever, and broke her engagement. She expected that her finace would beg her pardon, but he took his dismissal in a matter of fact way and seemed quite cheerful about it. Then, like a latter-day prince, he started out to find his Cinderella, whose modesty and beauty had won his heart. They met at last and the girl was glad to see him, for she had dreamed of "a fairy prince," and the owner of the chariot of roses was the man whose face appeared in her dreams.

SOLAX

THE MAN IN THE SICK-ROOM (May 16).—Miriam Scott is loved by two men—Robert Henderson, only son of wealthy people, and Richard Blakely, a poor but ambitious young doctor. She admits she prefers Blakely, yet decides to marry Henderson for the home and social position he can give her. Blakely's failure to win Miriam makes him reckless. He starts gambling, gets in with a rough set who rob him, and finally becomes a thief.

Meanwhile Miriam marries Henderson, who gradually tires of her and neglects her. One evening Henderson quarrels with his wife and leaves the house for his club. Miriam is left with their sick baby, which grows worse and worse. Miriam becomes frightened, goes to another room to telephone for the doctor and is confronted by a masked burglar. Frightened, yet more alarmed for her baby's life, she tells him her troubles. He recognizes in Miriam his former sweetheart, but keeps masked. For auld lang syne, he treats her baby and saves its life. The mother, grateful, wishes to pay him. He refuses, takes off the mask and discloses Blakely. Explanation of his present position follows, but he denies knowledge of whose home he has entered. Meanwhile the police have followed Blakely's trail to the Henderson home. They demand admission and ask Miriam his whereabouts. She answers that no burglar has been there, and the officers withdraw satisfied. Miriam hastens back to Blakely, gives him a suit of her husband's clothes, slips money in his pocket and sends him away.

The husband returns repentant, hears the story, sees the baby now peacefully sleeping, realizes how badly he has treated his wife, and begs her forgiveness, which is granted.

THE CASE OF THE MISSING GIRL (May 7).—This is a burlesque detective story and is the fourth in the "Burstup Homes" series. Burstup is a character who is becoming very popular with the exhibitors and picture fans. Every one of the Burstup releases is a complete story. This Burstup case deals with the detective's adventures in trying to locate a girl who mysteriously disappears. The girl's parents, while they suspect that she has eloped, still, in order to avoid a scandal, keep the matter quiet and rely on the ingenuity and resourcefulness of Burstup.

Naturally the bum detective follows many wrong clues. The girl's powder and puff lead him in the wrong trail and into a bag of flour. Many other ludicrous accidents happen to him until he finally discovers the girl and her lover's hiding place. In order to get however, he has to contend with a big gang. He reduces them to submission by means of hypnotism; but before he gets away something happens and breaks his hypnotic spell and he is temporarily defeated. The hour of triumph comes later when he has himself smuggled into the gang's den inclosed in a life-sized frame. With one shot he kill the whole outfit and carries off the missing heiress.

VITAGRAPH

THE SEA MAIDEN (May 10).—Just after bidding a fond farewell to Stella Chapman, his sweetheart, Edmund Vance receives a telegram telling him that he has acquired a fortune. He rushes back to tell Stella of his good luck, but finds her in the arms of another man. Disgusted by her faithlessness, he demands the return of their engagement ring and immediately leaves her. Stella finds out about the fortune and realizes what she has lost. She determines to get back at him, and to this end seeks out Madeline Turner, a young and pretty girl who has recently lost her father in a very tragic manner. Mr. Turner had been involved by other business men in some underhanded stock transaction. Exposure had come and, as a result, he lost his money. The sudden loss of his fortune gave the old man a shock which he did not survive, leaving Madeline and her mother almost penniless. Stella tells Madeline that it was Edmund Vance who ruined her father and poisons her mind against him. Madeline agrees to win his love and then break his heart.

Edmund goes away to Catalina for a vacation, where the two girls follow him. Madeline, by prearrangement with Stella, makes it possible for Edmund to see her posing as a sea maiden, and he at once falls in love with her. She, very much against her will, also falls in love with him, but, nevertheless, when he proposes to her she accuses him of being the cause of her father's ruin and death. Later, Stella tells Edmund that she had lied to Madeline about him and gloats over the effect her disclosure produces. Madeline, overhearing the conversation, enters the room and faces Stella, who now sees that the game is up. Stella laughs scornfully and retires, calling them a pair of fools. Madeline, her heart torn with anguish that Edmund should know that she had been led to conspire against him, turns to depart, but is stopped by Edmund, who, understanding her position, forgives her and warmly clasps her to his heart.

URBAN-ECLIPSE—GEORGE KLEINE

THE WILL OF FATE (May 14).—Dick is in love with Anna, a neighbor's pretty daughter. Dick's father and Tony, the brother of Anna, both of a smugglers' band, quarrel and are separated by townspeople. The revenue officers for some time have been in search of Dick's father, and he is fatally shot upon being discovered by them. Anxious about his father's return, Dick and several of his companions set out to learn of his whereabouts. After a long search, he is found lifeless behind a crag of rocks. Dick's mother remembers his former quarrel and accuses Tony of the murder of her husband. A month passes, and although Dick and Anna still love each other, his mother will not consent to the marriage of her son to the sister of the man who caused the death of her husband. Dick becomes one of the smuggling band, and the hiding place of their goods is operated by Dick's mother. She receives a letter, telling her to leave the trap-door open that night, as Tony will arrive with a bale of lace. A diabolical revenge is formed in her mind, and that evening the trap-door is shut upon the supposed Tony. In the meantime, Dick had persuaded the smugglers to allow him to carry the goods to the hiding place, his motive being the seeing of his sweetheart. Therefore, Dick is the victim of his own mother's revenge, and when the trap-door is opened some time later, the catastrophe is revealed.

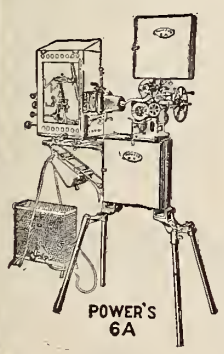
CINES—GEORGE KLEINE

WILLIE'S ALARM CLOCK (May 13).—Willie's attitude towards work causes the disgust of Gertrude's father, who disapproves of their marriage until Willie is satisfactorily employed. Gertrude secures a position for him in the office of her cousin, a banker, who believes Willie's services a doubtful investment. He is right. Willie, by his unpunctuality, soon arouses the ire of the banker; so much so that Gertrude learns of it. She presents her lover with an alarm clock, which, not being set right, interrupts his sleep. Willie's well-aimed boot knocks it from the table. The alarm is broken, and consequently he does not arrive at the office until late, when he is promptly discharged.

Willie receives an indifferent audience when again calling on his sweetheart, which immediately causes his repentance. By using every possible precaution, he wins the confidence of the banker and is taken on the pay-roll again and makes good.

Later Willie and Gertrude are married, and on their honeymoon the alarm clock again makes its appearance, only to wind up a most interesting comedy.

RELICS OF ANCIENT ROME (May 13).—These views carry with them the very atmosphere of the days when these grounds were traveled by the men who made their country foremost in architectural, musical and mythical



ALL OVER TOWN

Power's Cameragraph No. 6A

YES; AND WHAT'S MORE, ALL OVER THE WORLD.

It is an international machine, known as well in Australia and Japan as in America.

Fifteen years of experience and ceaseless labor with the constant, strong tug of merit, have established POWER'S as

THE PREMIER PROJECTOR USED BY NEARLY 70% OF THE TRADE

Follow the crowd. It leads to POWER'S CAMERAGRAPH and success.

If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION.

Write for catalogue D giving full details.

NICHOLAS POWER CO., 90 Gold St., New York

The leading makers of motion picture machines.

"LONGING FOR A MOTHER"
Lubin Release May 15th

arts. They were produced by excellent photography, and a painstaking selection was made of the castles and aqueducts in the Champagne Romaine.

After having witnessed these views, one may truthfully say, "I have visited Italy."

PATHE

PATHE'S WEEKLY NO. 19 (May 5).

THE ANT-LION.—The ant-lion is a very interesting little creature about a quarter of an inch long, whose principal occupation, as the name suggests, is the trapping of ants. It chooses a patch of soft sand on which to build the trap and then buries itself in it. By maneuvering underneath the sand, the ant-lion forms an imitation ant-hill, with a hole through the center. When the ant passes across the hill the sand slips beneath his feet and the more he struggles the deeper he goes, until the ant-lion feels the pang of hunger which prompts him to reach through the sand and make sure of his prey.

On the same reel:

THE CHATEAU OF BLOIS (France).—A castle high on the bank of a beautiful river. The chateau is an architectural masterpiece reminiscent of the days of royalty and replete with historic mementoes. An unusually fine scenic offering.

THE CROOKED BANKERS (May 7).—John W. Turnbull, a banker, and his partner, Paul Brower, after a hard struggle to avoid it, find themselves face to face with bankruptcy. An elderly man hurries into the office at this juncture and tenders $65,000 to the bankers, to be held in trust for his wife and daughter should anything happen to him on a journey he is about to undertake. Turnbull gives Jenkins, the depositor, a receipt for the money and the latter is leaving the office with it when he drops dead. Here is a strong temptation for the bankers. They succumb to it, take the receipt from the dead man's pocket and, under cover of darkness, leave his body in an unfrequented part of the city. They divide the spoils, and with his share Brower leaves town. Five years later he returns to Turnbull's office, broke and bent on blackmail. The natural sequence of events brings the plight of the women he has helped to rob home to Brower, an dthrough his mighty efforts Turnbull is forced to make restitution.

HER MOTHER'S AMBITION (May 8).—Nancy Hanford is loved by two men—Frank Merrill, a young man with prospects of success, and Harvey Dixon, a wealthy broker. Nancy loves Merrill, but does not love Dixon, and Nancy's younger sister, Marion, also loves Merrill. Mrs. Hanford, being ambitious to marry off both daughters to advantage, brings all her influence to bear to make Nancy marry Dixon, and after no little persuasion, Nancy consents to the sacrifice. A while later Frank falls in love with and marries Marion. Nancy's marriage is not a happy one, but when she finds that the man she loves has married her sister, she secretes the hunger in her heart and suffers on silently—a martyr to her mother's ambition.

MONTREAL, QUEBEC AND HALIFAX (May 9).—This film offers an opportunity to everyone to visit every place of interest in these three thriving cities of Canada. No country in the world has more scenes of historic interest and historic landmarks than this, and persons, by means of this film, may view as their leisure the monuments and landmarks in a more comprehensive manner than would be possible through a personal visit, with its resultant expenditure of much time and money.

On the same reel:

IN THE VALLEY OF VESUBIE (France).—The Vesubie River, rising in Italy at a height of 6,000 feet, winds its way through the Alps to France, and the spectators follow its course through a valley beautiful in black and white, but whose beauty is enhanced by the handsome coloring.

PUTTIN' IT OVER ON PAPA (May 10).—Papa Sinclair, a prosperous farmer and very headstrong, refuses to accept Jack Wilcox, an artist, as his son-in-law, so Bessie Sinclair and Jack elope. After the wedding, father is still obdurate, but Jack has a plan. Disguised as a farmhand, he secures a position on Papa's farm. The next day Bessie comes home with the story that Jack has deserted her. Papa says, "I told you so." Several times in the course of the day he nearly catches his daughter in the arms of the new farmhand. At a barn dance in the evening Papa introduces Jack to Bessie with the remark, "If you had married a man like that I would have been glad." The young folks laugh, Jack removes his disguise, and although Papa rants around for a while, he admits the joke is on him and gives the couple his blessing.

PILOT

THE CRUCIBLE OF LOVE (May 8).—Raphael Moore, a dramatist, has written a brilliant, masterly play, novel of theme and technically perfect. He submits it to Roth, the manager of a theatre, but it meets with no success. Louise Kent, an actress of reputation, working for Roth, meets Moore and asks him to show her his manuscript. She and her uncle, Mr. Marchand, a benign and astute old gentleman, go over the play very carefully, and Louise decides to put the play on, against the wishes of her manager, Roth. The play is put on, but meets with failure. As a work of art it is a triumph, but it lacks the prime quality—heart interest. The boy is a genius, but does not know life. His characters are chiseled from cold marble; he has not yet been awakened to his full capacity; he must be awakened; his genius must be refined in the crucible of affliction; he must be made to live and suffer, as all must who achieve great things. Louise is impressed and resolves to put the theory to the test. Raphael is made to believe that she is false to him—for they have become betrothed—and, with his soul in torture, he turns again to his abandoned art for solace, and writes a truly great play.

LUMIERE
Negative and Positive
MOTION PICTURE FILM
Is the Best Wearing Stock Manufactured
STANDARD THE WORLD OVER
QUALITY UNEXCELLED
LOW PRICE ON CONTRACT
LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

"Agfa"
MOTION PICTURE FILM
Used by Makers of Quality films
WRITE FOR PRICES
Sole American Agents
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—John Rickards.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.
Assistant Business Representative—John Rickards.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

You have read in a previous chat the story of the successful man—how he made pleasure out of hard work and reached the top rung of that tall ladder. The story of the ambitious and industrious gardener who kept an ever-watchful eye on his garden of pretty flowers to keep out those weeds that creep into the midst of his paradise to destroy all that was dear had played a good part and was indeed a good lesson to some picture operators, who thought it worth while and who were looking forward to success. This great country is a successful one because man worked hard to make it a success, and we hear endless talk about it. These talks vary from advice concerning men like Lincoln, who had little money, few books and few chances, but made the best use he could of them. Money does not start you on the road to success, if you lack the quality of industry, and often the few who may acquire ill-gotten gains in large measure are thought to be successful men. But they are not, and very soon they fall, owing to the lack of industry. The moving picture industry is a very good one, providing you have quality for it, and don't be mistaken by thinking, as many do think, that it is a fine get-rich-quick game, with little or no work. The moving picture operator has a great many things to contend with, and must travel a good distance on that long road to success. One particular thing I wish to mention, and it is the first and most important thing for the successful accomplishment of any undertaking, and that is self-denial. The picture machine operator of to-day must be a mechanic, and is paid a fair salary. He sacrifices the dearest thnigs in life; he knows no day or night. His work starts early in the day and lasts until midnight; thus he is deprived of any recreation, and, if a married man, he never has any time to spare for his family. The salary of an operator looks fair in the eyes of many, but when compared to salaries of other mechanics who do not sacrifice what the moving picture operator sacrifices, the amount is very small, and the moving picture operator is well worth double the salary he now receives. But how can these conditions be improved is a question many operators ask, and the answer is—successful organization. To make a real success of anything, you must have, first of all, industry—the faculty for hard work. That quality is greater than all others put together. Self-denial is especially a matter of self-education, but we will not talk on that subject yet. You must have an organization, and a good one, and it requires hard work, and also self-denial, before a successful organization can be completed.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, is truly a successful organization, and one the operators of this city can be proud of. It is made up of conscientious and hard-working men who have sacrificed much for the welfare of their brother operators. The situation in New York City is critical, and no doubt it is known throughout the entire country. The fault with this situation lies in unsuccessful organization in the past. To-day we have a successful one, and it is up to you, brother operator, to assist yourself by assisting this organization. The most important thing in the line of self-denial is to not allow yourself to worry about what others think of you. Try to earn the approval of people who are worth while, and dismiss from your mind the opinion of the crowd that means nothing to you and will never do anything for you. If you desire to join Local No. 1, and do join this organization, don't worry over what some fellow of a different union may tell you or say about you. You are old enough to know what you are doing, and you are aware of the past and existing conditions in this city.

Certainly you must be willing to work hard for the success of the organization, and you must be ready to sacrifice things for the benefit of all mankind, just as our fathers did in the days of Lincoln, when there was a terrible war between two factions—the North and the South—and our fathers sacrificed much, that we might enjoy the fruits of their toil. This is your fight, brother operator, as much as anyone's else. Look back five years, in the days of disorganization, and speak truthfully of conditions which existed. You worked in a little two-by-two dungeon, got $10 to $14 per week—and if you got $14, you were one of a thousand. Organization has accomplished this—that you now earn $27 and more per week for less work and fewer hours, and have a half-decent workroom. The Moving Picture Machine Operators' Union of Greater New York appeals to every operator in Greater New York to think seriously of his craft and conditions and the best way to elevate the industry. Don't forget that the only way to solve this problem is to become a member of this organization, which makes your work a pleasure, be your task ever so heavy a burden, for hard, industrious work is the only straight path toward success.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, will hold its next regular meeting Monday, May 5, 1913, at Teutonia Hall, 66 Essex street, New York. A full attendance is requested.

* * * * * * *

NOTICE—Applications for membership can be made at the office of the union every day.

RALPH J. KNASTER,
Business Representative.

WASHINGTON, D. C.

The Commissioners of the District have passed a ruling that no obstructing signs shall be placed on the walks before any amusement house. Some of the picture managers have made a nuisance of their posters. The bulk of the exhibitors, however, heartily endorse the ruling of the Commissioners.

* * * *

The Washington Herald is the first to inaugurate a moving picture column in the National Capital. Daily items of interest to patrons and exhibitors appear in a department of their own.

* * * *

The Kalorama Film Company has been organized in this city under the general management of Jack Rogerson, who has done considerable work on the "legitimate" stage and has appeared with the Biograph, Vitagraph and other film companies. Mr. Rogerson is the leading man and he is ably supported by a corps of actors and actresses who have had experience in the speaking and silent drama. These include Mary Randolph, Alice Bernard, James R. S. Dickens, Bret Brehman, Willis Rockwell, Edward Vernon, M. Hubart and others. The company works harmoniously and promises some good pictures.

The picture play now under preparation is entitled "In the Toils," dealing with the fortifications of the Panama Canal, with several big dramatic and exciting situations. Mr. George H. Palmer, for many years stage manager with Henry W. Savage's companies, is at present directing the production. There will also be another director culled from one of the big film companies now in the field.

The Kalorama Film Company has gotten down to real business at once, and with such an earnest and exacting manager as Mr. Rogerson, it has a splendid outlook. Both the manager and directors fully appreciate the exceptional opportunities that Washington presents for a film company and selected this city for its operations chiefly with that in view.

W. H.

FOR RENT

A plot of land 130x110 situated on the N. E. corner 13th and Washington streets, Hoboken. The above will prove a very desirable location for an air drome being in one of the most thickly populated districts. There is a blank wall at one end used by the firemen to play handball against. The plot is surrounded by an iron fence 8 feet high. Apply for price and lease to McMORROW ENGINEERING & CONSTRUCTION CO., 271 West 125th St., New York or Terminal Bldg., Hoboken.

HORACE VINTON

Can be engaged for Special Productions

AUTHOR AND PRODUCER—FOLLOWING RELEASES
"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

April 12—Auto Suggestion or the Crime of Another (2-reel Dr.).....
April 19—The Child Labor Traffic (Dr.) (2 reels).....
April 26—Golden Rain (2 reel Dr.).....
May 3—The Spider (2-reel Dr.) .....
May 10—Tempest and Sunshine (2 reel Dr.).
May 17—A Maid of Honour (2 reel Dr.)....
April 24—The Yellow Man (2-reel Dr.).....

AMERICAN

April 26—Calamity Anne's Trust (Com.).....1000
April 28—Oil on Troubled Waters (2 reel Dr.) 2000
May 1—The Tattooed Arm (Dr.).....1000
May 3—The Road to Ruin (Dr.).....1000
May 5—The Brothers (Dr.).....1000
May 8—Human Kindness (Dr.).....1000
May 10—Youth and Jealousy (Dr.).....1000
May 12—Angel of the Canyons (Dr.) 1000
May 15—The Kiss (Dr.).....1000
May 17—The Great Harmony (Dr.).....1000
May 19—Her Innocent Marriage (Dr.).....1000
May 22—Calamity Anne Parcel Post (Com.).1000
May 24—The Modern Snare (Dr.).....1000

AMMEX

Mar. 6—Kith and Kin (W. Dr.).....
Mar. 13—Wine, Women and Reformation (W. Dr.) .....

BISON

Mar. 29—The Half-Breed Parson (2 reels)...
April 1—A House Divided (3-reel Mil. Dr.)
April 5—Taps (2 reels).....
April 8—War (3-reel Mil. Dr.).....
April 12—The Darling of the Regiment (2-reel Dr.) .....
April 15—War (3-reel Mil. Dr.).....
April 22—Bred in the Bone (3 reel Mil. Dr.).
April 29—The Last Roll Call (2 reel Dr.)....
May 3—The Vengeance of the Sky Stone (2-reel Dr.) .....
May 6—The Indian's Secret (2 reel Dr.)....
May 10—The Northern Spy (2 reel Dr.)....
May 13—The Toll of War (3-reel Mil. Dr.)..
May 17—In the Secret Service (2-reel Dr.).

BRONCHO

April 9—The Grey Sentinel (2 reels).....2130
April 16—Southern Cinderella (3 reels).....2870
April 23—Retrogression (2 reels).....2000
April 30—Bread Cast Upon the Waters.....2180
May 7—Way of the Mother .....
May 14—A Slave's Devotion (2 reels).....
May 21—The Sea Dog (2 reels).....

CHAMPION

Mar. 31—A Knotty Knot (Com.).....
April 7—Shanghaied .....
April 7—The Lifesavers of Chicamacomico..
April 14—Lena's Flirtation (Com. Dr.).....
April 21—When Strong Men Meet (Dr.)....
April 28—The Clown Hero.....
April 28—Life in Sudan.....
May 5—The Shark God (Dr.).....
May 12—Hawaiian Love (Dr.).....

CRYSTAL

April 13—Our Parents-in-Law .....
April 20—Two Lunatics .....
April 20—His Romantic Wife.....
April 27—Forgetful Flossie .....
April 27—A Joke on the Sheriff.....
May 4—Pearl as a Detective.....
May 4—Oh! Whiskers .....
May 11—When Love is Young.....
May 11—His Awful Daughter.....
May 18—Homlock Shermes (Com.).....
May 18—Our Willie (Com.).....

ECLAIR

April 6—Crystallization (Scientific) .....
April 12—Going for Father.....
April 12—The Octopus (Scientific).....
April 16—The Evil Genius (2-reel Dr.).....
April 20—Poor Little Chap, He Was Only Dreaming (Newlyweds) .....
April 20—Fire (Scientific).....
April 23—Mathilde (2 reel Dr.).....
April 27—The Law of the Wild (Dr.).....
April 30—The Return of Crime (2-reel Dr.)
May 4—The Bewitched Matches.....
May 4—Salamanders (Scientific) .....
May 7—The Sons of a Soldier (3 reels)...
May 11—A Wise Judge (Com.).....
May 11—Manufacture of Steel (Scientific)..
May 14—The Key (2 reels).....
May 18—He Loves to Watch the Flight of Time (Newlyweds).....
May 18—Cuttlefish (Scientific) .....

EXCELSIOR

Feet

April 14—The Moving Picture Girl.....
April 21—The Man from the City.....
April 28—The Surveyors.....
May 5—Brothers All .....

FRONTIER

April 26—The Old Maid's Last Attempt (Com. Dr.) .....
May 1—The Word of Jose (Dr.).....
May 3—An Eastern Cyclone at Bluff Ranch (Com.) .....
May 8—The Sheriff's Rival (Dr.).....
May 10—The Tenderfoot's Ghost (Com.).....
May 15—Steve's Girl (Com.).....
May 17—The Ranch Stenographer (Com.)..

GAUMONT

April 17—When Scandal Threatened.....
April 22—Okoma San, the River Romantic....
April 24—Lesson for the Bashful.....
April 29—While the Robber Robbed.....
May 1—The Shoe on the Other Foot.....
May 6—An Eye for an Eye.....
May 8—It's Great to Be Great.....
May 8—A Man of Letters.....
May 13—In the Wake of the Brainstorm...
May 13—Through Mountains Majestic.....
May 15—Sweets to the Sweets.....

GEM

April 22—Burglarizing Billy .....
April 22—Ag'in' the Law.....
April 29—Billy's Suicide .....
April 29—Views of Cape Hatteras.....
May 6—Billy's First Quarrel.....
May 6—Call Him Whiskers.....
May 13—Billy's Adventure (Com.).....

GREAT NORTHERN

Mar. 29—Summer in the North (Sc.)..... 259
April 5—A Skipper's Story (Com.)..... 559
April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384
April 26—The Black Chancellor (3 reel Dr.).
May 3—Who Is Most to Blame? (Com. Dr.).

IMP

April 28—The Cub (Dr.).....
May 1—The Rise of Officer 174 (2-reel Dr.)
May 3—Her Lover's Voice.....
May 3—The Pottery Industry.....
May 5—Eureka (2 reels).....
May 8—The Whole Truth (Dr.).....
May 10—Leo Makes Good.....
May 10—The Oyster Industry.....
May 12—A Woman Loved (Dr.).....
May 15—A Cry from the Dumb (Dr.).....
May 17—The War of the Beetles.....
May 17—The Bally Bunion Railway.....

KAY-BEE

April 4—With Lee in Virginia (2 reels)....2190
April 11—On Fortune's Wheel (2 reels).....2283
April 18—The Runaways (1 reel).....1030
April 25—Will-o'-the-Wisp (2 reels).....2100
May 2—Black Conspiracy (2 reels).....
May 9—Past Redemption .....
May 16—For Love of Flag (2 reels).....

KEYSTONE

Mar. 24—Jenny's Pearls—The Chief's Predicament 1000
Mar. 27—At Twelve o'Clock.....1000
Mar. 31—Her New Beau—On His Wedding Day 1000
April 3—The Land Salesman—Hide and Seek 1000
April 7—Those Good Old Days.....1000
April 10—Game of Poker—Father's Choice..1000
April 14—A Life in the Balance.....1000
April 17—Murphy's I. O. U.—A Dollar Did It 1030
April 21—Cupid in a Dentist Parlor—Sealing..1000
April 24—A Fishy Affair—Bangville Police...1040
April 28—New Conductor—His Chum the Baron 1000
May 1—That Ragtime Band.....1000
May 5—Algy on the Force—Ups and Downs
May 8—That Dark Town Ball—A Little Hero
May 12—Mabel's Awful Mistake.....
May 15—Their First Execution.....

LUX
By Prieur

May 2—The Miller's Daughter (Dr.)..... 760
May 2—The Invisible Hand (Com.)..... 235
May 9—In the Grip of Alcohol (Dr.)..... 995
May 16—The Mighty Hunter (Com.)..... 495
May 16—Pat Moves in Diplomatic Circles (Com.) 495
May 23—Playing with the Fire (Dr.)..... 987

MAJESTIC

Feet

April 29—The Whim of Destiny.....
May 4—A Country Maid's Romance (Dr.)..1000
May 6—The Children of St. Anne (Dr.)..2000
May 11—Billy's New Watch (Com.)..... 500
May 11—Liquid and Air (Scientific)..... 500
May 13—My Lady's Boot (Dr.).....1000
May 18—The Rivals Outwitted (Com.)..... 500
May 18—Oysters (Edu.) 500
May 20—Shep, the Hero (Dr.).....1000

MECCA

Mar. 15—The Lineman and the Reformer (Dr.) .....
Mar. 22—The Lineman and the Reformer (Dr.) .....
Mar. 29—The Criminals (Dr.).....
April 5—By the Curate's Aid (Com.)....

MILANO

Mar 1—The Defeat of the Conqueror (2-reel Historical) .....
Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

April 30—The Greater Love (Dr.).....
May 2—The Ingrate (Dr.) .....
May 5—The Country Cousin (Com.).....
May 7—The Awakening of Papita (Dr.).....
May 9—Miss Nobody (Dr.).....
May 12—The Squashville Fire Ladies Brigade (Com.) .....
May 14—The Clean-Up (Dr.).....
May 16—An Eye for an Eye (Dr.).....

PILOT

April 17—The Promoter .....
April 24—The Hypnotic Collector (Com.)....1000
May 1—The Song of Songs (Dr.).....1000
May 8—The Crucible of Love (Dr.).....1000

POWERS

April 23—When Dolly Died.....
April 23—Faroe Island, Denmark.....
April 25—The Sham Suffragette (Com.).....
April 30—In a Strange Land .....
May 2—Neighbors (Com. Dr.) .....
May 7—The Black Smallpox Scare (Com.)..
May 9—Boze Arrives (Com.) .....
May 14—The Violet Bride (Dr.).....
May 16—The Tarantula Girl (Dr.).....

PUNCH

Mar. 6—Impetuous Jim (Com.) 500
Mar. 6—No Wedding Bells For Jones (Com.) 500
Mar. 13—His First Kodak (Com.)..... 500
Mar. 13—Father Tamed (Com.)..... 500

RAMO

Mar. 19—The Dividing Line.....1000
Mar. 26—The Grip of Jealousy.....1000
April 9—White Roses (Dr.).....1000

RELIANCE

May 7—A Cruel Suspicion (Dr.).....1000
May 10—The Sheriff (Dr.).....1000
May 12—The Eternal Sacrifice (Dr.).....1000
May 14—The Big Boss (Dr.).....2000
May 17—After the Massacre (Dr.).....1000
May 19—London Assurance (Dr.).....1000

REX

May 1—The Turn of the Tide (Dr.).....
May 4—The Rosary (Dr.) .....
May 8—The Smuggler's Daughter (2 reel Dr.) .....
May 11—The Poverty of Riches (Dr.).....
May 15—The Cap of Destiny (Dr.).....
May 18—Gold and Two Men (Dr.).....

RYNO

April 11—Off the Mainland (Dr.).....1000
May 12—The Outcast (Dr.).....1000
May 19—The Sergeant's Daughter (Mil. Dr.).2000

SOLAX

May 2—The House Divided 1000
May 7—The Case of the Missing Girl.....
May 9—The Past Forgiven.....1000
May 14—Dad's Orders .....
May 16—The Man in the Sick-room.....
May 21—The Amateur Highwayman.....

THANHOUSER

May 4—Express C. O. D.....
May 6—Her Sister's Secret.....
May 9—The Other Girl.....
May 13—The Marble Heart (2 reels).....
May 16—(No release) .....
May 18—Why Babe Left Home.....
May 20—A Business Woman.....

VICTOR

April 11—Two Lives (Dr.).....
April 18—The Coward's Charm (Dr.).....
April 25—Loneliness and Love (Dr.).....
May 2—The Unseen Influence (Dr.).....
May 9—The Unknown (Dr.).....
May 16—A Fair Exchange (2-reel Dr.).....

FOREIGN CONSULAR REPORTS

Theatre-Fire Prevention in Germany and France

(From Consul-General A. M. Thackara, Berlin)

The police regulations of the city of Berlin regarding the fire-prevention measures to be taken in theatres and other places where moving pictures are exhibited are exceedingly strict and carefully enforced.

According to the police regulations of September 30, 1907, the booth in which the projector is installed must be made of either sheet iron or sheet steel and the sides and floor lined with asbestos at least one-third of a centimeter (0.13 inch) thick. New police regulations are in course of preparation. I am informed unofficially that under the new provisions the booth must be constructed with double sheet iron or sheet steel walls, with an intervening air space. In no case would booths constructed of angle iron and covered with asbestos boards be permitted in this district.

Main Provisions of Police Regulations

A translation of the more important paragraphs of the 1907 Berlin police regulations for moving picture theatres follows:

Section 1. Whenever moving pictures are exhibited in theatres, assembly rooms, stores, tents, or other public places, and inflammable films are used, electric or calcium light must be employed for purposes of illumination. Gas for the production of a calcium light must either be taken from the city gas mains or made in a safe generating apparatus which complies with the law.

Sec. 2. The electric or calcium lamp must be placed in a sheet-iron or sheet-steel booth, of which the bottom and sides are lined with asbestos. So far as will not interfere with the operation of the apparatus, the air holes in the booth must be covered on the inside with wire gauze or similar material, so that lamp sparks may not escape.

Sec. 3. All electrical apparatus must be mounted on tables of uninflammable material, and must be provided with safety hoods of fireproof insulating material.

Sec. 4. When a limelight is used, only the so-called safety lamps, in which the gas mixture is effected just before ignition, or a mixture burner, in which the gas mixture is effected inside the burner, may be employed. With mixture burners a safety device of wire gauze or some similar contrivance must be so arranged as to prevent a back draft of the flame into the mixture chamber. There must also be metallic attachments on the saturator and on the mixture chamber, to which the safety device is fastened and to which the pipes (india-rubber hose) must be firmly attached. Oxygen may be stored only in steel cylinders or other metal containers. The use of rubber sacks is prohibited.

Limelight, Film Drums, Non-inflammable Hangings, Etc.

Sec. 5. When ether-benzine or gasoline limelight is used (for plants in places which can not obtain illuminating gas), the ether-benzine or gasoline fluid serving to feed the flame must be kept outside the lamp booth in a receptable which complies with the law. This receptacle (saturator) must be connected with the oxygen cylinder by good and well-attached rubber hose. The saturator must contain porous substances to absorb the volatile ether or gasoline. The saturator may be filled only in a room separate from that in which the production of the moving picture is to take place, and only by daylight or by the light of a non-explosive, artificial light. Ether, benzine or gasoline calcium lights may never be used in which the saturator is united with the burner or is attached to the inside of the lamp booth. The supply of ether, benzine, or gasoline must not be stored within the theatre. The quantity kept within the theatre may not exceed 2 kilos (4.4 pounds). It must be kept in a metal receptacle made safe against rust and the openings in which are provided with safety devices to prevent back drafts.

Sec. 6. The intense heat and light rays which pass through the lens must be shut out or weakened by safety shutters as soon as the film stops unwinding.

Sec. 7. The portion of the film which is at any moment between the light and the lens must be so isolated from the remainder of the film that, should it ignite by reason of the intense light rays passing through it, the fire will not extend to those portions of the film which have already passed by the film or are yet to pass.

Sec. 8. The film must be unrolled from a metal drum which is completely closed except for the exit opening for the film, and this opening must be so narrow that the entry of a flame is impossible.

Sec. 9. The apparatus, the lamp booth, and the lamps may not be used until they are tested under the inspection of a representative of the fire department or other competent judge, and are declared to be free from objection.

Sec. 10. The apparatus must be so set that no inflammable or flimsy stuff (paper and the like) is immediately over it. A non-inflammable cover must be kept beside the apparatus, to throw over it in case of fire; also a basin of water and a fire extinguisher.

Other Precautions

Sec. 11. The supply of films not actually in use must be kept in closed metal receptacles.

Sec. 12. Smoking is prohibited in the apparatus booth and in the vicinity of the films. If the apparatus booth is hung with curtains, these must be of a material not easily set on fire.

Sec. 13. The apparatus may be operated only by one who, after proving himself competent, has been licensed by the police. When electric or calcium light is used he must be well-informed as to the handling of the same.

Sec. 14. In the case of productions in theatres or halls which hold more than 500 persons, if the operation of the apparatus and the lighting of the theatre are not done by the same man, a signal device must be placed beside the apparatus in order that the man in charge of the house lighting may be apprised of an existing fire or other trouble and turn on the lights in the theatre.

Sec. 15. The apparatus must be so set up that the public can not come within reach of it. A safe exit must be provided for the operator of the apparatus; for the spectators there must be a sufficiently broad exit on the opposite side of the house from the apparatus.

Sec. 16. Exceptions to the above regulations may be made in cases in which other examined and approved special provisions are taken for safety. Special instructions given to owners of moving picture shows must be observed in like manner as the contents of this order.

A Non-inflammable Film

So far as I have been able to ascertain, there is no truly non-inflammable film manufactured in Berlin. There is, however, a film of acetycellulose whose makers (name obtainable from the Bureau of Manufactures) claim that it is waterproof like nitrocellulose films and otherwise similar to them, except that it is rather difficult of ignition and slow-burning when ignited. It is on this latter ground that the term "non-inflammable" is applied to it.

Philadelphia, Pa.—The Lam Building Company will make alterations to the Plaza Theatre at Broad and Porter streets.

Philadelphia, Pa.—Kahn & Greenberg have purchased property at 1200 Girard avenue and will erect a moving picture theatre on same. Plans by Stuckert & Sloan.

Chicago, Ill.—Loop Theatre Company, $15,000, to operate theatres. S. Ruhstadt, J. Kaplin and others.

Madison, Wis.—Cozy Theatre Company, Marinette. Capital $2,500. Incorporators, J. K. Streight, W. P. Streight and others.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

April 19—A Misunderstood Boy.....
April 21—The Left-Handed Man.....
April 24—A Ragtime Romance (Com.).....
April 24—The Cure (Com.) .....
April 26—The Lady and the Mouse.....
April 28—Blame the Wife (Com.).....
April 28—The Daylight Burglar (Com.).....
May 1—If We Only Knew.....
May 3—The Wanderer .....
May 5—The Tenderfoot's Money (Dr.)....
May 8—Frappe Love (Com.).....
May 8—The Coveted Prize (Com.).....
May 10—The House of Darkness (Dr.).....

CINES

George Kleine

April 23—The Miser's Millions Part III.... 700
April 26—Views in Liege, Belgium (Sc.).... 200
April 26—Forgotten (Dr.)..... 800
April 29—Scenes and Ruins near Rome (Phy. Geo.) 200
April 29—The New Arrival (Com.)..... 800
May 2—The Broken Vow—Part I, 750 ft.; Part II, 1,000 ft. (Dr.) 1750
May 3—The Rival Lovers (Com.)..... 500
May 3—Jerry's Rebellion (Com.)..... 500
May 6—A Mixed Affair (Dr.) 1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.).. 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400

EDISON

April 7—A Shower of Slippers (Com.).....1000
April 8—Old Jim (Dr.).....1000
April 9—The Well Sick Man (Com.).....1000
April 11—The Capture of a Wild Cat (Des). 350
April 11—Rule Thyself (Com.)..... 650
April 12—The Man Who Wouldn't Marry (Dr.) 1000
April 14—The Rocky Mountains in Winter (Des.) 350
April 14—Jones Goes Shopping (Com.)..... 650
April 15—The New Pupil (Com. Dr.).....1000
April 16—Seven Years' Bad Luck (Com.)....1000
April 16—The Man from the West (Dr.)....1000
April 19—The Twelfth Juror (Dr.).....1000
April 21—Helda of Holland (Com. Dr.).....1000
April 22—An Innocent Informer (Dr.).....1000
April 23—His Undesirable Relatives (Com.).1000
April 25—The High Tide of Misfortune (10th story of "What Happened to Mary") (Dr.).....1000
April 26—A Splendid Scapegrace (Dr.).....1000
April 28—When the Right Man Comes Along (Com. Dr.) 1000
April 29—The Orphan (Dr.) 1000
April 30—A Reluctant Cinderella (Com.)....1000
May 2—Groundless Suspicion (Dr.).....1000
May 3—Bill's Sweetheart (W. Dr.).....1000
May 5—The One Hundred Dollar Elopement (Com. Dr.) 1000
May 6—When Greek Meets Greek (Dr.)....1000
May 7—Aunty and the Girls (Com.)..... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding 975
May 10—An Accidental Alibi (Dr.) 1000
May 12—The Heart of Valeska (Russian Dr.).1000
May 13—The Prophecy (Dr.).....1000
May 14—The Two Merchants (Com.).....1000
May 16—John Manly's Awakening (Dr.)....1000
May 17—A Concerto for the Violin (Dr.)..1020
May 19—By Mutual Agreement (Com.).....1000
May 20—The Good in the Worst of Us (Dr.).1000
May 21—Glipses of Colorado in Winter (Sc.) 315
May 21—Bragg's New Suit (Com.)..... 685

ESSANAY

Mar. 28—The Hero-Coward .....
Mar. 29—Broncho Billy's Gratefulness.....
Mar. 31—The Spy's Defeat (Dr.).....
April 1—The Sheriff's Son .....
April 2—The Price of Gold.....
April 3—The Will-Be Weds (Com.).....
April 4—A Wolf Among Lambs (Dr.).....
April 5—Broncho Billy's Way (Dr.).....
April 8—The Wardrobe Lady (Com. Dr.)..
April 9—The Sheriff's Wife (Dr.).....
April 10—Found Out (Com.).....
April 11—The Little Mother (Dr.).....
April 12—Broncho Billy's Reason (Dr.).....
April 15—The Accusation of Broncho Billy..
April 16—The Capture (Com.).....
April 17—The Unknown (Dr.).....
April 18—The Crossing Policeman (Dr.).....
April 19—"Alkali" Ike's Homecoming (Com.)
April 22—The Unhuried Past (Dr.) .....
April 23—The Rival Salesmen (Com.).....
April 24—The City of Mexico (Edu. & Sc.)..
April 25—The Deacon's Dilemma (Com.)....
April 26—Broncho Billy and the Rustler's Child .....
April 29—Cousin Jane (Com.) .....
April 30—Bill (Com.) .....
May 1—The Story of the Desert Told.....
May 2—A Child's Precaution (Dr.).....1000
May 3—The Crazy Prospector (Dr.) 1000
May 6—A Tango Tangle (Com.).....1000
May 7—The Prophecy (Dr.).....1000
May 8—Two Western Paths (Dr.).....1000
May 9—A Woman's Way (Dr.).....1000
May 10—Alkali Ike's Mother-in-Law (Com.).1000

KALEM

April 26—The Fighting Chaplain (Dr.).....1000
April 28—The Haunted House (Dr.).....1000
April 30—The Eighth Notch (Dr.) .....
April 30—A Coupon Courtship (Com.).....
May 2—Fatty's Busy Day (Com.).....
May 2—Old Women of the Streets of New York (Topical) .....
May 3—The Wayward Son (Dr.).....1000
May 5—The Heart of an Actress (Dr.)....1000
May 7—The Alien (Dr.).....1000
May 9—The Hash-House Count (Com.)....
May 9—Toothache (Com.) .....
May 9—The Cheyenne Massacre (special 2-part Dr.) 2000
May 10—The River Pirates (Dr.).....1000

LUBIN

April 10—Angel Cake and Axle Grease (Com.) 600
April 11—The Split Nugget (W. Dr.).....1000
April 12—Pete Tries the Stage (Com.).....1000
April 14—Minnie, the Widow (Com.)..... 400
April 14—One on Romance (Com.)..... 600
April 15—The Pawned Bracelet (Com.).....1000
April 17—The Right Road (W. Dr.).....1000
April 18—Baby's New Pin (Com.)..... 400
April 18—Beating Mother to It (Com.)..... 600
April 19—A Florida Romance (Dr.).....1000
April 21—Back to Primitive (W. Dr.).....1000
April 22—A Slight Mistake (Com.)..... 400
April 22—Sunshine Sue (Com.)..... 600
April 24—The School Principal (Com.).....1000
April 25—Diamond Cut Diamond (Dr.).....1000
April 26—The Birthmark (W. Dr.).....1000
April 28—In the Harem of Haschem (Dr.)..1000
April 29—Granny (Dr.) 1000
May 1—The Veil of Sleep (Dr.).....1000
May 2—The Girl Back East (W. Dr.).....1000
May 3—Clarence at the Theatre (Com.)... 400
May 3—Fixing Clarence Up (Com.)..... 600
May 5—Pedro's Treachery (W. Dr.) 1000
May 6—The Judgment of the Deep (Dr.)..1000
May 8—She Must Be Ugly (Com.) 400
May 8—Hattie's New Hat (Com.) 600
May 9—A Mock Marriage (Dr.) 1000
May 10—The Paymaster .....
May 12—Luck Cohen (Com.) 400
May 12—The Ten Acre Gold Brick (Com.).. 600
May 13—The Padre's Strategy (W. Dr.)....1000
May 15—Longing for a Mother (Dr.).....1000
May 16—Breed of the West (W. Dr.).....1000
May 17—Retribution (Dr.) 1000
May 20—Margaret's Painting (Dr.).....1000

G. MELIES

April 17—A Tahitian Fish Drive .....
April 24—How Chief Te Ponga Won His Bride 879
April 24—A Trip to the Watomo Caves of New Zealand 121
May 1—The Buried Treasure (Com.)..... 663
May 1—The Home of Terns (Edu.) 337
May 8—A Trip to the Northern Island of New Zealand from Auckland to Wellington (Sc.) 1000
May 15—The Black Trackers (Dr.)..... 717
May 15—At Cairns, North Queensland, Australia (Edu.) 283

PATHE FRERES

April 19—The Wrong Road to Happiness (Dr.)
April 21—Pathe's Weekly No. 17.....
April 22—Winter Sports at Bodele (Sc.)....
April 22—Ancient Greece .....
April 23—The Outlaw (Dr.) .....
April 24—The Thwarted Plot (Dr.).....
April 25—Our Feathered Friends (Sc. & Nature) .....
April 25—A Trip on the Seine, France.....
April 26—The Count's Will (Dr.).....
April 28—Pathe's Weekly No. 18.....
April 29—The Cormorant (Science) .....
April 29—Hidden Life in Sea Weeds (Science)
April 29—Along the Banks of the River Eure (Travel) .....
April 30—The Mexican's Defeat (Dr.).....
April 30—Panama Canal To-day (Travel)....
May 1—The Parting Eternal (Dr.).....
May 2—Liquid Air (Science) .....
May 2—Winter in Upper Engadine, Switzerland (Travel) .....
May 3—General Scott's Protege (Dr.).....
May 3—The Diamond Miniature (Special) (Dr.) .....
May 5—Pathe's Weekly No. 19.....
May 6—The Ant-lion (Science) .....
May 6—Chateau of Blois, France (Travel)
May 7—The Crooked Bankers (Dr.).....
May 8—Her Mother's Amhition (Dr.) .....
May 9—Montreal, Quehec and Halifax (Travel) .....
May 9—An Excursion in the Valley of Vesubie, France (Travel) .....
May 10—Puttin' It Over on Papa (Com.)..
May 12—Pathe's Weekly No. 20.....
May 13—A Woman of Impulse (Dr.).....
May 14—A Redskin's Mercy (W. Dr.).....
May 14—Her Masked Beauty (Com.).....
May 15—An Itinerant Wedding (Com.).....
May 16—The Jelly Fish of the Mediterranean Sea .....
May 16—Along the Banks of the River Eure (Travel) .....
May 16—Saragossa (Travel) .....
May 17—A Wrecked Life (Dr.).....

SELIG

April 24—Love in the Ghetto (Dr.).....1000
April 25—Arahia Takes the Health Cure (Com.) 1000
April 28—Roses of Yesterday (Dr.).....1000
April 29—Chinese Scenes (Edu.) .....
April 29—Hiram Buys an Auto (Com.).....
April 30—The Burglar Who Rohhed Death (Dr.) 1000
May 1—Some Chickens (Edu.) .....
May 1—Ahsentminded Mr. Booh .....
May 2—Their Stepmother (Dr.) 1000
May 5—An Old Actor (Dr.) 1000
May 6—Hatching Chickens (Edu.) .....
May 6—A Welded Friendship (Dr.) .....
May 7—Belle Boyd, a Confederate Spy (War Dr.) 1000
May 8—Her Guardian (Dr.).....1000
May 9—In the Days of Witchcraft (Dr.)..1000
May 12—The Post-Impressionists—Something Is Nothing (Com. Satire).....
May 13—Lieutenant Jones (Dr.).....1000
May 14—Buck Richard's Bride (Dr.).....1000
May 15—In the Long Ago (Dr.).....1000
May 16—With the Students of the North Dakota Agricultural College (Edu.)
May 16—A Daughter of the Confederacy (Dr.) 1000

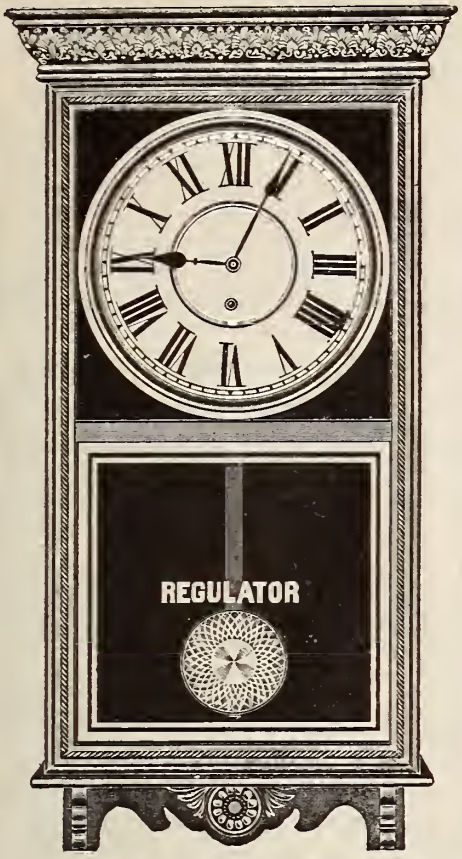
URBAN ECLIPSE

George Kleine

April 9—Making Birch Brooms (Indus.).... 300
April 9—An Up-to-Date Aviator (Com.).... 450
April 16—The Winner of the Sweepstakes (Dr.) 1000
April 23—A Four-Footed Detective (Dr.)...1000
April 30—A Picturesque Journey in Western France (From Annecy to Chamonix) (Phy. Geo.)..... 250
April 30—Grandpa's Rejuvenation (Com.)... 350
April 30—German Cavalry Maneuvers (Top.) 400
May 7—The Dividing Wall (Dr.) 1000
May 12—The Japanese Dagger—Part I (Dr.). 900
May 12—The Japanese Dagger—Part II..... 900
May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425

VITAGRAPH

April 18—Playing with Fire (Dr.).....1000
April 19—Seeing Double (Com.).....
April 19—Jean and Her Family (Dog Life)..
April 21—Mixed Identities (Com.).....
April 21—Gala Day Parade (Edu.).....
April 22—The Mystery of the Stolen Jewels (Dr.) 1000
April 23—There's Music in the Hair (Com.).1000
April 24—The Power that Rules (Dr.).....1000
April 25—The Stronger Sex (Dr.).....1000
April 26—A Fighting Chance (Dr.).....1000
April 28—O'Hara and the Youthful Prodigal (Com. Dr.) 1000
April 29—Two's Company, Three's a Crowd (Com.) .....
April 29—Street Scenes, Yokohama, Japan (Edu.) .....
April 30—A Window on Washington Park (Dr.) 1000
May 1—Bunny Versus Cutey (Com.).....
May 1—Uses of Dynamite by U. S. Eng. Corps (Edu.) .....
May 2—Cinders (Dr.) 1000
May 3—Captain Mary Brown (Dr.).....1000
May 5—Bingles Mends the Clock (Com.)..1000
May 6—Omens and Oracles (Com.).....1000
May 7—Disciplining Daisy (Com.).....
May 7—Inspection of Quebec Police (Edu.)
May 8—The Wrath of Osaka (Dr.).....1000
May 9—Cupid's Hired Man (Dr.).....1000
May 10—The Sea Maiden (Dr.).....1000
May 12—The Wrong Pair (Com.).....
May 12—Grand Canyon (Edu.).....
May 13—Horatio Sparkins (Com.).....1000
May 14—A Maid and Three Men (Com.)....1000
May 15—A Soul in Bondage (Dr.).....1000
May 16—His Life for His Emperor (Hist. Dr.) 1000
May 17—Bunny and the Bunny Hug (Com.).1000



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types — every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	**San Francisco**	**Rochester**
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

A NEW INVENTION

MAKES IT POSSIBLE TO PROJECT

KINEMACOLOR

ON 35 AMPERES

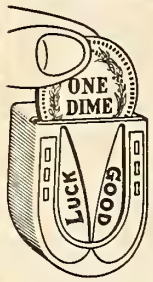
WRITE FOR PARTICULARS

KINEMACOLOR COMPANY

1600 BROADWAY NEW YORK CITY

INCREASE YOUR ATTENDANCE

PREMIUMS! This Will Please the Children and Their Parents.



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED
1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

TYPEWRITING

Songs, poems and scripts neatly typewritten at reasonable rates. Authors' manuscripts revised and typewritten by expert. Special rates on large orders. MISS BARRETT, Room 714, 309 Broadway, New York City.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FOR RENT—FILMS
In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.
LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
124 W. 45TH ST., NEW YORK CITY

Must Be Sold Before June 1st, 1913

A $350 (Anderson) Upright Piano, in good condition, for $100.
Address "Piano," M. P. News.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

DO YOU WANT TO MAKE MOVING PICTURES?
We Sell and Rent Moving Picture Cameras, Printer and Perforators, New or Second-Hand.
Educational films made, Advertising films taken to order. Local films our Specialty
SPECIAL EVENT FILM MANUFACTURING CO., INC.
248 West 35th Street, N. Y. C.

MARY ALDEN

LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

We BUY and SELL Second-hand Films and Moving Picture Machines.
WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave., New York, N. Y.
Write for Catalog.
Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

Powers, Simplex, Motiograph, Edison Moving Picture Machines.
Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light.
All Supplies for M. P. Theatre.
Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.
Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.
J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

SCENARIOS WANTED

Special Attention to
COMEDIES

KINEMACOLOR CO.
East Hollywood, Los Angeles, Cal.

RELIANCE

RELIANCE

THREE ARTISTIC PRODUCTIONS A WEEK

SATURDAY, MAY 3RD

"THE GOOD WITHIN"

EDGENA DE LESPINE ACCUSES IRVING CUMMINGS, IN HIS BLIND MOTHER'S PRESENCE, OF THE THEFT OF THE FAMOUS FAMILY JEWEL.

A POWERFUL DRAMA IN WHICH A GREAT SIN, INSPIRED BY JEALOUSY, IS DEFEATED BY THE VOICE OF CONSCIENCE

WEDNESDAY, MAY 7TH

"A CRUEL SUSPICION"

A REAL LIFE-PICTURE, DRAMATIC AND ABSORBING

SATURDAY, MAY 10TH

"THE SHERIFF"

AN EXTRAORDINARY WESTERN DRAMA—PRODUCED IN OKLAHOMA

AND THE NEW "THIRD" RELIANCE RELEASE

MONDAY——MAY 12th——MONDAY

"THE ETERNAL SACRIFICE"

LEGITIMATE DRAMA MUTUAL SERVICE

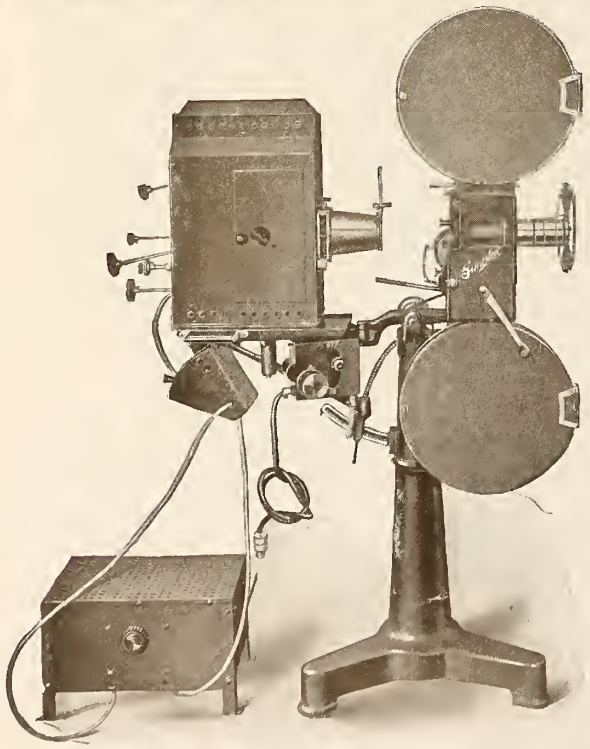
Simplex

WITHSTANDS TORNADO and FLOOD

Perhaps you think it is not essential that your motion picture projector should have this qualification.

Messrs. Weaver and Finch did not think their machines would ever be tested so severely. You never can tell what is going to happen, so be prepared for the worst. To its other virtues we add this assurance of reliability.

Another reason why you should use Simplex Projectors:



DIAMOND THEATRE,
O. S. FINCH, PROPRIETOR,

Omaha, Neb., April 16, 1913

Precision Machine Company,
New York, N. Y.

Gentlemen:

As I have had a Simplex machine since last October it's about time I said something about it. Have given the machine a thorough trial before making any comments. It not only stands the test running pictures, but also stands a tornado. As you may have heard my theatre was destroyed by that awful tornado of March 23rd. Of all the bricks and timbers that fell on the machine nothing broke only the top magazine. The weight would have smashed any other machine. Am sorry I did not get a picture of the machine as it was after the storm, but had too much trouble to think of. I would not trade a Simplex for any other make going. You have them all beat a mile, as the saying goes. I have started to rebuild again so will have the machine in operation about the first of June. There was no one killed in the theatre as was advertised over the country.

Very truly yours,
(Signed) O. S. FINCH.

Mr. O. B. Weaver, Prop. Lyceum Theatre, Main St., Dayton, Ohio, has a Simplex Projector which was submerged for days in the flood. A little time spent in cleaning it up and it is now as good as new.

Write today for catalogue B.

MADE AND GUARANTEED BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

MAY 20 1913

MOVING PICTURE NEWS

VOLUME VII
No. 19

MAY 10
1913

LIBRARY OF CONGRESS PERIODICAL
MAY 21 1913

PRICE
TEN
CENTS

"THE RAJAH'S CASKET"
Coming Gaumont Feature Release
(2 Reels)

RELIANCE.

RELIANCE.

THREE ARTISTIC DRAMAS A WEEK

MONDAY, WEDNESDAY and SATURDAY

Monday, May 12th—"THE ETERNAL SACRIFICE"

WEDNESDAY
MAY 14th

"THE BIG BOSS"

IN TWO STARTLING REELS BY THE NOTED AUTHOR—
LU SENARENS

IN 2 REELS **"THE BIG BOSS"** IN 2 REELS

A THRILLING DRAMA OF LOVE AND POLITICS

SATURDAY
MAY 17th

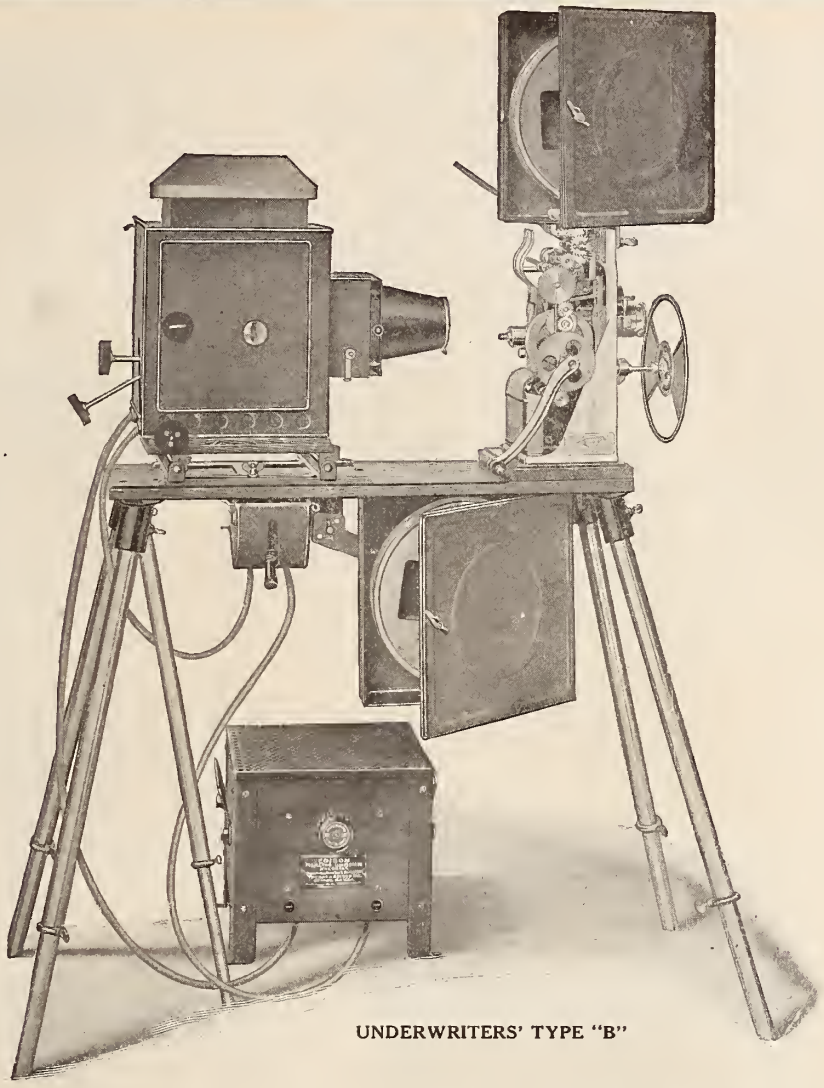
"AFTER THE MASSACRE"

A POWERFUL WESTERN DRAMA PRODUCED IN THE HEART OF OKLAHOMA

(NOTE TO EXHIBITORS—WITH "THE BIG BOSS" THE "RELIANCE" COMPANY OFFERS ITS NEW LINE OF ONE, THREE AND SIX SHEET POSTERS WHICH ARE SIMILAR TO THOSE USED BY THE GREATEST BROADWAY STARS.)

RELIANCE.

RELIANCE.



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

What are you getting—dimes or nickels—big houses or hardly enough admissions to keep you open? If you're taking the small end of the money in your locality, there's something wrong—and it's your machine. Get rid of it, quick, and get an Edison Kinetoscope.

The Edison is the machine that throws the clear, steady, pleasing motion pictures and pulls the crowd. And it's the machine that stands the racket, costs you least for repairs and runs right through without "intermissions". Lots of show-men who started wrong with a cheap machine are now going big with an Edison Kinetoscope —and *you can too.* Write today for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes - $225.00
Price, " 110 volt, 60 Cycle Transformer - - 245.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

THIS

is our announcement of the date, May 15th, 1913, on which we will release our realistic emotional, modern and moral 3-reel film production "CONSCIENCE?" This wonderful original painting, reproduced in our three-sheet, six-color, lithographed

POSTER

is the handsomest work of its kind in the lithographer's art and is receiving commendation from the press, the clergy and the motion picture people. Even our competitors admit that we have THE poster of the season, and it

SPEAKS

volumes for the success of our undertaking to produce the feature of the year. We have combined all the emotions of the human heart, in five parts, a prologue and an aftermath, and our scenario

FOR

thrilling interest cannot be equalled. A prominent divine writes us that "It is an impressive sermon in

ITSELF

THREE REELS

And every foot of the three thousand tinted, toned and colored under license of the COLORGRAPH COMPANY OF AMERICA.

Announcement Slides by the COLORGRAPH PROCESS OF NATURAL COLOR PHOTOGRAPHY, shown in America for the first time.

Brand-new Cameras imported expressly for this production, insuring steady pictures and clear, snarp photography.

THE CONSCIENCE FILM CO.

116 West 31st Street New York City

PRESENTS

BERNHARDT NIEMEYER

WELL-KNOWN BELASCO PLAYER,

In the dual role of the Saviour and the Presence, supported by a company of experienced moving picture people, whose faces are familiar to all, on the screen.

RELEASED MAY 15th

WIRE OFFER FOR OPEN STATES

GREATEST SELF ADVERTISED FEATURE

FULLY PROTECTED STATE RIGHTS

State and Territorial Rights

FOR LEASE ON

EDISON'S

TALKING PICTURES

(Leases already made with exhibitors will not be affected)

This is the greatest opportunity for making money in the history of the Motion Picture business. The Edison Talking Pictures will rejuvenate the Photo Play Theatre. It has come to stay.

According to our agreement with the Thomas A. Edison, Inc., we will on June First install the Genuine Edison Talking Pictures in Motion Picture Theatres throughout the United States and Canada.

Parties may now secure Territorial Rights for as many machines as they desire for the smallest or largest City.

After June First machines may be installed in any Theatre and on terms which will meet conditions of the Motion Picture business.

AFTER JUNE FIRST---FOUR SUBJECTS PER WEEK
AFTER OCTOBER FIRST---SIX SUBJECTS PER WEEK

Unlimited capital, the Edison guarantee and every facility insure constant improvement and subjects impossible to secure in the so-called "Just As Good."

Be alive to the advancement in your business. Get the genuine Edison Talking Pictures.

Write or telegraph at once for printed matter, terms and particulars.

AMERICAN TALKING PICTURE COMPANY

1493 BROADWAY **SOLE DISTRIBUTORS** **NEW YORK**

General Film Service

"Experience is the Best Teacher"

Without doubt one of the most remarkable unsolicited compliments ever paid a film company is the following letter written by an exhibitor in Texas, upon his return to General Film Service after trying for two months to get along with another service.

> "I announced last Saturday night that beginning on Monday I would show licensed pictures again, featuring G. M. Anderson, John Bunny, Lillian Walker and others that were well-known to my patrons. The applause that followed made me sit up and take notice. I am frank to confess that the worst thing I ever did in my life was to discontinue your service, but, believe me, as long as you give me anything like decent pictures I am with you. I had a better crowd on Monday night than I had any Monday night during the time I used the other service, and there wasn't anything special on in town either to bring the people out. They all came 'round with a satisfied smile and words of praise for the pictures. Many of them said 'We're glad you changed.' There is an old saying that 'Experience is the best teacher.' I have found it so."

The public knows what it wants and will patronize the theatres that use General Film Service. The experience of this one exhibitor proves that. Why not travel along the line of the least resistance and *use it?*

DID YOU GET YOUR COPY OF OUR LITTLE BOOK?

If you didn't it's waiting for you. Tells all about
General Film Service, and why you should use it

General Film Co., 200 Fifth Ave., N. Y.

DISTRIBUTING OFFICES IN THE PRINCIPAL CITIES

©CLB284785

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **May 10, 1913** **Number 19**

EX-CATHEDRA

EDUCATIONAL FILMS

FIRST of all, I want to ask the question, What are Educational Films? People from all parts of the country are writing to know where they can get educational films, and so diverse are the ideas that I often wonder what they mean by the term "Educational Films." Educational films *are not* incongruous historical films of past events, brought up-to-date by directors who do not consider the simplest details for a correct reproduction of pageants, heroes, or ancient wars, depicted as being fought with Martini Henry and Lee Metford rifles. These rifles were not invented until the last decade of the 19th Century, and brought to perfection the first decade of the 20th. Nor did Robinson Crusoe shoot the cannibals with such a rifle as he carries in the scenes of the films, nor was he dressed in a pantomime costume of bearskins. These *are not* historical pictures, nor are they *educational*. "Quo Vadis" as a spectacular play, and other like pictures in the same category, are practically the last words in Cinematography, but they are not historical educational films in the proper sense of the word educational. They are magnificent, and as showing what the art has reached to-day are the quintessence of Cinematography.

There came into my office during the past two weeks several people having a desire to produce educational films, and to float companies for that purpose. When I got right down to rock foundation, I discovered that all they wanted to produce was some imaginary event of ancient days (which has already been staged and filmed, in more or less crude manner), their desire was to produce something superior to anything that has been staged up to the present. They had great ideas, but when I explained that these were not historical, or educational, they wondered what was the matter with such subjects and why they were not educational. I explained that every company in the country was trying to produce something of this type.

In my opinion, an educational subject must be strictly educational, such as the evolution of the bee, the flowers, the taking of subjects forming the curriculum of the grades in high school, or say from the seventh grade, grammar, through high school, to college and university; taking up the various chemical experiments, showing the amalgamation of various liquids and atoms, showing the life of bacteria, from microscopic and other standpoints. There are many such films on the market, and I wish all the films of this nature could be gotten together in one large center and distributed wholesale and broadcast throughout the land. There is a wonderful field for those already made, and for those to be produced. And also a great opening for a company to exemplify such ideas.

The company, or companies, or the promoters must get away from the idea that directors are needed to stage educational films, in cramped-up situations, with up-to-date actors and fashions. They are altogether wrong. Directors are not needed. It needs educationalists, it needs scientists, it needs men who have a full, complete, concrete idea of what an educational program really means, a program that shall appeal to the intellect of the well educated man and woman, as well as illustrate to the most illiterate, through the eye, the teachings desired to be conveyed.

In my advocacy of the educational film I have always had the highest ideals in my mind, a something far superior, far beyond the ordinary plane of the everyday moving picture, something that shall lift out of the rut of mediocre subjects the beautiful art of Cinematography. What I wish to see to-day is an amalgamation of all interests owning such subjects as I have outlined above, and the bringing before the public, and the educational authorities, such films manufactured that will be of real lasting benefit to the audiences. I have made mistakes in past days, not exactly through ignorance, but with the full desire to advance an art which can be made in every respect *the* superior to the cut and dried text books of the schools, and also to give knowledge to the general public. I have taken the stand that Cinematography should be absolutely free and untramelled, and I have worked for this with a pure sense and desire for the best interests of the industry, trying to advocate the best there is, to the elimination of all the chicanery and roguery throughout the industry.

I have been abused for the stand I have taken, I have

been ridiculed in many ways, many lies have been written and spread abroad concerning my motives for this work, but I feel that the time is rapidly approaching when a direct forward move must be made, and a man who knows the business, and has its highest aims and aspirations at heart, will be selected to go forth from one end of the country to the other, explaining the principles and conditions to the highest educational authorities in America. This man must be fully equipped with the knowledge and the power there is in Cinematography. His aim and desire must not be the craving for somebody else's money, but he must have a true honest desire and a proper view, and conscientiously convey the greatness and the grandeur of the educational work that can be accomplished by united effort. The company, or companies, that exploit this scheme must not by any means be any of the present-day money-grabbing crowd, for for the sake of filthy lucre are selling their souls and perjuring themselves on the witness stands of our courts with a desire to over-reach their fellow men.

The company must come into the industry with clean hands, with an almost unlimited capital, with the pure desire (a philanthropic one, if need be), to spread truth as it can be shown. It should be willing to sacrifice the money end of the business for a time, to aid the future greatness the industry may bring forth.

It is this aim that I have had in mind ever since I wrote my first editorial in March, 1907, even to the present day, and in answer to my inquirers, I would say in the words spoken during the Civil War by Abraham Lincoln, the much abused and greatly beloved President of America, "If I were to read, much less answer, all the attacks made on me, this shop might as well be closed for any other business. I do the very best I know how—the very best I can; and I mean to keep on doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference."

I have had this aim in mind, and through the Moving Picture News, in the editorials I have written in the past, this has been my highest ideal: to unite in one Universal Brotherhood, the highest elements in the industry, working to propagate a true, high-class educational program.

Alfred H. Saunders.

SECOND ANNUAL CONVENTION OF M. P. E. L. OF PENNSYLVANIA

The second annual state convention of the Motion Picture Exhibitors' League of Pennsylvania will be held in the Continental Hotel, in Philadelphia, on May 27 and 28. Through the influence of Mr. Neff the Pennsylvania exhibitors have been able to secure the services of Mr. Clem Kerr, who will act as manager of the arrangements in general. Mr. Kerr has already achieved much prominence among the various branches of the Motion Picture Exhibitors' Leagues throughout the country for his adaptability in organization as well as his managerial ability in handling these conventions. The phenomenal success of the convention at Dayton, Ohio, together with that of Columbus, Ohio, and other States, have secured for Mr. Kerr the plaudits of all who have seen his

CONVENTION COMMITTEE

Bottom Row Sitting:—M. J. Walsh, Geo. H. Roth, Treas.; Walter Steumpfig, Pres.; E. A. Jefferies, Chairman; Clem Kerr, Convention Manager; J. Hesser Walraven, Sec., and A. R. Cavanaugh.

Top Row Standing:—George Chapman, J. R. Greenbaum, Ben Zerr, Walter Jacobs, Press Agent; J. Weinrich, Chairman Entertainment Committee; John Conners, J. W. Pierce, Harry Schroeder, and Chas. Segall.

Pennsylvania State Branch, No. 3, The Motion Picture Exhibitor's League of America, Philadelphia, Pa., May 27-28, 1913, at the Continental Hotel.

work. The national convention held in Chicago last year also owes much of its phenomenal success to his unceasing efforts and careful guidance.

The Pennsylvania convention points to be a most interesting one, owing to the fact that in this part of the United States the exhibitors have been contending for some time with many laws and orders enacted by civic authorities through their ignorance of conditions that has done much to stay the onward progress of this industry.

The Continental Hotel is one of the most ideally arranged hotels in the East to hold an affair of this kind, owing to its ample auditorium facilities. To one side of the room which will be used for the convention, and adjoining the same, will be a still larger room which will be artistically decorated and divided into booths for the display of the by-products of the motion picture industry.

The detail arrangements are in the hands of Mr. Clem Kerr, who will act as manager; Mr. E. Jefferies, who will be the general chairman, and Mr. J. Hesser Walraven, who will act as secretary of the convention. The comforts of the many out-of-town guests who will wish to attend will be attended to by a carefully selected entertainment committee headed by Mr. J. Weinrich and assisted by Mr. A. R. Cavanaugh and others, while the exhibits will be in charge of Messrs. Walter Steumpfig and John Greenbaum.

That the convention will be a royal success is already well evidenced by the many inquiries from picture play exhibitors, manufacturers, and also by the keen interest displayed by the Chamber of Commerce and civic authorities of Philadelphia.

Every exhibitor owes it to himself and his business to arrange his affairs so that he can spend both days at this convention, May 27 and 28. You'll learn many things of great interest to your business, and incidentally meet the finest and livest wire crowd of high-class Cinematography exponents you ever heard of. There will be no dull moments; every second of both days will be one grand affair after another. So, Mr. and Mrs. Exhibitor, arrange to be there, even if you have to close up your theatre to do so. You will never regret the trip and good time that will be accorded you and yours.

WEST VIRGINIA STATE BRANCH M. P. E. L. OF AMERICA HOLD ANNUAL CONVENTION IN WHEELING

The convention opened April 29th in the McLure Hotel. Nearly 100 delegates attended the opening meeting, and more came in after the meeting adjourned and registered for the remaining sessions.

Mayor H. L. Kirk delivered the address of welcome to the convention and in a few well-chosen words extended them the freedom of the city.

While delivering his words of welcome, the mayor paid high tribute to the picture men in the following words:

"No business man can do a community the service the motion picture men can do. They are the genuine missionaries of progress and they are fast breaking down old prejudices. They scatter the germs of progress wherever they go."

President Neff Replies

President Neff, of Cincinnati, replied to the mayor's address, congratulating the city of Wheeling on having a man for mayor who had so many progressive ideas.

He then told of the aims and objects of the organization. "The organization aims to improve the motion picture business and to eliminate all objectionable features," he said, and stated that the organization was not formed until there was a need for it. To propagate brotherly feeling and friendship among the exhibitors as well as to afford them protection, he said, were two of the main objects of the organization. "But," he continued, "we want to educate the people, so they will realize the aims of Cinematography. We are striving to uplift and thereby convert all who oppose us. We all realize that it was not so long ago that thousands believed in witchcraft, and that superstition has been practically overcome. The moving pictures mean the advance of civilization, and it is the cleanest amusement on earth. The moving picture theatres, next to the press, are the greatest power for good or evil in the world. Every 24 hours in the United States 36,000,000 people visit the moving picture shows, and in the State of Ohio alone 1,416,000 visit the shows in that period of time. We are striving for more educational pictures and the elimination of the suggestive. The motion picture industry has killed the yellow back novel. The writers of these novels themselves admit this. A year ago there were 136 writers devoting all their time to writing sensational stories for the nickel publications sold to the youth of the land. To-day there are but ten.

"One thing I myself strenuously object to, and which the members of the organization should, is the showing of pictures in which actors and actresses are smoking cigarettes. If the actors want to smoke, let them do it off the stage. The motion picture industry has carried the wonders of the world to the masses, and has been a godsend to all classes.

"There are too many going into the business. It takes 500 paid admissions to a picture show to pass $25 into the box office, and out of this amount must be paid the expenses of operating the show. The public is mistaken about the amount of money in the picture business.

"There are 200,000 people engaged in the moving picture industry in this country, and still we have never had a law passed favorable to us. There have been many against us, but none for us. All we ask is a square deal. We do not ask for favorable legislation, neither do we want any unfavorable."

He then complimented Mayor Kirk on his address and stated that in all the addresses of welcome he had heard delivered to motion picture conventions, that none of the speakers had looked at the picture business in a true light, as Mayor Kirk had done.

Following this address adjournment was taken and the delegates retired to the ground floor grill of the McLure, where musical instruments, moving picture machines and like supplies for picture houses were being exhibited. The exhibit was one of the most comprehensive ever shown in this section, and was open to the general public.

Delegates in Attendance

Those in attendance at the convention were: M. A. Sybert, Moundsville; W. H. Schul, Martins Ferry, Ohio; W. P. Kemper, Wheeling; George D. Spragg, Bellaire; A. G. Frohme, Wheeling; A. P. Brinkmeier, Wheeling; Sarl M. Godfrey, Follansbee; Jos. W. Heatherington, Bellaire; M. A. Neff, Cincinnati; H. F. Friedman, McMechen; L. R. Thomas, Moundsville; Phil Kochert, Wheeling; L. T. Karskadon, Keyser; A. L. Cattrill, Point Pleasant; S. R. McCoy, Wheeling; H. L. Kirk, Wheeling; Frank McGinnis, Wheeling; D. G. Brown, Wheeling; C. W. Pursnic, Salem; F. L. Harris, Parkersburg; A. E. Metcalf, Huntington; H. H. Robey, Spencer; John Populios, Wellsburg; C. D. Thompson, Wheeling; W. V. Smith, Cameron; Fred J. Herrington, Mt. Olivet, Pa.; Ben Morrison, New York; S. C. Sybet, Mannington; Ludwig Hommell, Pittsburgh; R. E. Willis, Hometon; C. Lang Cobb, Jr., New York; H. A. Ross, Wheeling; James Velas, Wheeling; Ralph L. Brinkmeyer, Wheeling; Ray Hanke, Elm Grove; J. B. Cotts, Moundsville; H. C. Limeral, Pittsburgh; W. C. Francis, McMechen; Geo. M. Stehle, New York; R. E. McCray, Fairmont; Frank C. McCray, Fairmont; Ben L. Morrison, Bellaire, Ohio; O. J. Sybert, Marietta; Bernard H. Bliske, Wheeling; Maybel Davis, Wheeling; Harriett Thomas, New Castle, Pa.; Lucy Crow, Wheeling; Katie Brinkmeyer, Wheeling; Wm. E. Grob, Wheeling; G. J. Beltz, Wheeling; Mrs. R. E. McCray, Fairmont; R. Linn, Fairmont; George Brinkman, Grafton; H. A. Victor, McKeesport; P. J. Demear, Pittsburgh; M. J. Smith, Pittsburgh; Mrs. Blodmen Hoffman, Bellaire; Clarence Hoffman, Bellaire; Miss Irene Burd, Martins Ferry; Hattie M. Flannery, Martins Ferry.

The following officers, delegates and alternates were elected Wednesday, April 30th:

President, A. G. Frohme, Home Theatre, Wheeling; first vice-president, Russell Lynn, Dixie Theatre, Fairmount; second vice-president, Patrick McGovern, Odeon Theatre, Clarksburg; secretary, M. A. Sybert, Park Theatre, Moundsville; treasurer, D. B. Eagan, Amusu Theatre, Ronconverte; national vice-president, A. L. Cottrill, Wonderland, Point Pleasant.

Delegates: L. R. Thomas, R. Robinson, U. P. Kemper, P. W. Barrett, D. B. Eagan, R. E. McCray.

Alternates: C. W. Perrine, Frank McCray, J. B. Cotts, Jas. Velas, John Papaulias, O. F. Langworthy.

On the night of April 30th a big banquet was given. Many distinguished gentlemen were present. Among them were mayor of Wheeling, mayor of Bellaire, Ohio; mayor of Bridgeport, and National President M. A. Neff and several other efficient gentlemen, who delivered speeches.

NOTICE

President Neff would be very much pleased to hear from a few live, wide-awake exhibitors in the following States: Arizona, Georgia, Idaho, Montana, New Hampshire, New Mexico, North Carolina, North Dakota, Oregon, South Carolina, Vermont and Wyoming.

All contributions for the members of the Motion Picture Exhibitors' League who have suffered by reason of the flood or tornado must be in by May 14, 1913.

The receipts on Exhibitors' Day, April 8th, contributed by Cincinnati Local, No. 2, of the M. P. E. L. of America, amounted to a little over one hundred dollars. Owing to the fact that on April 8th a large number of theatres in Cincinnati were under water, and that the rain poured down all day and night of April 8th, hence the small amount of a little more than one hundred dollars, which was sent in to the local treasurer, Otto Luedeking, who has sent a check for fifty dollars to C. M. Christenson for the National League and fifty dollars to W. R. Wilson for the Ohio State branch, No. 1. Although the amount seems very small under the circumstances, Cincinnati contributions would have been four or five times that amount under favorable circumstances.

A. C. Dingelstedt, the newly elected president of Cincinnati local branch No. 2, through his hustling ability is doing great work for the local.

EXPOSITION NOTES

Although a large number of scenarios have been received at the offices of the Exposition Committee, none of them are suitable for the purpose. It seems that it is not understood that this scenario must be not only suitable for either a man or a woman, single, but it must be in one scene and not take more than five minutes in acting. It is desirous of having it as funny as possible, making it portray the different emotions such as grief, sadness, surprise, fear, anger, eagerness and joy in a comical way. Although it is to be acted by only one person, a messenger boy or a telephone may be used to bring about the different emotions. Those desirous of competing for the $25 prize offered for this scenario may send their offerings to the secretary of the First International Exposition of the Motion Picture Art, second floor of the German Bank Building, Fourth avenue and Fourteenth street, New York City. The contest will not close until the first of June.

As the time gets nearer for the opening of this first big International Motion Picture Exposition there is more and more interest shown in it. Nearly all the large manufacturers are now arranging their exhibits. Early this week a diagram of the platform covering, back, rails and sign to be furnished by the International Exposition, as called for in the contracts for space, was sent to all those who have taken space. Any one else wishing to receive a diagram may obtain it from the secretary. This diagram will be of great assistance to those exhibitors who are not planning for a special booth. For those who are the G. H. Masten Realty Co., 103 Park avenue, have designed some very attractive booths, which they will submit for approval. This company will do the official decorating of the New Grand Central Palace for the show.

Several of those manufacturers who took space several months ago have found that the space contracted for will not prove large enough, so more space has been taken. Notably in this respect is the Nicholas Power Company, who found out in time that four hundred square feet were not enough, so four hundred more were added. The Power's exhibit is likely to be a regular show in itself.

The Manhattan Slide Company have doubled their original space, as have the G. H. Masten Realty Company. Several other concerns are planning for more space, which will about close up the main floor.

Some very desirable space may be had on the mezzanine floor, on which the model theatres will be located. Work has commenced in these theatres, so that they will be all ready by the first of July.

H. E. Aitken, president of the Mutual Film Corporation, sailed for Europe on the Mauretania.

THE JAPANESE DAGGER

The Japanese Dagger, the next Kleine-Eclipse production, will be released May 12, 1913. It is a strong two-reel melodrama, with a live theme, involving love, jealousy and superstition.

Superstition—that is the gist of the theme, and to our knowledge it has not been treated to any great extent as a subject for picture films before. Therefore, being novel and well enacted, it should receive great favor from exhibitors and their patrons.

Superstition is a difficult subject to visualize, but in this particular production it is vividly and comprehensively portrayed by showing in the early part of the story the dagger, suggestive of evil, with a quaint inscription upon its blade, forewarning its owner.

"The Japanese Dagger" possesses a novel feature in that a French battleship is shown in all her elegance, where on her decks and in her cabins many of the active scenes are laid.

Lieutenant Davis, a young naval officer, while in Tokyo, Japan, buys an old dagger as a curio. While looking at his curio with a Japanese friend, they are astonished to find a quaint inscription upon its blade, reading as follows: "Never must I leave this country; evil will befall any one who carries me away." Undisturbed upon any foreboding, Davis brings it home and hangs it on the wall of his studio.

The Lieutenant, under peculiar circumstances, makes the

acquaintance of Count Firoenzi and his beautiful sister, Bertha. They become intimate friends, and while calling at his studio the Countess finds the photograph of a beautiful young woman. Upon finding the photograph, it is apparent that she is more attached to Davis than she had at any time before manifested. Struck with jealousy she takes it with her, together with an envelope which she suspects contains a love letter.

That evening, while alone in his room, the Lieutenant experiences a strange omen of ill-luck. Without apparent cause the dagger, which had been hanging on the wall over the Countess' portrait, falls and the glass on the portrait is broken. Davis, up to this time unconcerned about the dagger, now becomes alarmed.

The trio visit the battleship, and in the commander's room Davis finds that he has overlooked or mislaid an envelope containing a secret signal code. He immediately rushes home, but the code is nowhere to be found.

The Countess, at home, takes the opportunity to look again at the photograph which she had taken from the Lieutenant's room, and finds that it is no other than that of the Lieutenant's mother when she was a young lady. When she opens the envelope the secret code is revealed. Knowing that the Lieutenant had been reprimanded for the loss of this code and hoping to atone for her folly without recognition, she attempts to replace the documents. She succeeds in entering the studio under cover of darkness, but Davis has been on the lookout for a person he suspects of robbing him. As Bertha is bending over the table Davis bounds upon her black form, at the same time drawing the dagger from the wall. He strikes, and is horrified to see that he has stabbed his beloved, his innocent fiancee.

THE RAJAH'S CASKET
Gaumont

The Rajah's Casket is a beautifully photographed film. The scenery and episodes stand out in beautiful detail, and Biarritz comes out remarkably clear and distinct in the story of the plot, of which the following is taken from the manufacturer's description:

As a token of his esteem for Captain George Cooper's prospective father-in-law, Lord Peters, the Rajah of Palakotta presents the Captain with a casket of precious jewels. Cooper writes to his fiancee telling her of this gift he will give her on his return. The notorious cracksman, Clement Rocca, robs the mail-train and reads the letter. He determines to steal the casket. He goes to the English hotel where the Colonel and his daughter are staying. He meets them.

At the same hotel is Detective Harry Derwent. His suspicions are stirred by the action of Rocca. A telegram from Captain Cooper tells the time that his father and himself will arrive. The Colonel and his daughter accept Rocca's invitation to join him in a shooting trip on an island off the coast. On arriving at the island, the criminal, on a pretext, leaves his guests. He returns to the mainland, knowing when the tide rises the island will be completely submerged. Not all his own way, however, is the criminal going to conduct his nefarious schemes, for Derwent is keen and on the alert. On the previous night he had seen through a hole bored in the floor separating their rooms that Rocca is supplied with disguises. He had also learned of secret meetings with a man in an out-of-the-way cave, which is accessible only by a dangerous footpath.

Captain Cooper and his father duly arrive and the casket is deposited in the hotel safe. Captain Cooper goes for a walk on the cliffs. Half an hour later he is found insensible. The receipt for the casket has been stolen from the Captain's pocketbook. It is Rocca's work.

An accomplice, disguised as an orderly, goes to the hotel and is handed the casket on the strength of having the receipt. Cooper and the detective, arriving at the hotel, find that the box is gone. The Captain gives chase to an automobile disappearing down the road. The detective hastens to keep watch over the cave. He hides behind a projecting piece of rock. In the interior Rocca's accomplice hands over the casket. Derwent cautiously proceeds to the mouth of the cave, revolver in hand. He encounters Rocca. Before the latter recovers from the surprise, Derwent snatches the precious package from him. There is a struggle. The thief loses his hold on the slippery rocks and staggers back over the edge into the sea, disappearing forever.

The Colonel and his daughter, marooned on Bird's Island, have to swim for it when the tide rises. They keep afloat until they are picked up by a fishing smack. They don dry clothes loaned them by sailors and are soon back at the hotel. Captain Cooper returns from the unsuccessful pursuit of the casket. A happy reunion takes place when Detective Derwent enters with the jewels.

I also saw "The Convict's Secret," in which somewhat the same scenery was used as in the former picture. Both of them are well worthy the attention of exhibitors.

SELIG'S SACRED BULL IS SLAIN—FANATICAL HINDUS KILL "SANSKRIT"

"Sanskrit," the famous sacred bull which was recently purchased at a fabulous price by W. N. Selig, president of the Selig Polyscope Company, and added to the large and strange family which makes its home on the Selig Wild Animal Farm, on the outskirts of Los Angeles, was slain in its cage at the farm some time during the night of April 27th.

The farm, an enclosed tract of some three hundred and twenty acres, in which about two hundred former denizens of the jungle are now engaged in the production of Selig wild animal thrillers, is believed to have been invaded before daybreak by a party of fanatical Hindus, who looked upon the recent use of the bull in a moving picture of jungle life as something sacrilegious.

The Hindus evidently made their entrance into the park by a secret and little used side door. They made their way to the cage of "Sanskrit," and by driving sharpened sticks into the animal's flesh and stabbing him with keen knives they managed to mutilate him in a terrible manner. The vandals then opened a number of the lion cages, intending to set loose the man-eaters, but the pitiful cries of the rapidly dying bull had by this time aroused the keepers, and attendants arrived in time to stop a stampede of the animals. "Sanskrit" was shot in order to alleviate his suffering.

"Big" Otto Breitkreutz, the Selig animal expert and keeper of the farm, has offered a large reward for the arrest of the slayers of the bull. The dead animal played one of the most important parts in Selig's productions.

HARRY RAVER SAYS ITALA FILMS ARE GOOD FROM START TO FINISH

There are two reasons why people are wont to come late to the theatre. It is considered "stylish." The other reason is that people know that in many plays the first act usually takes some time to get under way, and that they may safely come in late and still not miss the story's drift.

Harry R. Raver, director general of the Itala Film Company, herewith warns all spectators of the Itala films that they will surely miss something if they adopt such procedure in the instance of such films as "Tigris." "It starts when it starts," said Mr. Raver. "It doesn't waste time shaking hands and saying 'How do you do?' There is no long preface or wearisome details.

"The Itala Company recognizes that it is almost as important to leave out that which is not necessary as to put in that which is necessary. Every foot of film not requisite to expedite the story is harmful. It clogs and cloys.

"In these latter days, when entertainment assails us from all sides, the human eye and intelligence demand film stories be terse and tell only the vital. People do not want to be bored. The boresome is that which is unenlightening and unnecessary.

"I believe the Italians are masters of photographical verbs. It is the action that counts. 'Step lively' is a precept they have well acted upon.

"Their dramas are not diluted. There is no teaspoonful of real interest mixed in a tumblerful of dead, dry incidents. They have belief in human intelligence. They believe that people want something left to the imagination. Accordingly, all dragging detail has been mercifully left out. The motion picture public of America has ceased to be elementary. They are not being taught to walk or to look. They can think many times faster than the picture can move. Why, then, encumber the film with dead dross that brings a rush of yawns to the face?"

KINEMACOLOR FOR LADIES ONLY

The Kinemacolor Company of America has arranged with Gimbel Brothers to photograph in natural colors "La Parisienne Elegante in Her Boudoir," the demonstration for ladies only of the correct manner of wearing the latest styles of French lingerie. For this fashion display Paris has sent her loveliest and most novel specimens of under-apparel. From boudoir caps to stays, from fichued "combinations" to hand embroidered "throws," everything appertaining to the fashionably dressed French woman is displayed and applied. Women are shown the correct method of donning a corset, while the putting on of vest, chemise and billows of fairy-like gauzes, laces and filmy stuffs—some of them duplex, some of them single, all of them a mass of mysterious ruffles and fluffles and foam—are shown by nearly a score of beautiful models.

Naturally such intimate displays are not for the general public, but these pictures will be supplied to theatres having the Kinemacolor fashion service, with the understanding that they are to be shown only at special morning matinee performances for ladies only. The popularity of the "Fashion Parade" in Kinemacolor proved to exhibitors that style shows are something new in filmdom, and such a decided innovation has already resulted in renewed demand for the Kinemacolor Fashion Service.

Los Angeles, Cal.—Robert W. Woodley, manager of the Optic Theatre, is having plans drawn for a moving picture theatre to be erected on Broadway, between Eighth and Ninth streets.

ANOTHER SOLAX STATE RIGHTS FEATURE

"Kelly from the Emerald Isle," with the Well-Known Barney Gilmore

With the tendency steadily growing toward the big subjects for an entire evening's entertainment, the market is receiving an avalanche of features. The really big features are few. It requires more than merely three thousand or four thousand feet of film to make a feature. The Solax Company, because it has solved the secret of feature making and because it has evolved a perfect feature organization with Madame Blaché and Mr. Herbert Blaché as its guiding heads, has been able to command attention and sell its features on an open feature market. It is reported that the sales on the "Beasts of the Jungle" and "Dick Whittington," the last two Solax big three reel productions, have been a phenomenal success. For these features, they have sold nearly every state in the Union and some of the states they could have sold three times over.

SCENE FROM "KELLY FROM THE EMERALD ISLE"

The Solax Company has announced its third feature in its present series, entitled "Kelly from the Emerald Isle," with the popular Barney Gilmore in the leading role. Those who have seen this production are still talking about the wonderful railroad scene in which Gilmore makes a flying leap from the tracks of a train going at the rate of forty miles an hour. Many of the other scenes pulsate with thrill and action, while throughout is spread a quality of humor that is thoroughly Irish. Barney Gilmore's magnetic personality in conjunction with the popular character of the story should make "Kelly from the Emerald Isle" a big drawing card. Mr. Gilmore is so well known in nearly every town in the United States that the mere mention of his name excites interest. He has had an interesting career and has been in the public eye for the last two decades.

SCENE FROM "KELLY FROM THE EMERALD ISLE"

SCENE FROM "KELLY FROM THE EMERALD ISLE"

The members of the supporting company in the cast were chosen with discrimination. The cast includes such well-known players as Joseph Levering, Fred Magee, Fraunie Fraunholz, George Paxton, Blanche Cornwall, besides more than thirty supers. The production was prepared very carefully and large sums of money were spent for costumes, sets and properties. An Irish home was actually transplanted in America—for the bulk of the properties were secured from Ireland. It is a noteworthy production and is a credit to the Solax forces.

EDISON KINETOPHONE

"We know the early mayors of New York only by name, but beginning with Mayor Gaynor in the year of our Lord one thousand nine hundred and thirteen we can, thanks to that great genius Thomas A. Edison, listen to the voices and watch the bodily movements and gestures of all the mayors down to our day. The first record will be that of Mayor Gaynor and the heads of the great city departments of that day in short talks on city government. I need not say to you how we all regret that the kinetophone was not perfected in time to record the voice and features of President McKinley and the great chief magistrates before him. However, we should be glad that the talking motion pictures enable you to quit the prosy printed history when you arrive at 1913 and to study history thereafter in the living records of the kinetophone."

The Modern Historic Records Association is composed of the leading men of the nation. Ex-President Taft is at its head. The late J. P. Morgan supported it liberally. When the kinetophone records were formally presented to William George Jordan, the managing director of the Association, in the office of Mayor Gaynor at the City Hall, this parchment document was drawn up to be preserved with them:

"In the spirit of its work of preserving for posterity the records of our contemporary history by the best methods known to modern science, the Modern Historic Records As-

sociation, with the courteous co-operation of Mr. Thomas A. Edison, invited the Hon. William J. Gaynor, Mayor of the City of New York, with some of his heads of departments, to make a talking picture record of their views on vital phases of the administration of New York, the greatest city of our nation.

"The record made by Mr. Edison's latest invention, the Kinetophone, was taken on April 17th, 1913, is hereby certified by all those represented in the original record, and on this first day of May, 1913, was committed to the care of the Modern Historic Records Association, with this attesting parchment, in its archives as a part of our civic history for future generations."

This parchment was signed by Mr. Edison, Mayor Gaynor and all those taking part in the record. Mr. Jordan and Alexander Konta signed for the Association.

There is no doubt that great interest has been aroused throughout the country in the Edison Talking Pictures and the public is keen for an opportunity to see just what they are. On this account road companies will be sent out at once by the American Talking Picture Company.

The plan is one of the most comprehensive possible to conceive for it embraces placing a traveling company in every state to play one night or more, in cities where the Kinetophone is not now being exhibited.

An extensive advertising plan has been worked, and attractive paper will be used in each city where the pictures are to be shown. This will consist of one-, three-, eight-, and twenty-four-sheet lithograph stands, together with booklets, couriers, etc.

Operating crews, together with a manager and advance man, will place each company on an independent basis and make it possible to cover the entire country between now and Fall, using wherever possible the largest theatres, armories and convention halls.

SUCCESSFUL OPENING OF THE MOTION PICTURE CENTER

Many Exhibitors, Manufacturers and Notables Were Present

The Motion Picture Center struck the keynote of success at its opening on Thursday evening, May 1st. A general chorus of approbation was given by the hundreds present to the organizers of this unique and much-needed enterprise.

The big new store, occupying the entire sixth floor of the Heidelberg Building, corner Broadway and Forty-second street, was brilliantly lighted and handsomely decorated. A band of musicians discoursed lively music. Pictures were shown and new inventions demonstrated to an interested audience. Twenty-nine manufacturers of supplies exhibited their products in the convenient and artistic booths into which the floor space is partitioned.

Already the slogan, "Meet me at the Center," has become popular in the motion picture field. Prominent exhibitors were present in a large body from New York and vicinity, and several were registered from Boston, Atlantic City, Wheeling, W. Va., Zanesville, O., and other parts of the country. They looked upon theatre decorations, flooring, uniforms, wall-papers, ticket machines, electrical supplies, stereopticons, cameras, projection machines, signs, frames, slides, musical effects, carbons, disinfectants, screens, and all the hundred and one kinds of equipment that constitute the modern successful theatre. Many novelties had not been seen before. Demonstrations were made from the various booths.

The Motion Picture Center is a big department store of motion picture supplies where the exhibitor can buy on the open market everything that goes into the modern theatre. But it is more than that. With the realization that many of those who build theatres are novices and that many others who are conducting theatres are handicapped by lack of practical knowledge and experience, the Center offers itself first and foremost as a headquarters of advice and information. This is given gratis and impartially. The floor manager is a mechanical expert of many years' experience. A practical theatre manager is in attendance. There are specialists, in fact, in every line to whom the operator and exhibitor can come with their troubles. An emergency department of repair work will be open day and night. There are also departments of advertising, construction, decoration, etc. The Center aims to build the better theatre of the future.

The Motion Picture Center was founded and will be conducted primarily in the exhibitor's interest. But it aims also to be the center of all phases of the motion picture art and industry. Free lectures and demonstrations of new and deserving inventions will be given. A projection room will be given over to the exhibition of new pictures.

Among those present at the opening were noticed: Pilar-Morin, the famous pantomimist, formerly one of the Edison stars; Jack Hemment, the photographer of the Rainey African pictures; James H. Hare, the Collier's war correspondent, who demonstrated a new gyroscopic camera; James K. Hackett, whose "Prisoner of Zenda" is now on the film; E. S. Porter, of the Famous Players Film Company; P. P. Sheehan, editor of Paris Herald; W. F. Haddock; Fred Beck; Jule Bernstein; Frank Manning, of the Mirror Screen; B. F. Porter; Eric Morrison and others. A large delegation from the New York Photographic Association came over after their dinner at the Hotel Astor.

A PORTION OF THE FLOOR SHOWING BOOTHS AND EXHIBITS MOTION PICTURE CENTER

The following booths and display spaces were occupied:

American Machine Co., Standard Automatic moving picture machine; B. F. Porter, Simplex machine, Precision Machine Co., Inc.; Nicholas Power, Power's Cameragraph; Frank Manning, Mirror Screen, Simpson's solar screen and stereopticon; Bausch & Lomb, Balopticons, projection lenses; Special Event Film Company, cameras and supplies, printers and perforators, moving picture films and titles; The Theatre Film Company, Inc.; Information Bureau and Post-office; Interchangeable Sign Company, Magnetic signs; Robert Graves Company, theatre decorators; Irving A. Lewis, novelty glass signs; David E. Kennedy, Inc., cork and elastic tiling; The Ozane Company, Ozane products; The Pyrene Company, Pyrene fire extinguisher; Automatic Ticket Selling and Register Company; Thomas J. Dunn Company, jewelers and silversmiths; Newman Manufacturing Company, brass poster frames; S. M. Jacobi, antiques for studio; Employment Bureau, talent for the studio theatre; E. Riesdoff, theatrical architect; Advertisers Printing Company, print-

ers for the trade; Sol Hymes, Zalmus germ disinfectant; Levi Slide Company, Perfection lantern slides; Electrical Supplies and Carbons; Chas. L. Kiewett Company, Bio carbons; Yerks Sound-Effects Company, musical electrical bells and chimes; American Seating Company, theatre chairs; The Eureka, electric vacuum cleaner; Decorative Plant Company, decorations for the theatre.

BELASCO AND THE FAMOUS PLAYERS

When a few weeks ago David Belasco began to perfect his arrangements for the next season's tour of "A Good Little Devil," which has just closed its extraordinary run of 152 performances at the Republic Theatre, he was confronted by a demand for this charming fairy play several times greater than the possible supply. In other words, every manager in the country was demanding "A Good Little Devil" during its first season out of New York. On the other hand, a series of long engagements in Boston, Chicago, Philadelphia, Washington, Baltimore and a few other large cities left no possible open time wherewith to satisfy the public in the cities that had been booked for next year.

One day, after meeting his friend Daniel Frohman, the solution of the problem dawned upon him. There was

MISS MARY PICKFORD
Who will appear in "A Good Little Devil" in moving pictures after the regular run of this popular play.

only one means whereby the play could be given in more than one city at the same time and with the "entire production and original cast." This was through the medium of motion pictures—and Daniel Frohman, managing director of the Famous Players Film Company, was the man to undertake it. Accordingly, Mr. Belasco and Mr. Frohman met again. The result was an arrangement with Mr. Frohman and Adolph Zukor, the president of the Famous Players Film Company, to produce all the wonderful scenes and effects of "A Good Little Devil" in motion pictures as soon as the play's regular run should have closed.

This work is now going forward. The entire company, including William Norris, Mary Pickford, Ernest Truex, Ernest Lawford, Edward Connelly, and the others, are busily engaged every day at the studio of the Famous Players Film Company, and the results so far have exceeded the fondest hopes of all concerned. "A Good Little Devil" is peculiarly adapted to motion pictures, offering unequalled opportunities for illusions, visions and other camera effects. As the result, no city of any size in the country will be deprived next season of this Belasco fairy play. While the actual players in the actual production are appearing in large cities, the same players in motion pictures will be delighting untold thousands in the smaller cities which either could not be booked next season or whose stages were inadequate to hold the superb production, which has been accounted David Belasco's master-work.

MOVING PICTURES BY TELEGRAPH

C. Francis Jenkins Invents Machine for Them

It will be recalled, perhaps, that the Franklin Institute of Pennsylvania, which is one of the foremost scientific institutions in America, not so very long ago honored Prof. C. Francis Jenkins, who has just invented the telephotoscope, by presenting him with the Ellison gold medal for perfecting his phantoscope, and for being the first to project motion pictures on the screen in life-size or larger. Professor Jenkins was also honored by receiving the French decoration of the cross for his research work and his scientific inventions. From his original invention grew the motion picture machine and the talking picture machine.

Professor Jenkins has now elaborated on them both by producing the telephotoscope. By this wonderful invention, he claims, it is possible to reproduce things enacted in one city upon a screen in the theatres of other cities through telegraphic connection.

In operating the telephotoscope a camera is placed near the scene being enacted. The camera is connected by wire with a large copper plate that is chemically treated and connected with a very high power battery or dynamo. The plate and wires are connected with the moving picture camera especially constructed with a shutter, and the handle of the camera is turned around in the same way as by takers of regular motion pictures. The image is received on specially prepared glass and transferred through the back to the copper plate, this being in contact and perfectly in accord with the screen fitted at the other end of the wire.

Whether at a distance of 1, 10 or 100 miles the scene is reproduced on this plate and transferred to the specially prepared glass connected with the battery and baths for developing and projecting on the screen by a specially constructed machine for that purpose.

THE PROFESSOR'S TRAVELLING ADVENTURES
Great Northern Release May 17th.

For Those Who Worry O'er Plots and Plays

Everybody's Writing Them

TO paraphrase the familiar ditty, "Everybody's writing them." With the spread of the notion—thanks to the "school" advertisements—that picture play writing is largely a matter of pen, paper and ink, everybody, from the maid that serves one's breakfast in the morning to the motorman who brings one home at night, is writing picture plays. "Even a child can write them," you know. But it remained for a schoolma'am to give the art of playwriting its lowest rating among all human endeavors. "I am sending you what I believe a really novel playlet," the teacher wrote us, recently. "It is the result of my last convalescence from a hard attack of the grippe. Although I almost never go to picture shows, this seems to me the kind of thing the public ought to see." It's all a matter of taste, and maybe some concern would like a cold copy of this gripping plot.

Sorrows of Authorship

We firmly believe that picture playwrights are not receiving large enough remuneration for their scripts. A good working plot is worth more than $15 or $25. Some few concerns, to their credit, pay more. However, script writers may glean some consolation from the fact that "Paradise Lost" brought Milton about $25 in our money. Hawthorne for twenty years continued to be, to use his own words, "the obscurest man of letters in America." "There is not much market for my wares," he said another time. Thoreau is another example. A thousand copies of his "A Week on the Concord and Merrimac Rivers" were printed, but very few of these were sold, and a considerable number were given away by the author. The remainder were stored in his attic. He grimly observed: "I have now a library of 900 volumes, the greater portion of which I myself have written." So you see many a writer has trod the thorny path of literary endeavor. Most picture playwrights are faring better than these great writers.

A Well-Put Argument

Ralph P. Stoddard, in the Cleveland Leader-News, answers a widely circulated story with the following excellent argument:

"Again has the old, wornout excuse of the 'influence of the picture show' been used to explain the disappearance of a Cleveland boy from his home. A member of the household stated to the newspapers that the young man had been much interested in moving pictures, and has written and sold several scenarios. Those familiar with scenario writing say that any boy who can write acceptable scenarios is able to take care of himself and no worry need be wasted upon him. He has learned something from attending picture theatres that he could not have gotten in school, for it is no easy task to create original stories and put them in proper scenario form. One Cleveland girl started writing moving picture scenarios, and now she is writing plays for Belasco. If the pictures have developed a talent for play writing out of the young man now away from home, his parents may have something to be thankful for in the future. The alarmist hardly can charge a 'crime' against the moving pictures in this case, but the incident again brings up the question: what did parents put the blame for their children's eccentricities upon before there were moving pictures?"

Thanks

Henry W. Mattoni, of New York, a successful script writer, addresses the following to Editor Saunders, of The News: "I wish to thank you for the prompt answer I received from William Lord Wright. He has also flashed some very important information on page 14 of The Moving Picture News, headed 'Why Wade Around,' and in 'Pertinent Pointers' this fact: 'Picture plays are not written, but constructed.' I hope that every one who writes picture plays did not miss the April 12th Moving Picture News, as it is worth ten times what it cost."

Has the Qualifications

A Quebec lassie writes this: "I have a good imagination. The little oddities in the street or most anywhere give me ideas that I develop and sell. Your advice on cultivating the habit of observation, given some time ago, has proven invaluable to me. I find, as you claimed, that observation is really a sixth sense, and that it can be strongly developed and made to prove valuable."

The Photoplay Magazine

Melmoth Y. Stokes, editor-in-chief of the Texas Sou'wester, writes:

> "On January 16th I sent the Photoplay Magazine $1.50 for a year's subscription and the privilege of having a script criticised by Mr. A. W. Thomas. I got a copy, but have not received one since, and they have not replied to my letters; they seem to have dropped me entirely. I should have concluded that the magazine company had dissolved but for the fact that some one must have received my letter, or it would have been returned."

The Photoplay Magazine has suspended publication. Mr. Neil G. Caward, formerly editor of the Magazine, is now editor of another journal. Mr. Thomas, formerly in charge of the Photoplay Magazine script department, is now editor of the Photoplay Clearing House, Court street, Brooklyn, N. Y. To Mr. Stokes and others who complain that scripts have not been returned, we advise querying Mr. Thomas, enclosing return envelope. He undoubtedly will explain matters satisfactorily.

No, They Will Not

A soft answer turneth away wrath, and we herewith inform Miss Martha June that script editors positively will not read scripts written in longhand. Buy or rent a typewriter. When you send your wares to market, always comply with market regulations.

Farewell, Goodall

Richard Goodall has resigned as editor of the Universal Clearing House. He was the first real-for-sure editor that concern has had since the halcyon days of Warren and Hoadley. He was both courteous and efficient, and that is going some!

The Name Changed

Modeste Hannis Jordan, editor of The Magazine Maker, informs us that the name of that bright publication for literary workers has been changed to The Writers' Magazine. The name the publication had been bearing narrowed the editorial scope.

Pertinent Pointers

Do not write picture plays as good as those you see on the screen. Write better ones.

When a script is returned marked "Identical to Magazine Story," do not let it happen again!

Some writers turn out too many picture plays. Do not try how rapidly you can write them, but how good you can write them.

Technique is not essential to your success, but your idea is a mighty important matter.

No individual has a monopoly on originality. Originality is apt to conflict occasionally.

Visualize what you write. Never mind the literary style. Work to compel the editor to see your story. Editors think in action.

If you cannot see the pictures in your mind's eye you cannot write an acceptable picture play. See the plot unfold as you write it.

Just because you are well read is no reason you should inflict the script editor with book adaptations. Whether copyrighted or not, editorial departments prefer to adapt their own literature. Think up an original idea. The editor may be closer to a library than you.

Create as often as possible a new location for your scenes. Avoid monotony, for audiences like versatility and change.

If a script is returned to you showing signs of wear and tear, be sure and recopy it. If the script has been refused by one editor, what is the use of telling another all about it? He can frequently ascertain the fact by the appearance of the script.

Better put your name and address on each sheet of manuscript. It is safer. Do not enclose loose stamps with a submitted script.

Into the Background

Sensational and spectacular pictures have been relegated to the rear by the Selig Company. The editors are going in for the quiet, convincing story of everyday life.

Newspaper Ideas

Much can be said for and against the policy of gleaning ideas from newspaper stories. It is almost as much of an art to read a newspaper properly as it is to properly evolve a picture play. Front-page stories in all newspapers should be tabooed by the writer in search for ideas. It is the obscure item that will often conjure up an inspiration for the idea seeker. We have found editorial columns, in certain newspapers, good hunting grounds, and once we obtained the idea for a two-reel script from a department store advertisement. A big newspaper will furnish a very wide field in which to roam, provided the wanderer among its pages uses discretion and good judgment. We can name several well-known writers of fiction who depend on newspapers for plot germs. They get the newspapers and search for their own material. Material furnished by press clipping bureaus should be avoided.

Argument for Film Credit

Here is another argument for film credit, written by a Philadelphia picture playwright:

> "I attended my favorite theatre the other evening and was surprised to see a slide which stated that one particular play 'was written by Mr. Jenkins, one of our popular ushers.' The play was from my pen, and I had spent the amount of the check received therefor."

Yes, that stunt has been worked hard, particularly in smaller cities. The author who makes possible the picture play should have full credit on the film, in the advertisements, and on the posters. He has earned such credit.

A New George Eliot

We have a new George Eliot amongst us, brothers and sisters. I refer to Miss Maibelle Heikes Justice, whose two-part story, "The Other Man," recently completed in Cosmopolitan, has taken the literary world by storm. The story will probably be dramatized. Miss Justice is also a successful writer of picture plays. Her literary style reminds many critics of George Eliot. There is a clearness, a straightforwardness, and at the same time a subtle appeal in her work that convinces and entertains. Miss Justice seems equally as successful and versatile in fiction or picture play writing.

That Insatiable Desire

One of the most successful of script writers drops us this line: "I am literally sold out of scripts to-day. Really this script business is like a grist mill. It simply gobbles up everything in sight and then you have to start out and do it all over again. If one would be a good script writer one must specialize to be a thing about as near 'perpetual motion' as possible. Still, there is always an insatiable desire to welcome the prospect of other acceptances, so I suppose, after all, this is the great stimulus for further work." And the check is not all the reward to the simon-pure enthusiast. There is the joy in work well done; the hope that something of worth has been added to reality; the feeling that one has contributed his or her mite to the enjoyment of others; the satisfaction of the completion of an artistic task. These and other thoughts come to the minds of sincere writers who are not entirely mercenary. And those authors who sometimes forget pecuniary rewards in the hope of higher things invariably find both.

Powers' Prize Contest

If our mind fails us not, we recollect the Powers Prize Contest, in which real money was paid for prize-winning scripts, and the contract provided that the winning scripts would soon be produced, with full credit to the authors. We are waiting, Hortense, waiting.

Be Systematic

Do you write all your script at one sitting, or, like some writers we know of, do you just tinker around, write a page, and then resume the task some other time? Always complete a task, once started. Also, do not start something you cannot finish. If you sit down to your typewriter with your story complete in your mind you will not arise before the first complete copy is completed. If you work the other way you probably have nothing to write about.

A Very Good Policy

Mr. George Hennessy, picture playwright, submits about two dozen more of his 1913 releases, which he overlooked in a previous letter, and writes: "I fully sympathize with your war on the 'fake schools.' I shall endeavor to give any information that I have gained through experience to my pupils, and try my utmost to make them successful playwriters, and if I find that they are utterly incapable, I shall honestly tell them so." This sounds like the real thing. Individual instruction is what scores, and the game needs more high-class players of the Hennessy stripe. We hope to hear from him early and often.

As to Copyright

It would be nice if the author could copyright his script before it is produced, but he cannot. A picture play manuscript, as such, will not be extended copyright privilege, it being held that in manuscript state it has no more standing in copyright law than an unpublished book, and that, unlike the dramatic play, it must be produced to be entitled to protection. Mr. Sargent, of New York, threshed out the question with the Register of Copyrights some months ago. However, the author has recourse to common law if he can prove that his play has been "cribbed." However, such proof is very frequently difficult to obtain.

Another Method Given

Another well-known author, too modest to permit his name to be printed, although you would know him by reputation in a minute, tells his system of work. He writes: "Maybe my methods will be of benefit and interest to others. Whenever an idea comes to me I jot it down on a bit of paper, which I file. I always know where to put my hand on a particular inspiration. I never strive for ideas, for it would be useless. They come to me and I write them down. Sometimes I am conversing with friends; sometimes I wake up from sleep; often I am dining with friends—an idea pops out of nowhere and I write it down. I am patient, and that is why I have come as far as I have. I am not easily discouraged. I wrote the first script of a multiple reel story 25 times before it suited me." Think, ye writers, of revising a script 25 times! This is no "just dashing off a story" and rushing it in; it is care and patience personified. The script did not exactly suit the author, so he revised it 25 times before it finally left his desk. Genius is the capacity for taking pains, and this particular writer has genius!

No Swallowtails

We are informed by Paul J. Byrnes that no swallowtails or tuxedos are essential to the Middle West Script Writers' dinner at Hotel Euclid, Cleveland, Saturday evening, June 28. The feast and gathering is for the purpose of getting acquainted and to exchange experiences. "The effete Eastern style will be in disfavor at this dinner, and real-for-sure Middle West cordiality will prevail," to quote Mr. Byrnes. Two dollars a plate is the price, and reservations are to be complete by June 10.

WM. LORD WRIGHT.

The thousands of friends of Mr. Oscar Eagle, the eminent producer-in-chief of the Chicago plant of the Selig Polyscope Company, will be gratified to learn that he has so far recovered from his recent severe illness that he has been able to return to his duties at the studio.

* * * *

Mr. John Pribyl, personal representative of W. N. Selig, president of the Selig Polyscope Company, sailed on Saturday, April 26th, for London, England. He will spend about six weeks on the Continent in the interest of Mr. Selig.

THE CRUCIBLE OF LOVE
Pilot Release May 8th.

THE MAN IN THE SICK-ROOM

By VIRGINIA WEST

(Adapted from Solax Release)

WE are all well aware of the fact that young women (not at all to mention the men) sometimes—and we might even say often—marry for money and social position.

That this is a most deplorable state of things is not to be denied. We might say much on the subject in general, but just now, one case and what happened is the thing that interests us.

When Miriam Scott heard Robert Henderson's proposal she hesitated. "I would rather have a little time to think it over," she said, and the man answered: "I have much to give you, Miriam. All my wealth and my social position are yours. You care for me, do you not?"

"Oh, yes," she had assured him. "I am very fond of you, but—well, I wish I loved you more."

"You will learn to love me," Henderson insisted. "Why, there will be nothing to keep you from loving me. You won't have anything else to do."

In her heart Miriam knew that this argument was of no value; but she had always been poor, and the glamour of the life of ease held out to her closed the door to the truth. So she said to Henderson:

"Give me a week. I will tell you at the end of that time what my decision is."

"Very well. At the end of a week I shall come for my answer."

But during the week came another man, Richard Blakely. He was a young doctor, practising in the city in which Miriam lived. All through his professional course he had been inspired and carried over the rough places by the hope of having Miriam for his wife. This hope had been more than hope. Dr. Blakely felt that he had the unspoken consent of the girl he loved.

When the young physician was preparing himself for his profession, Miriam was waiting eagerly for the completion of his course. She, too, felt that there was an understanding between them, although no word had been spoken.

And now he had come to make the understanding sure.

"Miriam, we have known each other a long time," he began. "Before I went away I did not speak plainly, because I was not in a position to marry, and I felt I had no right to bind you when I did not know how long it would be until I was in a position to do so. I have waited until my practise was established before speaking to you on the subject. Now the time has come," he finished, tenderly.

SCENE FROM "THE MAN IN THE SICK ROOM"

Miriam did not speak. She sat, pale and almost trembling, beside him.

"Aren't you glad the time of waiting is over, dear?" he asked, taking her hand.

She withdrew it quickly.

"I—I am afraid I must disappoint you," she whispered.

"You—I don't understand."

"I cannot marry you, for I am going to marry another man."

"Then I was mistaken," he said, bitterly. "I thought you cared for me, and I thought you were the kind of woman who would never change. I am sorry I was so presumptuous. Forgive me—and good-by."

He arose to go, but Miriam stopped him with a gesture. The expression of her eyes made him sit down again.

"I could let you think that," she began, "but I am not going to. I am going to tell you the truth. It may hurt you less, for it will make you despise me."

SCENE FROM "THE MAN IN THE SICK ROOM"

She stopped a moment to gain courage. Then, very slowly and deliberately she said: "I love you, as you supposed; but I am not going to marry you. I am going to marry another man because he is rich. I have been poor all my life—just that terrible, respectable poor that is so torturing. A man of wealth and position has asked me to marry him. He gave me a week to think the matter over, and then he will come for his answer. I like him, but I do not love him; but I am going to marry him."

"Oh, Miriam, you cannot do this and ruin your life!" pleaded Blakely.

"This is no sudden decision," she continued. "I have thought it over and weighed it well. He is rich and you are just beginning life as a professional man with no money. Oh, I know what it is! My father was a professional man and I have been poor all my life. Forgive me; I must do it. Try not to be too hard on me in your thoughts. Good-by."

Blakely saw that she had hardened her heart against her own better nature, and that argument was of no avail.

"I hope you will find happiness some way," he said, and left her.

Miriam did not altogether deceive Robert Henderson. She did not tell him she loved another man, but she did not let him believe that she loved him absolutely.

"I will not deceive you," she said to him. "I am fond of you, as I told you before; but if you were a poor man I would not marry you. Do you still want me, knowing that?"

"Yes, for you will love me more, I am sure," he answered.

After her marriage Miriam saw very little of Dr. Blakely. She moved to another part of the city, entirely away from her old surroundings. Once or twice she saw him at a little distance, so that she was unable to speak.

Of this she was glad, for she felt that she could not bear to look into his eyes. Even at a distance she could see that he was pale and worn.

Miriam's life was very full of gaiety the first year after her marriage—so full, in fact, that she was left little time to think.

At the end of the second year the baby came. Then things began to change. The mother instinct was strong in Miriam and she insisted upon staying much more with her baby than was customary among society friends.

"You never go anywhere with me any more," complained her husband. "You almost make me wish we didn't have the baby."

"Don't say that, Robert," she begged. "I cannot bear to have you say one word against baby, even in a joke, and I don't believe you were joking that time."

"No, I wasn't joking. I thought I was winning your love, and now the baby seems to be taking it away from me."

"She isn't very well," pleaded the mother. "I must stay with her tonight."

"Of course you must be with her if she's sick. But I'm not talking about tonight; I'm talking about all the time. You're making the baby an excuse to keep away from me. I remember what you told me—that if I were a poor man——"

"Stop!" cried Miriam. "I was honest with you, and you shall not throw that at me now. I have been to you the best wife I could, and I am going to be the best mother I can. But I warn you, Robert, that your love for your baby, or your lack of love for it, means everything to us now."

The angry man left the room, slamming the door behind him.

How long she sat still by the sleeping child Miriam did not know, but the clock striking twelve aroused her. As she arose to go to prepare for the night she looked down at the child. Suddenly she stiffened her little arms and legs, and a queer, unnatural color crept over her face.

The mother fled from the room, her first thought being to reach the telephone. As she was about to pass into the next room she stopped as though frozen to the spot. Before her stood a man wearing a black mask.

In a moment the mother's anxiety overcame her fear, and she said earnestly, "Oh, I am in such trouble. My baby is very ill. Please let me telephone to the doctor."

The man looked at her suspiciously for a moment. "Let me see the baby," he demanded.

Quickly he ran back into the room where the little one lay.

The man bent over the bed, and then said in a voice of authority, "Bring a light here."

Miriam obeyed.

The man looked closely at the child and then at the face of the mother. Stooping over the child, he raised it in his arms and said in a voice not to be ignored, "You haven't time to get a doctor. Get me a tub and some very hot water as quick as possible. I've doctored them before.. You've no time to lose."

Quickly the mother obeyed the order, her instinct telling her that the man was right.

When the water was ready the masked man had the baby undressed and laid it in the bath. For a half hour he worked with it without speaking, excepting to give an order.

"Thank God," Miriam heard him say, under his breath, when the child was sleeping normally again.

"What can I ever do for you?" asked the mother. "You must take this, and I shall do anything else I can." She held out a bill toward him.

"No," he said, "I do not wish anything."

"Why will you not take money? You have done what a doctor might have done, and I should have paid him."

"What I have done I have done for love. I did not know whose house I came into, or I should not have come. But I am glad that I did come and could do you a service." He pulled his mask from his face and Miriam saw before her Richard Blakely.

"Oh, how can it be you?" she cried.

"I am what you see me. I was not strong enough to stand my disappointment and got into bad company. I have come to this, that is all."

There was a ring at the bell and Miriam heard a maid in conversation with a man at the front door. Something seemed to tell her she was needed quickly, so she went downstairs.

"We are looking for a burglar we have traced here," stated a policeman. "Have you heard any one this evening?"

"I have been up with my sick baby," she answered. "The doctor is with her now. I should probably have heard any if he entered."

"Yes, you probably would. We must have missed his track somehow. But I'd have sworn he came here. Good-night. Sorry to bother you."

When Miriam returned to Blakely she was carrying a suit of her husband's clothes.

"Put these on and go out by the front door," she told him. "If the police are still watching they will think you are the doctor I told them was here."

She slipped her hand for a moment into the pocket of the coat.

"Good-by and thank you a thousand times. Good-by."

When he had gone Miriam knelt beside the bed and lay her head beside the baby. So her husband found her when he returned. As she looked up at the touch of his hand she saw a new expression on his face.

"How is she?" he asked, softly.

Then Miriam told him the story of the evening and how their baby had been saved from death.

"I have been a brute, dear," Robert Henderson acknowledged. "I have been walking around fighting with myself all evening. I think I have won. I understand some things I did not understand before. Mainly, that if you love my child so much you cannot be lacking in love for me. Forgive me, dear, and let us draw closer together through our love for the little one, which belongs to us both."

"Oh, Robert, I do forgive you," she whispered, "and I feel my love for you growing stronger even now."

BREWERS ALARMED

The Atlantic City, N. J., Evening Union says:

The latest outcry against the popular moving picture show, which is rapidly multiplying in almost every city, comes from brewers who have joined the "upper classes" in "viewing with alarm" the tremendous popularity of the movies and their grip upon thousands who have to find cheap entertainment.

The nimble nickels that used to go for foaming lager are now buying diversion for the whole family, and a keen imagination is necessary to convince anybody that the world is the worse for the change.

Buffalo, N. Y.—James A. Lockhart will build a moving picture theatre at the south west corner of Briggs avenue and Tonawanda street.

MY LADY'S BOOT
Majestic Release May 13th.

JUST GOSSIP

By The Mahoney

To The Mahoney a meeting with Tom Bedding always recalls John Ridd, the hero of Blackmore's "Lorna Doone," for Tom (like Blackmore's hero) is a physical giant, and looks capable of performing great feats of strength, like John Ridd.

Then the opening chapter of "Lorna Doone":

"I, John Ridd," (if The Mahoney remembers correctly) is the way it begins, strongly suggests Tom.

In fact, the **personal pronoun** is so markedly in evidence when **Tom** begins to write about **anyone else,** that it never fails to carry conviction for **Tom. Tom's** strut, **Tom's** hesitant manner of speech, and weighing of words, and that extra good measure of the **personal pronoun,** exhales a fragrance of self-esteem seldom encountered in the world of "lettres."

Tom founded the **Implet.**

What has become of **Tom** and—the **"Implet"?**

* * * *

Mahoney Will Cowper, long and favorably known in the leading theatres of this country and England in dramatic work, but more recently popular as a motion picture actor, with Thanhouser, Imp, Reliance, and other prominent firms, is considering a permanency with one of the large Western producing companies of the Trust.

Will is efficient, capable and painstaking, and has done excellent work in many notable films. He will be a valuable addition to any studio.

* * * *

An interesting story is current, that a manufacturer more or less prominent in the industry has engaged a suite of offices in the vicinity of Madison avenue and Fifty-ninth street, so as to be in close touch with the Municipal Court.

Everyone with whom this poor unfortunate comes in contact in a business way seems to misunderstand him, and the outcome is invariably a lawsuit.

So much of his time has been spent in answering court summonses that it has been a serious detriment to his business.

It is said he has lost six suits in the past eight months.

* * * *

The clerical-visaged, scholarly and dignified J. Halleck Ried, it is reported, was recently seen studying French over the shoulder of a very beautiful young lady in an uptown Broadway car.

Both appeared so deeply absorbed in their Ollendorff that they seemed oblivious to each other's presence.

Can it be possible that "Hal" has in mind a three-reel historical subject of the time of the "Little Corporal"?

* * * *

William D. Emerson (known to his intimates as just plain "Billy"), late of the American and Atlas Manufacturing companies forces, left, early this week for Halifax, N. S., where he goes to assume control of the production department of the Canadian Bioscope, Ltd.

Will has had a wide and varied experience in the film industry and is one of the most efficient directors in this country.

He is particularly happy in handling large ensembles, as is evidenced by the vast number of three-reel subjects made for the Atlas and American while acting as manager of production for these universally recognized companies.

* * * *

Harry McRae Webster, of the Essanay Company, has been much in evidence, "breezing" up and down Broadway for the past week.

His presence in New York has created quite a stir among the Mahoneys for they have learned he is very strong at court with the head of that important Chicago concern.

It is said that when Harry landed in there, in the fall of 1910, the wise ones gave him four weeks of life with the Essanay Company, but Harry outlived their prognostications by a large margin of time, for he is now in the beginning of his fourth year as producing director of the Eastern Company, with more to come. And if report is true, he is so strong in favor, through marital ties, that he's just like one of the family.

They do say that Harry conducts a Cinematography kindergarten in his richly comparisoned home, the object in view, to have Harry McRae, Jr., succeed his "pere" as manager of production with the Essanay.

* * * *

Mahoney Frank Smiley identified as leading man with the Ryno Company since its inception, has recently been placed under contract by Messrs. Noble and Ryttenberg for an extended period. His dramatic training, together with an extensive traveled experience, makes him a valuable asset to any company.

Frank's life has been one of adventure from early boyhood. One thrilling episode is worthy of record.

While midshipman aboard one of our battleships of the Pacific squadron, in company with several shipmates, he went ashore at Lima, Peru.

Their objective point was the bullring on the Plaza di Archo. After a day of research among the places of interest in which this ancient city abounds, and a night of conviviality in its quaint cafes, tired and worn, they returned to their lodgings. At early dawn they were aroused from their fitful slumbers by the measured tread of feet, moving with precision, to the tones of a mournful chant.. Frank and his companions looked from the windows, where they saw several men, handcuffed and manacled, attended by priests and a squad of native soldiers.

The boys lost no time in dressing, and led by Frank, they reached the market place, where the squad halted. Inquiry developed the fact that the unfortunates were several New York boys who had gone to South America in search of adventure, and had been convicted by a military court martial for some trivial infraction of the laws and sentenced to death.

Learning the truth, Frank's sympathy and loyalty were aroused, so he waited for the crucial moment, and when the men were blindfolded and placed with their backs to the wall, everything in readiness for the command to fire, he sprang forward, struck the officer in charge fairly on the point of the jaw, putting him down and out. His shipmates answering the call, were soon in the melee, the execution was interrupted, and subsequent investigation proved the men's entire innocence and they were released.

* * * *

The Mahoney heard a succession of warwhoops a day or so since in the vicinity of the Hotel Astor, and thinking it might be one of the Honorable W. F. Cody's Indians on a rampage, he hastened to investigate, and found it was that genial and clever director, Frank Beal, just returned from a protracted tour of investigation among the studios in the middle and far West.

ITALA FILM COMPANY OF AMERICA

Eugenics is the vital issue in the new Itala feature, "The Dread of Doom." The question is, "Shall diseased persons marry?"

In these latter days, when scientist and sociologist strive to make physically better men and women of unborn generations, eugenics is strengthening mortal clay for futurity by reducing probability of hereditary taint through mesalliance.

Tuberculosis is the bar sinister which in "The Dread of Doom" separates a real man from the woman he loves. Accidentally inoculated through the bite of a monkey, he does not discover that the tubercles are sapping his life until nigh to the night of his wedding. There is, however, but one course for a man with a conscience and a sense of honor—not to join himself with the woman and, because of his malady, wreck her life and jeopardize lives that might come.

It is gratifying that intellectual dignity is personified in "The Dread of Doom." It proves conclusively that we are living down the sobriquet of "lowbrows"; that in motion pictures of force and significance are being taught the truths of the times. Here is a propaganda of salutary influence.

Film history will be made by Harry R. Raver and Philip Klein, the son of Charles Klein, the playwright, if negotiations to put Itala multiple-reel masterpieces in Broadway theatres, not in conjunction with regular service, are consummated.

Inasmuch as Itala features at the present time do not exceed four reels, this action in "featuring features" whose measure do not nearly approach the eight and nine-reel length of "Quo Vadis" and others, the enterprise specifically is unprecedented.

VITAGRAPH JOTTINGS

The new private exhibition room at the Vitagraph Studios has now been completed. The room is fifteen feet longer than the one that has formerly been used and is much more pleasant to work in. The large amount of work now being done and the care which is bestowed upon each film require that the rooms be kept in constant use, and the recent improvements in them are consequently much appreciated.

* * * *

"The Deerslayer," a special two-part feature, to be released by the Vitagraph Company on Wednesday, May 7, should be welcomed by all exhibitors as a strong drawing card for special classes from the schools and colleges. "The Leather-stocking Tales" of J. Fenimore Cooper, from which the story of "Deerslayer" is taken, are not only popular as reading matter, but have a high educational value for all students of American history and literature, the author being contemporaneous with Washington Irving and other great American writers. The picture itself is a thrilling record of the early struggles of the pioneers of the country against the roving Indians, and appeals not only to the young, but to all who have a drop of red blood in their veins or a spark of patriotism in their makeup.

* * * *

Mr. Tefft Johnson, of the Vitagraph players, has returned to the studios again after a few days' illness, in which pneumonia was threatened. Mr. Charles Eldridge also has been on the sick list, but is now happily at work again.

* * * *

Quite a bunch of letters arrived on Monday from the Vitagraph "globe trotters," dated from Cairo, Egypt, where they expect to remain for some time. Maurice Costello writes very enthusiastically about the trip and tells of some interesting Egyptian picture plays which the party are now working on.

* * * *

The three beautiful lions of Mlle. Devarou, with which she has recently been doing the Keith Circuit, have been secured by the Vitagraph Company for use in their animal pictures. There are now fifteen lions and lionesses in the menagerie at the studios, and the number will be further increased later, as soon as the new cages now being built are completed.

* * * *

Mr. William Humphrey, director at the Vitagraph Studios, is better known to the world for his characterizations of the Emperor Napoleon than for anything else. He has played the part on the regular stage more times than any other actor, appearing with Mrs. Langtry and many other well-known stars. Since he has entered the realm of moving pictures he has continued to play Napoleon, and the Vitagraph picture plays in which he has taken this part have won universal acclaim.

In connection with his latest production, "Hearts of the First Empire," an amusing story is being told. Mr. Humphrey dines with his friends regularly at one of the New York restaurants and always occupies the same table, and of course is regularly attended by the same colored waiter. Yesterday he noticed a great change in the man's behavior toward him. Instead of his usual easy-going, light-hearted manner, there was a hesitancy in his speech and a look on his face that showed that he was ill at ease. His customary air of deference was supplanted by an almost abject obsequiousness that manifested itself in genuflections and long-drawn bows that attracted the attention of everybody in the restaurant and afforded considerable amusement to the other guests. At first Mr. Humphrey did not pay much attention to him, but he could not help but notice the change in the man's manner. At last, after the dessert was finished, he came to Mr. Humphrey and placed a finger-bowl before him, accompanying the action with a profound curvature of the body. Then he stood up straight, as a soldier at attention, gazing at the actor with a look of mingled admiration and awe, and said earnestly: "Yo' Empoahship, sah, I seed yo' at de theayter las' night in a picter call' 'Hahts o' the Fus' Empiah,' and fo' de Lawd, I'se been 'fraid of yo' evah since. Poah cullud folks don't stand no chance nohow, whin all dem fine ladies and gemmen is skeered inter doin' what yo' tell 'em. I tell yo', yo' Empoahship is a dog gone cantankous man when yo' get a-goin'! But Lordy, how can yo' find it in yo' haht to done go and crowd them poah womin so. Give 'em their own ways, Mistah Empoah. The worl' will resolve jes' the same an' yo'll get 'long jes' as well."

UNIVERSAL CALIFORNIA NOTES

Ramona Langley, a native daughter of California, who recently graced "A Modern Eve" in the role of Ranee, made her debut in moving pictures last week as a member of Phillips Smalley's Rex Company.

* * * *

The directors of the Universal Company and their wives were the guests of General Manager Aubrey M. Kennedy a week ago last Sunday on an excursion to the top of Mt. Lowe, and to the Alpine Tavern. A special car of the Pacific Electric Company left Hollywood Boulevard and Gower street at nine o'clock for the long trip to Pasadena and the celebrated mountain and tavern. A stop was made at the mountain to enable the guests to get the wonderful view, and then the party proceeded to Alpine Tavern, where luncheon was served outdoors. After a delightful day the excursionists returned to Los Angeles in time for dinner.

* * * *

Evelyn Quick, who was for a while a member of the Keystone Company with Fred Mace and Ford Sterling, is now the enthusiastic leading lady of Director A. E. Christie's company. Miss Quick is comparatively a new person in the moving pictures, but her beauty and talents have already won her high esteem.

* * * *

The new Universal office building at Hollywood is rapidly nearing completion. It is opposite the Hollywood studios, and is more than double the capacity of the structure that was burned in the recent fire. The architecture is handsome and harmonizes with that of the surrounding buildings, and the plans call for a general office room, an accounting room, a pay office, scenario department, general manager's office, and several private offices. Another new building is being erected in the vicinity by H. S. Griffith, who was at one time connected with Director Matthews. It will be occupied by a restaurant, ice-cream parlor and barber shop, a trio of conveniences that will be much appreciated by visitors and residents.

* * * *

An interesting sight is afforded by Comanche, the trick pony, "taking home" his mistress, Mona Darkfeather, of the Bison forces. When Comanche thinks he has shown off sufficiently, he takes Mona's sleeve in his teeth and, with his head over his shoulder, leads her off. The pony is a capable actor, and he is helping to make Director Montgomery's pictures additionally interesting.

EDISON PLAYERS SAIL FOR ENGLAND

Director Charles J. Brabin, Miriam Nesbitt, Marc MacDermott, and Otto Brautigan, photographer, sailed for England on Saturday, May 3d.

As the result of Manager Plimpton's visit to Europe last month, arrangements have been perfected for an excellently equipped studio, and a strong company has already been assembled to support these famous players.

The trip will be an extended one, probably covering six months at least, during which time the players will cover many points of interest throughout the British Isles.

Miss Nesbitt was delighted at the prospect of another restful sea voyage, for she has not had a moment's rest since her return from England last fall. Though she is taking a shipload of trunks with her, she says that one of her first excursions upon arriving at the other side will be a trip to Paris for the purpose of laying in a stock of spring hats and gowns. Though an American, Miss Nesbitt is well acquainted in London by reason of her performances there, as well as her long sojourn there last year, and she is looking forward to the renewal of many pleasant acquaintances.

Marc MacDermott is characteristically enthusiastic over the prospect of once more returning to his native land. Always a great popular favorite in England, he counts his British friends and admirers by the scores. But best of all, the actor's mother and sister are to follow shortly after him, and are to remain in England during his entire stay there.

Like Miss Nesbitt, Mr. MacDermott has worked incessantly since his arrival from the other side last fall, and looks forward to the trip with a great deal of pleasant anticipation.

The only thing which fills him with regret is the fact that he can no longer make his periodical visits to the East Side picture theatres, where he is in the habit of watching the effect of his acting upon the audience. Mr. MacDermott considers these people to be his best critics and nothing pleases

him more than the air of tense stillness which pervades the theatre when he is playing a big scene. The actor has always vehemently maintained that these people of the East Side are sadly misjudged by the great majority of manufacturers, who believe that they care only for sensational melodrama. Mr. MacDermott has found them appreciative of the most poetical atmosphere and eager for the best that the picture play offers.

* * * *

Edna Hamel, the gifted little Edison player, is confined to her home as the result of a fall which might easily have proven fatal. The little actress is a gifted dancer and devotes her spare time to the study of fancy steps. While at dancing school a few days ago, she attempted to lean back and touch her head to the floor—a feat which she has often accomplished. But this time her foot slipped on the polished floor and she fell with her head doubled under her. Beatrice Mable, who was with her, fainted at the sight, for, as she said later, it did not seem possible that the human head could be twisted into such a position without breaking the neck.

Edna was unconscious, but examination showed that the only injury was to the knee, where several ligaments toward the knee-cap had been wrenched out of place. The injury is an exceedingly painful one, but there is every indication that the patient will be at her post in the studio within a few weeks.

* * * *

J. S. Dawley and his company of Western players are back at the Edison studio in the Bronx after an absence of eight months. They are all bubbling over with enthusiasm over their long stay in the land of perpetual sunshine, and their well-tanned, healthy faces speak volumes for the ideal conditions under which they have been living.

* * * *

Laura Sawyer, more vivacious than ever, is exhibiting a collection of magnificent ostrich plumes and Mexican drawn work that is the envy of all the feminine players at the studio. Chief among her treasures, however, is a handsome sombrero, which was presented to her on the day of her departure by the members of the Long Beach Club.

* * * *

Ben Wilson mourns the loss of a beautiful saddle horse to which he had become very much attached during the sojourn on the Coast. He is going to devote his spare time to riding, but is sure that he cannot find a horse to compare with the one which he left behind.

WARNER'S FEATURE NOTES

Phil. H. Solomon, manager of the Chicago office, has taken new quarters in the Dapples Building. Exhibitors in Chicago and adjacent territory should address Mr. Solomon at Room 304.

Warner's Feature Film Company will serve exhibitors in the District of Columbia and the State of Virginia from their new Washington office, located at 420 Ninth street, N. W.

Another notable Gene Gauntier production in three reels will be released shortly. It is entitled "On the Firing Line." Miss Gauntier has also written and enacted a powerful Ku Klux Klan story. This film is going to make history.

A new office is now open in Denver with J. C. Butts as resident manager. Address 1229 Sixteenth street.

POWER'S INSTALLATIONS

A No. 6A has been placed in the Los Angeles High School through the Los Angeles Motion Picture Supply Company, Los Angeles.

The following installations have been made:

One No. 6A complete to O. Melay Amusement Company, Jackson, Mich., through the Mutual Film Comporation, of Detroit.

One No. 6 complete to L. M. McKinney, New Iberia, La., through W. H. Peck, Atlanta.

One No. 6A to Casino Theatre, New Bedford, Mass., through R. D. Marson Moving Picture Supply Company, Boston.

One 6A complete to O. P. Herndon, Sanford, Fla., through Tampa Photo and Art Supply Company, Tampa.

HUNGRY REALISM IN "ROBESPIERRE"

A hungry mob scene that needed no rehearsal to make it realistic was enacted during the production of the Imp three-reel feature "Robespierre" under the direction of Herbert Brenon.

A morning of strenuous mob scenes was followed by a call for luncheon. The delicatessen that furnishes lunches for the Imp studio had supplied the three Imp companies all right, but the mob of 200 men, women and children had been overlooked. They were becoming peevish. Director Brenon, to save time, decided to go on with the mob scenes. The particular scene to follow was the mob's attack on the bake-shop, which was elaborately stocked with loaves of bread, rolls, cakes, pies and all kinds of pastry. When the mob got a peep at the foodstuffs—well, you can imagine what happened. The whistle blew; the scene was on; the hungry mob made one grand onslaught. All well armed with axes, clubs and stones, they smashed down the doors and crushed in the show windows, climbed through and helped themselves in true mob fashion to everything edible in sight. Then, picking up the provender, they scurried to all parts of the studio to lunch sumptuously.

THE MEINHARDT CLOCK SLIDE

Fred A. Apfelbaum, president of the Levi Company, Inc., 1560 Broadway, New York, slide makers, announces the purchase of the exclusive manufacturing rights of The Meinhardt Clock Slide from H. A. Meinhardt and Thomas J. Urell, owners of the basic patent. Some years ago, when the patent was issued, Messrs. Meinhardt and Urell started a company for the promotion and manufacture of the new slide, but through inexperience and the small demand at the time the project was not a success and the invention remained under cover. Out of touch entirely with the industry, the inventor was not aware of the fact that certain manufacturers were producing and selling his patented slide without his permission, and immediate action will be taken against those concerns for damages. Exhibitors are cautioned not to use any clock slides not made by the Levi Company, Inc., in as much as the showing of the same makes them a party to the infringement and therefore liable. The Levi Company, Inc., will make up the new slides in a wide variety of beautifully colored designs, announcement of which will be made at an early date.

STATEMENT FROM NICHOLAS POWER COMPANY

Through misinformation, the Nicholas Power Company stated in press notes supplied by them, that six Power's No. 6's had been purchased for the various "Quo Vadis" shows. They now wish to recall this statement.

San Francisco, Cal.—Oliver Morosco, a former San Franciscan, will erect a new theatre here to cost not less than $400,000.

Philadelphia, Pa.—H. L. Brown, J. R. Jackson and Drosey & Smith are estimating on plans for a moving picture theatre for W. J. Smith. R. Werner is the architect.

THE AMATEUR HIGHWAYMAN
Solax Release May 21st.

WILLIAM LORD WRIGHT'S PAGE

THE Ohio Legislature has created a state board to censor moving pictures and the exhibitors of the Buckeye state will have to pay the salary of each of three censors, who will be appointed by the Governor, who is building up a nifty political machine. The right of municipal censorship in addition to that of the State Board is also upheld. We know for a fact that a great number of smaller exhibitors in Ohio keenly resent this added burden. The California Legislature has gone one better, to use a common expression, and has passed a law prohibiting the representation on moving picture films of girls with their skirts flying. But what would be far more desirable in legislation, is a law prohibiting theatres from producing drunken and other undesirable characters on the stage. An actor representing a drunkard is calculated to make a joke out of a miserable habit, or in any event to lessen its enormity. And it makes no difference how well the "crook" character is played, it should not be tolerated by intelligent society. Attracted by the transitory success of a few "crook" plays, one or two film manufacturers have been doing likewise. Stop it! The flying skirts is a flash of innocence by its side.

* * * *

We have our moments of bright optimism when we are quite hopeful that the uplifting and refined barroom scenes in Western picture plays may be discounted in favor of the refined and uplifting Western scenic backgrounds.

* * * *

Let us sing ho, of the dignity of literature! That is, the real stuff; not the literature that is merely scrambled together for the daily press, but the high-browed stuff released sometimes by the festive moving picture publicity agent. We have been noticing the daintiness and the charm of house-organ announcements and of certain posters, etc., for some time. One advertisement recently called attention to: "The Squedunk Film's Company's Latest: It's a Bird!" Notice this artistic and clever line. Here, in a moment, you have epigram and eloquence combined. Another announcement that captivated us was: "See Slowgoer buried alive; more sensational and horrifying than all his previous adventures." This, we consider an all-embracing and forceful description of what must be a very interesting feature film. The announcement will undoubtedly attract all the best people into any theatre that uses the announcement. The moving picture business and the circus business are not one and the same. Conservative expression and truthful presentation of wares will win sooner or later. The exhibitor and the exhibitor's patrons are taking fantastic statements, couched in high-flown language, with grains of salt. We notice that the best publicity men have left the beaten track and are profiting thereby. They are teaching the public to put dependence in their announcements.

* * * *

A picture play author writes us that he is adding to his income by raising mushrooms in the basement of his house. This shall not tempt us, however, to make any casual remarks concerning the "best cellars."

* * * *

Some directors of moving picture plays are great, and others have greatness thrust upon them. Here is one of the latter kind. He thinks Dickens, Thackeray, Poe and the rest of the classical writers passe. We were arguing with him the other day and he said in his bright, intelligent and highly original manner: "I pass up the classic scripts. I hate 'em. I think people who read classics in preference to modern stories and novels are just posing. I can't read any of the old writers at all. I don't like Shakespeare; who does? As for Dickens, I read 'David Copperfield' and 'The Cricket on the Hearth' and gave him up. I think his characters absurd and unnatural. To me they are caricatures rather than characters." The popular director who thus expressed his views is just great on putting over wild Western barroom scenes, and the adventures of "high-class criminals," and he can put out two Harold MacGrath pictures every week that will cause the Matinee Girl to melt into pearly tears.

The Vermont maple syrup that this palladium of liberty and champion of free speech occasionally obtains by the simple but shrewd ruse of putting in an editorial complimenting certain friends up there is so good that we hate to drop any of it on our fashionable waistcoat, as one always refers to one's vest in moving picture circles.

* * * *

One of the most instructive and entertaining inventions is the Edison Kinetophone. The Kinetophone is immensely popular in the Middle West and we are glad. It is a marvelous blending of the moving picture and the phonograph, and Thomas A. Edison, in a recent interview, asserts that he will make it even more natural than the real thing, if that were possible. Looking at this wonderful performance, one is apt to reflect what would have happened to history's records had moving pictures and the Kinetophone been a reality a generation ago. For instance, if we could look on a Kinetophone and see and hear Patrick Henry in the House of Burgesses, or Henry Clay in the Senate of 1850, or Abraham Lincoln on the field of Gettysburg, what a joy and a charm and an educational acquirement would be added to the experiences of life. Before this century ends the people living then will enjoy just such attraction made possible by Cinematography.

* * * *

The first fly of the season has come to our desk. We have received the fly cordially and have named it Alpha. We have not the heart to swat it, for Alpha may be needed to serve in some educational picture in course of preparation.

* * * * *

The effect of the moving picture shows upon the minds of children is troubling some of our public-spirited people exceedingly. One investigator is confident that much injury can be done, and is done, by pictures which display acts of violence, rude horseplay, accidents, and contests in which the element of excitement is plainly observable. It is difficult not to feel that all this worrying is due to the fact that Cinematography is comparatively new, and not yet adjusted to the general order of things. Why should the pictures of a cowboy romance be more dangerous to the mind of youth that the make-believe pursuit of the horse thief around the rings of the Wild West circus? Does the horseplay of the film figures breed coarseness more than do the antics of the circus clowns or the sometimes suggestive jokes in the "refined" vaudeville entertainments? There are elements of excitement in a baseball game, or when the children play crack-the-whip in the school yard, if you judge by the racket, that would swamp the excitement discoverable in films of an automobile race or an Indian war-dance. It is an unfortunate fact that some film stories are not proper for minds of children. This situation is a burden that must be borne by wise and judicious manufacturers who are compelled to shoulder a part of the blame cast upon the industry because of the actions of a few money-greedy and ignorant men. However, it is unfair to class all moving picture romances with the limited number of unwise films. Only of recent years have people thought of studying the minds of children. That this is done is indicative of progress. Yet some of this studying appears as if it consisted first of laying down a theory and then arguing like mad to prove it—with the child lost to sight amid the dust of controversy.

* * * * *

Ralph D. Stoddard writes the following well-put statement in the Cleveland, O., Leader-News:

"Frederick C. Howe, a former Cleveland man and a prominent figure in social reform in New York, gave the moving picture theatres a slap in an article contributed to a Cleveland newspaper the past week. Mr. Howe is one of the advisory board of the national film censors, but it is evident that his duties do not bring him personally in touch with the recent production of the film makers. He writes upon city building and advocates a period of play after the working day for every man. He suggests that the men and women in the average American city have no place to seek amusement

in the evening except the saloon, the dance hall and the picture theatre, and in classing the picture theatre as one of the unworthy amusements of the masses, is out of accord with many other reformers. Perhaps Mr. Howe refers especially to New York, but the criticism does not apply to Cleveland theatres, as Mr. Howe would know if he had made an investigation in his old town. A more competent estimate of the picture theatre came recently from City Censor Bartholemew, who finds Cleveland picture houses, as a rule, well conducted and the pictures of educational value. Cleveland folks have a wholesome amusement almost at their door, where, for five or ten cents, they may have realization in a clean comedy picture; a thrill in re-enacted historic battles or events of frontier life or receive "sugar-coated" education in the form of the photo-plays that teach something while they entertain."

MOVING PICTURES MAKING HISTORY

Preparations in Progress for the 1915 Panama-Pacific International Exposition at San Francisco Give Opportunities to the Camera Man

A pageant of moving color; waving banners and flying pennants; ambassadorial dignitaries, foreign potentates and plenipotentiaries; thousands of children garbed in the picturesque costume of some far-off land and carrying flags imprinted with the figures of 1915; the whole scene flooded with sunshine and set in a frame of natural beauty made by the blue ocean and the rolling hills of California!

What more could the moving picture man want? Yet such is the opportunity he gets almost every day at Harbor View—that narrow strip of land on the shores of the Pacific Ocean where there are now being erected the first buildings of the Panama-Pacific International Exposition to be held at San Francisco in 1915.

These pageants, which have become almost a daily event at San Francisco, usually accompany the selection of a site for the building of a commonwealth or foreign nation's pavilion on the exposition grounds. When it is remembered that twenty-seven states of the Union and seven foreign nations have already chosen their sites for the 1915 world's fair, and that each event is made the occasion for plenty of pomp and circumstance with the "bands all front and the colors spread" it will be seen that the "movies" man is a very busy person in San Francisco just at present.

And besides the pageants there is enough interesting activity going on in the construction departments of the exposition to keep the cinematograph crank turning. A huge palace—the Hall of Machinery—is gradually lifting its massive elevation more than a hundred feet from the ground and foundations for others of the fourteen exhibit buildings to be erected by the exposition company are being dug out. Hundreds of men are now employed on the grounds which cover an area of 625 acres. Scores of mule teams and puffing locomotives are incessantly hurrying and scurrying here and there while giant steam cranes, mounted on derricks eighty and ninety feet high, swing their long arms into space and reach down to snatch up lengths of lumber that go to make the walls of the immense palaces of the greatest exposition in history.

San Francisco is particularly adaptable for the taking of moving pictures. The air is clear and there is never a lack of brilliant sunshine all the year round. For panoramic work no situation could be better chosen than the hills and terraced streets that surround the exposition site. From the summit of Russian Hill, famous over the world as the artistic quarter of the western shores of America, where Robert Louis Stevenson, Bret Harte and Mark Twain once lived, a splendid view of the whole activities on the exposition site may be obtained. While from the water's edge the picture takes in the artistic setting of the city's residential section, which has grown splendidly out of the ashes of the disastrous fire of 1906.

Thousands of visitors congregate daily in and around the grounds that are now shaping themselves into what will be a garden of delight in 1915. And as a background to the scene of interesting activity that is presented on the site day in and day out, there are the ocean going liners and fishing boats, yachts and army transports that are ever crossing and recrossing the Golden Gate.

Thus, San Francisco at this time provides copious "copy" for the moving picture man. And that ubiquitous person is taking full advantage of it as may be seen from the films that are shown in all parts of the country depicting activities in the preparation for the world's record international exposition.

Never a day goes by in the city of San Francisco itself but what some of the many picture shows do not put on a film of exposition activities. As the exposition is in process of construction it follows that the scenes are never the same in any pictures. There is always something new, always something interesting to look upon.

The construction of a pile of beautiful buildings that will cover an area of 625 acres—work which has to be completed according to contract by the autumn of 1914—is naturally full of life and activity, and the pictures which are being taken daily of the work in its progress will make the most realistic and valid history that could be desired.

During the era of the exposition—from February 20 to December 4, 1915—moving pictures of events in the exposition will be taken every day, and will serve as a historical record of the doings at what will be the rendezvous of the world two years from now. It is the first time that the moving picture has played such a prominent part in world expositions and the fact of its importance marks an epoch in the story of the progress of civilization.

Omaha, Neb.—The Diamond Theatre will be rebuilt. Cost, $7,000.

Rome, Ga.—Ed. Peters is having plans prepared for a theatre.

Clinton, Ia.—W. J. West is erecting a large playhouse at Clinton, Ia. Cost, $30,000.

Philadelphia, Pa.—Jacob Weinreich will erect a moving picture theatre at 1125 Fairmont avenue, to cost about $15,000.

Lewisburg, Tenn.—The Dixie Theatre, owned and operated by Boyd Brothers, McKnight and Craig, will open this evening.

Rome, Ga.—Ed. Peters, a local capitalist, has announced that plans are being drawn by an architect for the erection at the old Lyric Theatre site of a new theatre.

Duluth, Minn.—A new moving picture theatre will be erected at a cost of $50,000 by the Brunswick Company, an amusement concern, backed by Thomas Furniss and associates.

IN SLAVERY DAYS
Rex Two Reel Drama May 22nd.

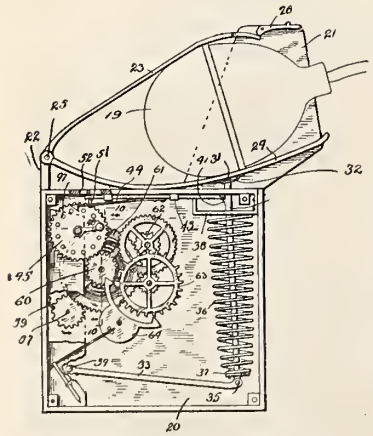
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

A little knowledge is certainly a dangerous thing, especially as related to the stimulation and protection of inventions by adequate patent laws. Monkeying with the subject seems to be a favorite means of gaining notoriety for those not otherwise qualified to attract attention in Congress or elsewhere. The incongruities of the notorious Oldfield bill are illogical and absurd, but now comes the wise or otherwise Mr. Stephens, of Texas, with a proposition that caps the climax—nothing less than that citizens of foreign countries who apply for copyright registration or for letters patent in the United States shall pay the same fees and be subject to the same laws and regulations as those existing in the foreign countries in which they claim citizenship. Could anything be more simianitic? A resident of the United States but a subject of France, for instance, must pay royalties and work his patent according to the French law, administered primarily by the United States Patent Office, and secondly through the Federal Courts. Incidentally our United States Supreme Court, having more time than it knows what to do with, must study, interpret and enforce the patent laws and practice of all foreign countries. Our Patent Office, cramped for room and facilities, and lacking examiners, would be compelled to quadruple its labors, and a chaotic condition of affairs would pervade the whole system. Texans take out less than one per cent of patents granted citizens of the United States, and hence their political representatives are well qualified to throw light on the subject. Verily,

"Where ignorance is bliss,
'Tis folly to be wise."

The professional is always more or less struck on himself, usually more than less, and here is a device that will enable him to take his own picture while posing confidently before his own private camera. The accompanying view is a sectional elevation of the device, called an automatic exposure attachment, patented by Harry M. Johnson, of Fresno, Cal., No. 1,060,259. The operation of the device is as follows: The operator depresses the lower bulb squeezing plate 24 and inserts the bulb as shown. The pin 48 is then engaged in that particular opening of the gear 45 which will permit of a predetermined lapse of time before the pin is rotated by the gear into engagement with the pull rod hook 44. The winding key is then actuated to wind the coil spring 56 and when released the spring immediately sets in motion the clockwork mechanism with a resultant rotation of the gear 45. The operator may then take position in front of the camera and when the predetermined time has elapsed a momentary squeezing of the bulb and actuation of the camera shutter will result automatically.



The Chamber of Commerce of the United States of America, has appointed a committee on patents, trade-marks and copyrights, consisting of groups of individuals located at Washington, D. C., Rochester, N. Y., and Detroit, Mich.—the purpose being to have each group consider the subjects and reach its conclusion and correspond with the other groups to the end that the final reports instead of being sectional may be broad and national in character. The general offices of the Chamber of Commerce are in the Riggs Building, Washington, D. C.

In the case of the Standard Oil Company of New York, the Court of Appeals of the District of Columbia has, by Justice Van Orsdel, held that under the provisions of the Trade-mark Act of 1905, no appeal lies to said Court of Appeals from the decision of the Commissioner of Patents refusing to renew the registration of a trade-mark.

Pathe Freres, of Jersey City, N. J., and New York, N. Y., has been granted Registration No. 91,369 for moving picture films, having used same since October 30, 1911.

The object of Letters Patent No. 1,059,917 is to enable photographic positives to be obtained in all shades, by transformation of an ordinary silver positive into an anilin-monochrome. It is known that the metallic salts of various groups have the property of precipitating several anilin colors. Among these the most interesting are the chlorid, iodid, ferricyanid and chromate of silver, because it is easy to transform the reduced silver of photographs into any one of these compounds. The salts which forms the object of the present patent is iodid of silver. The positive, after being freed from hyposulfite, is plunged in a solution of bichlorid of copper. Soon after the image whitens by being transformed into chlorid of silver, or more probably into double chlorid of silver and of copper. If this first transformation was to be made into bromid of silver, the print would be immersed in a bromid at maximum concentration, such as ferric bromid, and if it was to be made into ferrocyanid, ferrocyanid of potassium would be used.

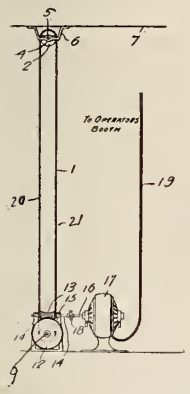
When transformation is complete the print is washed to free it from the reagent, then it is plunged in a weak solution of iodid of potassium. In this bath the color of the image, which was a brownish white, is changed to a greenish white, and the print is transformed into iodid of silver, or more probably into double iodid of silver and of copper, or of silver and of iron, or of silver and of potassium according to the reagent used in the first transformation. After this transformation of the image, immersion in a dye-bath follows. The best are: red of rosanilin or fuchsin, blue of methylene, or the blue known as blue 149, and ordinary auromon, for trichromes.

For by-color prints for stereoscopic projection, a mixture of fuchsin and auromin in predetermined proportions, and brilliant green or ethyl green, is preferred. The image of iodid of silver after being washed to eliminate iodid of potassium is plunged into the selected coloring solution.

According to one method the print is fixed in a bath of iodid of potassium. The iodid of silver is rendered completely transparent without disappearing. The monochrome therefore has all the purity of color which characterizes the anilin color without fading or diffusing, since iodid of silver is permanent. The second method is much more general and more perfect. The monochrome is plunged in a bath of tannin which precipitates all anilin colors without exception, and renders the color insoluble without affecting the iodid of silver. Two methods of fixing are available after the treatment with tannin, the hyposulfite of soda method, and the cyanid of potassium method.

This process is the invention of Auguste Jean Baptiste Tauleigne of Pontigny, and Elie Mazo, of Paris, France, who summarize the operations as follows: 1. Transformation of reduced silver into chlorid of silver by bichlorid of copper. 2. Transformation of chlorid of silver into iodid of silver by a weak bath of iodid of potassium. 3. Imbibition in a weak bath of a selected anilin color. 4. Washing the print in plain water or in acidulated water. 5. Fixing the color in a three per cent to ten per cent solution of tannin. 6. Elimination of the excess tannin by means of plain water. 7. Elimination of the silver salt by means of concentrated hyposulfite of soda or by cyanid of potassium of about ten per cent strength. 8. Elimination of the fixing reagent by a final washing.

"MOTION PICTURE" is the term by which the art is officially designated in the United States Patent Office. The art is placed in Division VII, Class 88, Optics, and has developed and grown to such proportions that it has been necessary to change the sub-classification, applications for patent for motion picture apparatus being now grouped and considered under the following specific titles, i.e., Color; Combined with Sound Producers; Multiplex; Optical Reflectors; Intermittent Feed, Film-beater type; Intermittent-grip type; Rotary; Intermittently-rotated Feed Drum; Geneva-gear type; Non-rewinding; Rotary Picture Disk; Shutters; Speed-control; Unconnected picture-plates; and Book Leaf type.



The utilization of the motion picture as an advertising medium is not looked upon with favor by the general public, and managers as a rule are wise to the fact. What might be designated as a double-faced screen, however, is a novelty patented by Paul E. Thomason, of Charlotte, N. C., No. 1,059,236, of which the accompanying view is a side elevation. The screen is an endless belt 1, supported by upper roller 2, and lower roller 3. The roller 2 is provided with pins 4 journaled in bearings 5 in brackets 6 on support 7. The lower roller 3 is journaled in brackets on the floor. A worm gear wheel 12 is secured to pin 9 and a worm 13 on a worm shaft 14 is in engagement therewith. The worm shaft is journaled in bearings 15 and is in alignment with the shaft 16 of an electric motor 17, and a clutch 18 is provided for connecting the shafts. 19 leads from motor to switch in the operating booth. The belt 1 is provided with a plain portion 20, and with a portion 21 for receiving advertisements or the like, and when the pictures are not being shown, the portion 21 is positioned in front of the audience.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

KINEMACOLOR AT CARNEGIE LYCEUM

With the news that the United States government is rushing the completion of the Panama Canal, so as to be prepared for possible complications with Japan over the California alien land legislation, comes the announcement of the closing weeks of the Panama Canal and Balkan War show at Carnegie Lyceum. These realistic natural-color scenes of the greatest constructive and destructive achievements of the age are now in their sixth month at New York's only subterranean theatre, but the demand for the show is such that it is necessary to start these films on tour to fill dates already booked in the first-class theatres throughout the country. The spectacle of Montenegro defying Austria has convinced people that the trouble in the Balkans is far from finished and aroused interest in the sturdy mountaineers who have the courage to face the Teutons as they have the Turks. The educational picture play entitled "Steam" has proved such a popular addition to the Carnegie program that it will probably be sent on tour before being released on general Kinemacolor service. This is a three-reel 'feature' film, and makes a very appropriate prologue to the Panama Canal scenes, showing as it does the development of steam power from the tea-kettle to the modern locomotive, with the life romances of James Watt and George Stephenson to supply human interest. There are two performances daily, including Sunday, at 3.30 and 8.30 P. M.

ITALA'S FEATURE FILMS POPULAR

The fallacy that feature films have strength insufficient for longer than one-night stands is destined for early and conclusive exposure. Stories of the experiences of exhibitors gleaned from the correspondence of the Itala Film Company of America establishes that big films that are big films will merit, by box-office certification, their worthiness of seven-day bookings.

Interesting is the experience of Chelius Bros. & Co., owners of the Bowen and Bessemer theatres in South Chicago. In these theatres Chelius in a year's time has shown nothing but feature productions, running these features from two to seven days, according to their merits. He showed the Itala feature "The Palace of Flames" for seven days, and, according to Chelius, the audiences broke all records. The public's comment on "The Palace of Flames" was that it was the greatest picture they had ever seen. Mr. Chelius has booked "Tigris" for a week's run.

This development of the feature film business is gratifying. It shows a strong tendency to get away from the fly-by-night attitude. Significant is the comparison between Greater New York, whose transient population alone is ten times greater, and the fixed population of South Chicago, in point of long bookings on films whose length rarely exceeds the maximum of four reels.

THE BIG BOSS
Reliance (2 Reels) May 14th.

Manufacturers' Synopses of Films

AMERICAN

THE GREAT HARMONY (May 17).—Old Von Berlitz lived in the little village with his daughter, Gretchen. He played the pipe organ at the church, loved it, and in quiet worked on plans for a new patented pipe organ. Gretchen worked in the grocery store.

The church committee, ever seeking a change, grew tired of Von Berlitz and discharged him, bringing from the city young Ziegfried, a handsome musician of note. Ziegfried called on the old man and felt mighty guilty of depriving him of support. Incidentally, he fell madly in love with Gretchen and began to visit the house regularly, bringing his own pupils for instruction. In spite of himself, the old musician began to love the younger man for his kindness.

One day Ziegfried called when Von Berlitz was working on his drawings of the new organ. Ziegfried became interested and finally took the drawings to the far-away city. Thus he did not appear for recital at the church, and the committee again visited the old Von Berlitz, this time to offer him his old place back again and to tell him that the young musician had run away with the drawings. Two weeks passed, and then three, and still the old man held his faith. Then came to Gretchen a telegram, which she read joyously to him. It said:

"American Organ Co. offers $10,000 for new patent. Will hold out for $15,000. Home soon. Ziegfried."

And home he came, with the check, and in return asked a gift he was willingly given—the hand of the more than happy Gretchen.

HER INNOCENT MARRIAGE (May 19).—Bessie married Bob Evans with her eyes shut. That is to say, Bessie loved an idol, a very perishable clay idol much addicted to the use of liquor.

Shortly after their marriage Bob came home reeling drunk. Bessie tried in vain to break him out, with the further use of the destructive poison, Bob fell into evil ways, returned home but seldom and then only to maltreat and abuse her.

A day came when Bessie could no longer stand the strain. So she packed her small belongings and dolefully went forth to seek new joys in new fields. Bob, coming home quite drunk, found the house locked and drifted away with the eddies of fate.

Tired, Bessie sat down upon a rock. Will Wayne, riding slowly down the road, saw her, stopped and, hearing her story, took her home. Old man Wayne and Will's mother kept her for several weeks and Will grew to love her dearly. But independent Bessie thought the time had come to leave and was only dissuaded by the urgent request of the whole family.

Two years late, Bessie found the morning paper on the stoop. Its first page contained the story of a railroad wreck, and among the slain was Bob. A year later Bessie married Will and the young couple moved to Will's new home and were happy. Riding through the mountains one day, Will came across Bob Evans, very much alive, quite sick and quite dirty. Not knowing him he took him home. Between Bob and Bessie there was instant trouble. Will started to interfere and a scuffle followed. Will dropped dead with a bullet through him. The cowboys then found the slayer creeping through the hills and ended a career that had wrecked the life and happiness of Bessie.

CALAMITY ANNE PARCEL POST (May 22).—Calamity Anne rose from her bed of straw in the barn and sighed dismally. Then she woke Woodrow, her pardner, the burro, and both sallied forth in search of adventure.

At the same time the Most Important Man in town rose and went to his place of business. He hung out his shingles one after the other. Some of them read "Sheriff," "Justice of the Peace," "General Store," "Physician and Surgeon," "Lawyer" and plain "Merchant" and "Postmaster."

That morning the Important One received official authority to hire a parcel post carrier. Who but Calamity, most popular person in Death Gulch.

Frightful experiences awaited Calamity. A negro baby from the Lord knows where must be delivered without address. Calamity forced it on the unhappy Important One, who rushed wildly home with it. A rooster formed another barrier to Calamity's happiness, for how can one lead a burro and a rooster, too? But better things awaited Calamity. The town had long been terrorized by the Meanest Man until a $1000 reward was offered for his capture. Now the Meanest Man was tired, and through the influence of Calamity's guardian angel he sought Calamity's own barn to rest. Then the rooster got away from Calamity and, with her madly after it, sought refuge in Calamity's haymow. Result—Calamity's gun was out and the Meanest Man in her care directly. With a rope around his leg, a rope around the chicken's leg, and a rope by which she led her burro, Calamity made her appearance before **the boys and the sheriff.**

And now that the Important One handed the $1000 to Calamity it became his fine aesthetic sense to hand the poor motherless negro baby to her. This he did and fled rapidly from the range of Calamity's six-shooter.

CINES—GEORGE KLEINE

RED WINS (May 20).—Mr. Carter will not consent to the marriage of his daughter, Bernice, to Fred Warren, a reputable gambler. Marguerite, an adventuress, discovers Bernice's photograph on Fred's person, and immediately her jealousy is aroused.

Mr. Carter receives a letter from the detective agency which he had employed, informing him that Fred had gone to Ravisloe for the purpose of gambling. Mr. Carter takes Bernice to Ravisloe to find Fred gambling, and Marguerite, suspecting that Fred had gone with the Carters, determines to follow them.

Fred immediately tries his fortune at roulette, but, not wishing to be found gambling, he has Ernest, his friend, play for him, whom he instructs to stake everything on "red."

"I am only amusing myself here," is the explanation Mr. Carter gives Fred upon meeting him in the gambling rooms. While the game is in progress Fred wins at almost every turn of the wheel, and his conversation with Mr. Carter is so broken that it is apparent to the latter that Fred is more interested in the game. When at last Fred has won a considerable sum of money, Ernest says, "Take this money and tell Bernice that you are rich and wish to marry her." He promises her that he will never gamble again, and Bernice, with new faith in him, accepts.

Just as her father comes in, Marguerite tries to create a scene, but her utmost efforts go for naught. As the young couple leave they receive hearty congratulations and a fond farewell from the father.

LUBIN

A PERILOUS RIDE (May 22).—Nellie Merrill, a telegraph operator and station agent in charge of a small station at Lowery, Arizona, has plighted her troth to Tom, a young foreman of a nearby ranch, and the couple are looking forward to the time when Nellie can resign her position with the railroad and they can marry. Nellie's beauty, however, has attracted the attention of Senor Gazanga, an unscrupulous Mexican, who owns and manages a large copper mine just outside of Lowery. One day while he is annoying Nellie with his unwelcome attention, he goes a step too far, and her frightened cry for aid is heard by Tom, who happens to be outside of the station. The Mexican is quickly put to rout in a manner which he regards as humiliating, and he determines on revenge. Returning to his mine, he instructs his foreman to round up twenty-five or thirty of his companions whom he can trust, and they start out with the determination to abduct the pretty operator. In the meantime, Nellie happens to see one of Gazanga's scouts peering in at her through the window and, becoming alarmed, sends a note to Tom, telling him of her fears, requesting him to join her at the station, which he does. Gazanga's men approach the station and begin an attack. A thrilling battle ensues, continuing until the gallant defenders find their ammunition is running short, when Nellie, by a wonderful and unexpected means manages, to make her escape from the besieged building and return with aid in time to save the day.

GAUMONT

A PROBLEM IN REDUCTION (May 29).—Leander is worried about his appearance. He has too much of it. He fears that if he continues to grow east and west and back and forth he will resemble a crowd. When he has his picture taken he is charged for a group. He hears of an institute where they guarantee to triumph over triple chins, bay windows and slipped chests. One can lose almost any part of himself here, including part of his bankroll.

Leander's mysterious absences cause his wife, Lulu, to become jealous. She searches for evidence. She receives a telegram from him, saying that he can't come home for dinner that night, as he will have a business engagement. She finds in his desk a letter, signed "Madame Camille." It says that she will be delighted to see him and that she is always home at dinner time.

Lulu goes to the address marked on the letter. On being admitted, she sees her husband's hat, cane and overcoat on the rack. She is told by the maid that Madame Camille is now attending to a "yentleman" and is asked to wait her turn. Lulu persuades the maid to show her into the finishing room, wherein Leander is losing part of his personality. She is convulsed with laughter as she watches the masseur reduce the avoirdupois of his ample dimensions. Whereupon jealousy ends and 75 per cent of Leander returns to his 100 per cent of Lulu. There vanishes a great weight off his mind and also off her lap.

WHEN THE LEOPARD LAUGHED (June 3).—Mr. A. Gook writes to his friend Piffle, telling that he has crossed the Soudan on roller skates and an empty stomach. He adds that he is bringing a souvenir to Piffle, an angelic leopard, which is fed on gin and gorgonzola.

Gook arrives. The leopard looks like the spotted fever. It is an affectionate animal, and in its eagerness to show its esteem for the scenery, it licks the design off the carpet, the flowers off the china and the skin off the hands of the neighbors. It is not backward in com-

A MAN

Came to the Motion Picture Center this week and in a few hours purchased supplies which otherwise would have kept him running about New York for at least two days.

Another man, a novice, came here for advice and information and then purchased on our floor the equipment of an entire theatre.

Both men saved time and money. You can do the same—whether you buy much or little.

MOTION PICTURE CENTER, Inc., 1465 Broadway, Cor. 42d St. New York

ing forward and makes such a fuss over visitors that they are not prone to stay long.

It is a happy household, until one day the leopard, smelling round a leopard rug, suddenly recognizes it to he that one which was formerly worn hy its mother. Large, salt tears run up and down the poor leopard's face as it recognizes what fate has hefallen its ma.

Feelings of vengeance suddenly enter its innocent heart. It chases the family around and then chases them hack again. They finally gain courage and turn on the heast. They overpower it and put it into a large hasket. Piffle sends it to his mother-in-law.

When the leopard is released hy the mother-in-law, it starts to muss up mother-in-law's features, hut mother-in-law has heen handling hushands all her life and is some "Old Scratch" herself. What she does to that leopard would hring tears to the eyes of a potato.

KINEMACOLOR

LOVE AND LAUNDRY.—This is a case of "Let George do it"—while you laugh at results.

It starts when George writes two letters—one to his sweetheart, calling for an answer tc a very important question when he calls later; the other to his laundress, who has heen casting sheep's-eyes at George while she ironed his shirts, calling her down for neglecting her duty. By mistake of the messenger, the letters get mixed and are delivered to the wrong persons. Not hearing from either, George decides to call on Bridget while on his way to get his sweetheart's answer.

You, of course, anticipate the reception he gets from Bridget, hecause she assumes that he is on an altogether different errand, and when he insists on talking ahout the shirt, she casts it aside, saying there are more important matters to take up. With this she throws her arms ahout his neck, and to say that George is amazed is to put it mildly. Pushing her away from him, he demands an explanation, when she flashes the miscarried letter. George tries to explain that it was not intended for her, hut she will not release him.

Bolting out with her still hanging ahout his neck, they run into the copper on the heat, who is appealed to hy hoth George and Bridget. The copper has heen casting sheep's-eyes at Bridget, and of course he decides in George's favor, so George is allowed to go his way, a little worse for the conflict.

Enter George into the presence of Mazie. Here more explanations are needed. However, George convinces Mazie that it was all an error, and is ahout to take her in his arms, when she pushes him hack, saying, "Oh, no, I may soil your white shirt front," hut George says, "I don't care," and, as you may imagine, there is hut one finish.

THE SAND MAN.—The opening scene shows a student poring over his hooks as the day closes. Enter the Sand Man, the inducer of sleep, who says: "The day is done, the time for rest is here." But the student replies: "No; I must work, work." Whereupon the Sand Man scatters the dust in his eyes and, as he dozes off, the Sand Man says: "Come with me and I will show you why I make my rounds so early."

The first place they enter is the kitchen of a workman's house. There sits a frail woman looking at the clock, as her hushand, a workingman, enters, drunk. The dutiful wife prepares the meal for her hushand and child, hut her solicitude meets with poor reward, for the hrute in the man asserts itself and, as he is ahout to strike the defenseless woman, the Sand Man scatters the dust and sleep comes to their rescue.

From here they go to the sick-hed of a child, where the Sand Man induces sleep—a panacea hetter than all else.

Next they visit the attic of a poor, struggling artist, who is ahout to seek sleep with drugs, when the Sand Man scatters his dust.

Thus the Sand Man guides the student through the night, hringing him hack to his study, and when the night is gone he reviews himself awakening from a refreshing sleep, the window open, the morning light shining in on his face, and he realizes that the night's experience was all a dream—hut what a lesson was that dream!

As a production, this is, without exception, the most novel ever produced in motion pictures, and with Kinemacolor it possesses heauty that will rarely he excelled, comprising sets of extreme picturesqueness, with novel light and dissolving effects. The rising and setting of the sun is an effect never before attempted in moving pictures of any sort, and with this Kinemacolor suhject it is most heautiful and convincing.

"101 BISON"

THE STARS AND STRIPES FOREVER (3 reels) (May 20).—Sepulveda leads a douhle existence. By day he is the trusted clerk to the general commanding the American forces. By night he is the dreaded and unscrupulous leader of Manil's Secret Order of Filipinos. He has a valuahle ally in Madam Revier, with whom he keeps in close touch. Madam has a maid, Mestizo, who is one day approached and insulted hy a drunken Filipino. Captain Smalley, of the American army, hears the scuffle and, interfering, rescues the girl, and therehy earns her undying gratitude.

One day General Wilson hands Sepulveda an order to typewrite, addressed to Smalley. It tells him to report to Colonel Ketchum that the Filipinos plan to surprise the American trenches on the morrow. After the day's work, Sepulveda hastens to the secret council and sends a note hy a memher of their hand to the Filipino general, telling him that their plans are known and to hasten the attack.

Smalley goes to a dance, which is purposely attended hy hoth Sepulveda and Madam Revier. They watch Smalley, who, in the course of the evening, receives the order from his general. Smalley prepares to go, although he dislikes leaving Madam, who has fascinated him. She feigns a slight sickness and persuades Smalley to at least see her home. He, unahle to refuse her, agrees, and they go. Sepulveda follows.

Smalley accepts her invitation to enter her home for a few moments, and is recognized hy the maid. Sepulveda watches them from a mirror, and when Smalley says he must go, after he has had a proffered drink, Sepulveda drugs his wine, and Smalley would have drunk it but for the fact that he sees something peculiar ahout Madam's attitude with the mirror, and takes the opportunity to look into it himself. when he is surprised to see the maid heckon him not to drink the glass of wine hy his side. He feigns heing affected hy the heat and mops out his glass with his handkerchief and pretends to drink the wine. He follows this hy feigning stupor. Sepulveda enters the room, delighted with their ruse and, ordering more wine, he goes to the window and drops out some instructions to he taken to the Filipino forces. The maid, Mestizo, hrings the wine and the man and woman lapse into unconsciousness, for the maid has drugged their wine in turn. She tells Smalley he is now safe, and he, after showing deep gratitude, hastens for the front. He arrives too late to save many of the trenches where the unfortunate holders are holoed. He raises the main hody of the defenders, however, and after a brisk fight the Filipino army is routed and dispersed.

Sepulveda and Madam recover their senses and he accuses her of trapping him. He will not listen to her, and she is dragged to the secret council place, where the news of the overwhelming defeat is hrought to the enraged men. The maid follows her mistress, and the old allegiance makes her go for help. She thinks of Smalley and goes to him when he is reporting his victory. He gets permission to take a body of men with him, and hreaks in upon the meeting as the hrutes are branding Madam. The council is arrested.

From his prison Sepulveda manages to get a note to Smalley through one of his hand. It purports to he from Madam Revier, and asks him to call at once, when he will give him news of the Filipino plans. Smalley tells the messenger that he will go to her, and goes to her residence. As soon as Smalley is in the house, one of the secret society men throws a homh and Madam is huried in the ruins. The maid manages to protect Smalley from a falling heam and he is unhurt, while the hrave girl loses her life.

LUX

PLAYING WITH THE FIRE (May 23).—Harry Rever, a young artist, searches in vain for a suitahle model for a picture which he is painting. He meets Lady Wilson and she consents to sit as a model. Two months pass happily, and the picture nears completion. Meanwhile a great love has heen awakened in the hearts of the young artist and his fair young model. Hadji, Rever's Hindoo servant, has also conceived a wild passion for the white woman—a passion tainted with all the lustfulness of the Oriental. It is part of Hadji's duties to take care of the lion which Rever uses in his picture.

Rever and Lady Wilson are happy in the possession of each other's love, and finally Rever asks Lord Wilson's consent to his marriage with his daughter. The proud old nohleman refuses his consent, and the lovers are parted.

In the meantime, Hadji hecomes more and more jealous of his master. At last he decides to put into execution the wild plan that has frequently occurred to him. He lets the lion loose upon his master, and then listens with joy to the sounds of the dreadful struggle which follows. Having felled its prey, the lion is attracted hy the slight noise which Hadji makes, and it turns upon him. Hadji has played with the fire, and is now powerless to defend himself against the onslaughts of the infuriated heast. Thus he pays the penalty of his jealous crime with his life. In due course, Rever's picture secures for him great fame. He gradually recovers from his injuries and, now that he is a famous man, Lord Wilson consents to his marriage with his daughter.

IMP

SHE NEVER KNEW (May 22).—Hector Ainscourt was idolized hy his old mother. She had not seen him for a long time, hut he had never failed to write. His last letter was penned under extraordinary circumstances, and, although it was dated from a hospital, where, he informed her, he was convalescing after a slight illness, the truth was that he was an inmate of the death cell and the day set for his execution was not far distant.

The immediate memhers of his family knew of his crime and the sentence, hut all had agreed to spare no pains to keep the dear old lady in ignorance. As she fondled the relics of his innocent hoyhood, her kind old face glowed with pride as she thought of her nohle and handsome son and of how well he was getting along in the world.

She was very feehle and the doctor had warned them that her death was not far distant.

As the day of the execution approached, the unfortunate son wept hitter and unavailing tears as he thought of her.

The fatal hour arrived, and as he was led toward the little green door, the spirit of

SPECIAL——STATE RIGHTS——SPECIAL

KELLY FROM THE EMERALD ISLE

THREE REELS

With the Famous BARNEY GILMORE in Title Role

Advertising matter includes two kinds of one-sheets, two kinds of three-sheets, six-sheets, heralds, lohby displays, hooklets, slides and miscellaneous material. Ready for shipment latter part of May.

SOLAX COMPANY Fort Lee, New Jersey

ITALA BIG FILMS
THE WORLD'S MASTER PRODUCTIONS
FAMOUS FOR
"THE FALL OF TROY"-"PALACE OF FLAMES"-"TIGRIS"
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
COPYRIGHTED
COMING
EXCLUSIVE TERRITORY AVAILABLE NOW
ZACCONI IN "THE DREAD OF DOOM" THREE REELS
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO. OF AMERICA
805 COLUMBIA THEATRE, NEW YORK
HARRY R. RAVER DIRECTOR GENERAL

the old mother, whose great love knew no bounds, passed away.

She never knew.

FRONTIER

THE RANCH STENOGRAPHER (May 17).—Two orphan girls, not supplied with wealth, will find it rather hard to succeed in this busy, heartless world of ours, even if they are of sound health. Our little story deals with Dorothy and Lillian Farley.

Lillian Farley has been somewhat of an invalid all her life, and since the death of their father and mother, Dorothy has acted the part of the little mother, working as a stenographer, getting barely sufficient salary to keep the wolf from the door and to supply the necessary medicines and care for her sick sister.

The Y. W. C. A. has been interested in her case and they assist when they find it necessary, which sometimes occurs. One morning, after Dorothy had departed for her daily work, Lillian was taken with a bad spell. The Y. W. C. A. nurse is with her and a doctor is called. He orders her to New Mexico for pure air. It is very hard for the sisters to part, but Dorothy has to stay in the city and work hard to furnish the necessities for Lillian.

We next see Lillian on the ranch. Her health improves and she falls in love with one of the boys. She wires to Dorothy that she has a serious heart affliction, but tells Dorothy not to worry. Dorothy misunderstands the telegram and feels that Lillian must be very sick.

We next see Dorothy getting off the train in a little town in New Mexico. She inquires the way to the ranch from two cowboys who are standing at the station. She starts to walk to the ranch, and in trying to get through a barbed-wire fence gets caught. The cowboys decide to have some fun. They scare her almost to death by chasing her over the hills, until a manly cowboy comes to her aid. He assists her to mount his horse. She reaches the ranch just in time to see her sister coming back from the morning ride with her sweetheart. Explanations are in order. Dorothy, seeing she has been tricked, decides to go back to the city.

The two cowboys who have fallen in love with the two sisters decide to keep her there. One of them goes to the village, gets a typewriter, and they set her up in business. All of the cowboys of the ranch suddenly remember that they should have written many letters and they crowd around awaiting their chance to dictate to the pretty stenographer. Later, Dorothy realizes she loves her hero cowboy. A double elopement to the parson's home is planned.

The cowboys get onto the scheme. They decide to show them a trick or two. Just as the couples are coming out of the minister's home, the boys come up with a carriage, force the newly married couples in and rush away with them, which ends up in their riding the couples into a river and leaving them there to get out in the best way they can. This they succeed in doing, after getting a thorough ducking. They reach the shore in a badly mixed up condition, but decide to forgive their enemies, and feel that a bad beginning of their married life should allow them future happiness, and, realizing the joke is on them, laugh heartily at the prank and start for home.

VICTOR

GOOD FOR EVIL (May 23).—A toymaker engages a young girl to work as a servant. She is little more than a child. The toymaker is very harsh with her and with his son, forbidding them to touch the toys, which they love.

The slavey and the boy are sent to deliver some toys. The boy loses the money he has collected for them. On his return the father beats him and discharges the slavey.

A kind-hearted woman, a customer of the toymaker, takes the slavey home, and there, with her benefactress' little daughter, the girl is very happy.

The toymaker falls ill, and his son comes to the rich home and gets the slavey to return with him and nurse his father. The old man becomes convalescent. The rich woman goes to the shop to take the girl back home. The slavey turns to the father and son and asks them if they wish her to remain. They eagerly say yes, and the girl decides to stay with her poor friends. Touched by her sacrifice, the toymaker's nature changes and he treats the children affectionately and generously.

CRYSTAL

TOODLEUMS (May 25).—Chester is in love with Pearl. Pearl is very fond of him, but spends most of her time fondling and caressing Toodelums, her wee little dog. Chester has absolutely no use for Toodleums and is insanely jealous of him. He visits Pearl and she persists in paying more attention to the dog than she does to him. Chester conspires to get rid of Toodleums and hires a tough to steal him. The tough lies in wait outside Pearl's home and at the first opportunity he steals Toodleums. He runs away and sells him to a stranger for a dollar. The stranger afterwards meets Chester and Pearl, and Chester claims Toodleums and demands his return. This the stranger refuses until he is paid thirty dollars. Pearl compels Chester to pay this amount, despite Chester's protestations. Meanwhile, the tough who had stolen the dog anxiously awaits his pay and demands payment. Chester refuses and the tough vows vengeance. He decides to tell Pearl that Chester put him up to steal Toodleums, and Pearl confronts Chester with this information. Chester, of course, denies it, but the tough appears and he cannot deny it. Pearl orders him from the house and he leaves, lamenting his loss of both the girl and the thirty dollars.

On the same reel:

SUPPER FOR THREE.—Wilkins loses his pay envelope. He comes home and his wife, who is a shrew, refuses to believe him. She refuses to give him anything to eat and orders him from the house. Wilkins, disconsolate, goes to the home of two of his friends, who are actors out of work. They suggest a scheme whereby they could all get a meal. The actors get out their trunks, and one dresses as a woman, the other as a prosperous gentleman, and they give Wilkins a high hat. They then go to a restaurant and have their fill. The proprietor judges that his patrons are prosperous and never imagines that his bill will not be paid. However, they ask him for their check, the actor who is masquerading as a millionaire pretends to faint, and the proprietor goes out to have a policeman call an ambulance. The plot is to run out while the restaurateur is calling help. However, Wilkins' wife sees her husband with a supposed woman She rushes in and immediately starts breaking things up. She tears the actor's hat off, together with his wig, and then takes Wilkins home, there to treat him with more dispatch. The proprietor returns with an officer and the two actors are arrested, being unable to make the damage good.

NESTOR

A MINE AND A MARATHON (May 23).—W. E. Todd is owner of mining properties in Deerfoot Valley, which are undeveloped and are thought not valuable. The Consolidated Properties Company, who own adjoining properties, have secretly had Todd's holdings investigated and found them very valuable. They make Todd a reasonable offer for so-called unvaluable lands, saying they want to increase their holdings. Todd does not accept, but sends Gray, a young mining engineer who is in his employ, to test the property. He also invites his nephew, Dean, who is an aspirant for honors in the Marathon at the coming Olympic games, to go out with Gray and get a few months' training in the mountains. Gray and Dean arrive on the property, where Dean trains and Gray puts a crew of men at work and, with one workman, goes for a walk to look over the ground. They see likely rock and Gray puts a workman at digging.

Lee, the agent of the Consolidated company, and the man who made the offer to Todd, arrives on the lands. Gray visits the crew, who have found nothing, and then visits the lone workman, who has struck it rich. On his way to the office, Gray meets Lee, who immediately sees that Gray has discovered that the property is valuable. Lee very smoothly humors Gray and soon makes an offer to Gray to keep mum. Gray is insulted, but when a larger offer is made, gradually accepts Lee's terms. A few days later a telegram is received by both men from their New York offices that Todd will accept the terms of the Consolidated company on a specified day if he does not hear from Gray to the contrary. At the end of Lee's message his company writes, "Keep the lid on tight," and Lee, while in conversation with Gray, absently tears his message in pieces and drops it in the waste basket.

Just after they leave the office, Dean comes in. His spiked shoe has been hurting him, on account of unevenness inside. He goes to the waste basket to find pasteboard from which to cut an insole. From the folded pasteboard pieces of Lee's telegram fall out.

One piece attracts Dean's attention, as it reads "—e lid on tight." Curiosity prompts him to match the pieces of the telegram together and put them in his pocket. On the day on which Todd will sell, Dean, on his morning run, attired in track suit, rounds a bend and comes upon Lee, Gray and the workman, and overhears Lee, who is boasting loudly. Dean now understands the telegram and their scheme. Just then a stone slips and the conspirators turn, to see Dean, who feigns having just run up. He salutes and goes on. Gray and Lee are suspicious and wonder if he overheard. The three follow and talk to Dean, who has just jumped into an auto standing before the office. As Dean drives off he answers Gray's question and they know he is going to foil them. Gray and Lee get

horses and start in pursuit. Twenty miles to go and two hours to do it in, when, after going fifteen miles, the auto breaks down. Dean, determined, grits his teeth and starts out fast for the five-mile run. He just makes the railroad station ahead of Gray and Lee, and succeeds in getting the operator to send a message to Todd, telling him not to sell at any price, before they appear on the scene. After the pursuers are sent back, enraged and disconsolate, Dean borrows an overcoat and overalls and catches the next train homeward.

POWERS

BLACK JACK'S ATONEMENT (May 23).—The sailor returns home from a voyage and is met by a letter telling him to hurry, for there is a new baby to be seen and a sick wife to be cheered up. His companions insist upon drinking to the newcomer's health and, in spite of his protests, the sailor is forced to join them. Unused to liquor, the fumes enter his head and the seamen leave the young fellow sleeping.

A schooner is short of men and a professional shanghaier sees the sailor, and, getting him into an inner room, opens a trap and drops him into the waiting boat and takes him aboard the schooner.

In the meantime the poor wife, unable to work, grieves over his nonarrival and worries, while the little, lame boy goes out and sells newspapers to hold the home together and get enough to eat.

The shanghaier returns and, while fingering the gold earned by his nefarious transaction, is asked to buy a paper by a little, lame boy. The man's one sensitive spot is children. He asks the boy why he is selling papers, and learns all about the sick mother and the new baby. He asks the boy's name, and starts when he hears it and takes the papers from his pocket which he took from the sailor. He reads the pathetic letter and the right chord is touched. He tells the boy to go home and inform his mother that Father will be there soon. He also gives the boy some money and sends the little fellow away with a glad heart.

Stirred to action (for the schooner is departing), the man, with new resolutions in his heart, secures a launch and overtakes the schooner. He gets aboard and, offering the money back to the captain and making an explanation, he asks for the return of the sailor. The captain laughs at him. The sailor comes up, there is a desperate fight, and the two men go overboard, the crook being badly wounded. They are picked up by the launch and the sailor takes the wounded man home with him. Jack leaves the money paid him by the sea captain on the table and goes out, wounded and alone, a better man, determined to give up the nefarious trade forever.

REX

THE TRIFLER (May 25).—Thomas Lloyd, an old-time friend of Mrs. Willis, a widow living in a small village, writes her that he has an opening in his city office for one of her two sons. Ed and Joe, both of whom are in love with Ellen, a village belle.

After a family council, it is decided that Ed is to have the position in the city, while Joe is to remain on the farm and care for his mother and Ellen, who has just accepted him in preference to his brother Ed.

Ellen is bitterly disappointed with Joe's decision, as she is anxious for city life, and after Ed's departure she slights Joe and eventually breaks her engagement with him.

Ed finds city life very alluring. He becomes interested in Flossy, a gay young person whom he meets at his boarding house. As the months pass, Ed finds it requires more than his salary to meet Flossy's demands for a good time. He is weak and the inevitable follows. He helps himself to his employer's funds. When his shortage is discovered, his employer, Lloyd, on account of his friendship for Ed's mother, refuses to prosecute the boy, on the condition that Ed return to the farm immediately. Flossy, when she learns of Ed's trouble, quickly throws him over.

Ed is welcomed home by Ellen, who tells him of the broken engagement. Ed promptly forgets Flossy and makes love to Ellen. They return to the house in time to hear Lloyd, who has followed Ed home, tell Mrs. Willis of her son's dishonesty. Ellen upbraids Ed, who sinks repentantly to his mother's side. Lloyd then offers to give the widow's other son a chance, so Joe prepares to accompany Lloyd to the city.

Joe goes in search of Ellen and finds her at their old trysting place, the old hollow tree, where, after a pretty little love scene, Ellen and Joe forget all their differences, happy in the thoughts of their future.

ESSANAY

BOOSTING BUSINESS (May 15).—Jim Barratt, a baking powder salesman, arrives in the town of St. Charles and discovers that business is miserably slow. Barratt originates a clever scheme by which he will not leave empty-handed. He writes a note stating that Charles, the grocer, has not found the $100 bill that had been packed in one of the cans of baking powder. This Barratt accidentally drops on the street. One of the villagers picks it up. The news spreads fast. In an hour both grocers are completely sold out of the celebrated baking powder. Barratt "happens" by and is given a splendid order by Charles, the grocer, and Joseph, his competitor. Barratt enters the hotel bar, where he informs several of the men seated about of the clever ruse and how it worked. The tables turn, however, when the men discover that their wives have been "stung." Just see what happened to the baking powder salesman.

THANHOUSER

BARRED FROM THE MAILS (May 11).—The young matron lived in the Bronx, did her own housework, had a baby to look after, but still found a way to enjoy a day's uninterrupted shopping. She sent her baby by parcel post to her mother in Jersey City, meaning to drift over there in the evening, have dinner and reclaim the child. It was a very ingenious plan, and because the letterman whom she accosted on the street was a new member of the service, she induced him to take the baby. Then she went cheerily on her way.

The letter-carrier had his own troubles with the baby, but he got it to the postoffice and turned the youngster over to the superior. He found, to his horror, however, that "live animals" could not be sent through the mails, and the package was returned to him, neatly marked "Returned to sender." Under orders, he tearfully located the woman's house, but the place was locked and there was no one in sight to accept the unwelcome package. The postman tried to leave it on the doorstep, but a stern policeman convinced him he was wrong, so again he wandered back to the postoffice.

By this time the mother had discovered that there was something wrong with the parcel post, for her baby had not arrived in Jersey City. She made frantic search, and finally heard the policeman's story and rushed around to the postoffice just in time to save the little one from a journey to the dead-letter office.

Any postal official who religiously lives up to the rules will tell you that this is exactly what would happen when a "live animal" barred from the mails is turned in and the owner thereof cannot be located.

THE MARBLE HEART (May 15).—The young sculptor was happy in the love of his mother and the success which his work had brought him. He was single, for he had never met a woman for whom he cared enough to ask to be his wife.

One bitter winter day a young girl, friendless and homeless, fainted outside the sculptor's door. The young man and his mother tenderly carried her into their home and cared for her. The girl was pretty and attractive, and the mother soon grew to regard her as a daughter, looking forward to the time when the girl would become her son's wife. But, although the girl secretly loved the sculptor, the young man felt only a brotherly liking for her.

At a reception the young sculptor met a celebrated beauty. "Cold as marble" a critic had once characterized her, and the statement was just, for the woman had no heart. The young sculptor, utterly indifferent to women, at first paid her scant attention, and this piqued the beauty, accustomed to abject adulation from her admirers. She determined to bring him to her feet, and she succeeded.

The beauty offered to pose for a statue, and the sculptor, with so splendid a model and spurred on by her praises, produced a figure which was acclaimed by the critics as a masterpiece. The work completed, the young man neglected his home and his life work and devoted his entire time to wooing the beauty, who was as cold and impassive as the statue which she had inspired.

A friend of the sculptor, an editor, warned him that the beauty did not care for any man and that unless he gave her up he would only meet with the fate of her other admirers, but the sculptor laughed at him scornfully, for he felt sure that she was true.

The sculptor, thinking of his friend's accusation, which he believed unfounded, fell asleep and dreamed that he was a sculptor in ancient Athens, when Diogenes, the philosopher, lived. A rich citizen came to him and intrusted him with a commission to create a wonderful statue for him. The sculptor, poor and unknown, undertook the work with enthusiasm, but as the statue neared completion, he fell in love with his own handiwork and did not care to surrender it. The rich man arrived to claim the statue, but the sculptor refused to give it up. Soldiers were summoned by the rich man and they were about to carry the statue away, when Diogenes, the philosopher, entered and suggested that the two men submit their case to the statue and let her decide. Each, confident of his own case, agreed. The sculptor addressed the statue, telling her that he had created her and that he loved her, but she gave no sign. Then the rich man came forward, displayed gold and jewels, and the statue smiled and stretched her arms toward him. The sculptor, grief stricken, sank to his knees and covered his face with his hands. Then he awoke to find himself in his studio in Paris and realized that what had seemed so real was only a dream.

The sculptor was happy in the beauty's society until he discovered that she had pledged herself to another and richer man and cared nothing for him. The realization drove him frantic. Rushing back to his studio, he smashed the marble likeness of the beautiful woman to atoms, and then sank dying to the floor. The woman herself, hearing of his illness, hurried to the studio to find him dead. The friend who had vainly warned him, turned from sad contemplation of the sculptor's face and, pointing to the fragments of the marble statue and to its human model, indignantly exclaimed, "Marble hearts, ministers of ruin, misery and death," and sternly ordered her from the home she had wrecked.

RELIANCE

THE ETERNAL SACRIFICE (May 12).—Nan, a girl who has grown up in a den of thieves, runs away to avoid the attentions of the leader, Tony. She seeks the country and falls fainting at the door of a rich woman's house. Its young owner, Margaret Lyle, takes her in and, after she is restored to health, makes her a servant in the household.

Margaret is engaged to Arthur Ellis, who day by day finds his thoughts turning to the

SPECIAL——STATE RIGHTS——SPECIAL

KELLY FROM THE EMERALD ISLE

THREE REELS

With the Famous BARNEY GILMORE in Title Role

Advertising matter includes two kinds of one-sheets, two kinds of three-sheets, six-sheets, heralds, lobby displays, hooklets, slides and miscellaneous material. Ready for shipment latter part of May.

SOLAX COMPANY, Fort Lee, New Jersey

In writing to advertisers please mention "MOVING PICTURE NEWS"

SEE THE POINT?

The fact of the matter is—there is no joke or joker about it—It's a **good, sound** business proposition that these fellows are smiling about.

They're **in** on the **best bet** in the picture game today—KINEMACOLOR—

WHY AREN'T YOU?

KINEMACOLOR COMPANY

New York, 1600 Broadway.
Cincinnati, 132 East Fourth Street.
Chicago, 532 South Dearborn Street
Providence, 509 Westminster Street

pretty little witch of the slums. He is the only man who has ever been kind to her, and her heart goes out to him. Then, one day, realizing that this is not loyal to her benefactress, she runs away—back to the old life. Tony plans to rob Margaret's house; the girl cannot dissuade him, but she refuses her help. They set out, after locking her up. She breaks the window and, jumping into a taxi, rushes to the house with two policemen. They arrive in time to prevent the burglary, and Nan, jumping in front of the other girl, receives Tony's bullet and dies, content and peaceful at last and satisfied that Arthur and Margaret have not drifted apart through her.

THE BIG BOSS (2 reels) (May 14).—Bascom, very worried about business, decides to apply to Morgan, the big boss, for help. Morgan offers to throw the aqueduct contract in his way if he will influence his young daughter, Nell, to marry him. Bascom agrees, but later finds that Nell has engaged herself to Dick, a young reporter, and will have nothing to do with the boss. Morgan, furious, tells Bascom that now he will be ruined, indeed. By accident, Dick wanders into an East Side saloon where, in a private room, the boss meets his constituents.

Dick overhears Morgan telling Hart, a contractor, to meet him in the saloon at 9 sharp, as he is going to open all bids submitted, so that Hart may make his lower than the others.

Dick rushes back to his editor and tells him that he can secure a great graft story—but how. They hit upon the dictagraph. Dick plants it in the saloon, and that night at 9 is busy in a little upstairs room with the receiver at his ear, busily jotting down notes. Nell is with him. The bids are brought to the boss by the commissioner's clerk—one of his henchmen.

Bascom's bid is discovered to be the lowest of all, and just as Hart is about to reduce his, the dictagraph wires are discovered and the boss dashes upstairs. Jumping upon Dick, he almost kills him, when Bascom enters and saves the young chap's life. He takes the two young folks home and Dick is preparing his article for the press, when the boss, who has experienced a change of heart, enters and tells Bascom that his bid will get the contract. Nell thanks him, and Dick, for her sake, flings his "graft scandal" story into the fire.

MAJESTIC

BILLY'S NEW WATCH (May 11).—Philip Rand, on the way home from a dance, where he has met and fallen in love with a beautiful girl, Marion Lang, is jostled by an unknown man and, upon recovering his balance, finds his watch is missing. He immediately gives pursuit and, overtaking his assailant, grabs him suddenly from the rear and demands the watch. It is handed over to him. He pockets it and continues on to his chambers. Upon his arrival there he finds, to his amazement, that his own watch is lying on the dresser, where he had left it. He has unconsciously become a highway robber. Luckily, the watch he had taken from the stranger bears its owner's name on the case and he realizes that the only thing to do is to return it without delay and explain the unfortunate mistake. In the meantime, the man who has been robbed has appealed to the first policeman he meets and told his story. Pursuit is started and Philip tracked to his rooms. Hearing the cry from his window and realizing the difficulty of making an explanation during the excitement, Philip escapes by the fire-escape as the officers break into his room. They follow him to the rooftop, he finally eluding them by ducking down an open skylight. He goes to the nearest drug store and looks up the address of the owner of the watch and goes there at once to explain his position. To his surprise, the door is opened by the girl of the dance, and he learns that he has robbed her uncle. Her uncle returns irate, and Philip is hidden until she has appeased him, though at first sight he wants to ring for the police. Donaldson's humor is finally aroused, and the unfortunate mistake proves to have had a fortunate side, for Marion has revealed her interest in Philip during the mix-up and he parts from her with every indication that wedding bells will soon chime.

MY LADY'S BOOT (May 13).—During the Civil War, young Lieutenant Graham, from the North, is housed with his men in the beautiful Southern home of Virginia Fairmont. She hates him, as she does all Yankees, despite his consideration and courtesy. One day a peddler comes to her home. He is her brother Randolph, a Confederate spy. He manages to give her a note which must be conveyed to General Lee before sunrise. Virginia, who has been permitted to ride wherever she pleases, starts off. At the turn in the road she manages to slip the message in her boot. Graham sees this and follows and demands to know what it is. She holds out the wrong foot, and as he pulls off the boot, she rides away and he is unable to catch her. She delivers her message to General Lee safely, and the Confederate army is thus enabled to make an advantageous move.

After the war, young Graham calls upon Virginia Fairmont to return her boot—and takes her heart in exchange.

PATHE

PATHE'S WEEKLY NO. 20 (May 12).

A WOMAN OF IMPULSE (May 13).—On the Countess Cherneh's estate a farmer named Solman employes one Gaston Larue, an old man who is supporting his three motherless children by driving for Solman. Larue was making a hurried delivery of a heavy load one day, when the Countess, happening past, rebuked him for whipping his horse. Impulsively, the Countess drives to Solman's farm and instructs him to discharge Larue. This is done and the old man, unable to find work, is starving with his children, while the Countess, decrying cruelty in others, is hunting deer with friends. On a lonely road one day the horse the Countess is riding shies and throws her and, painfully injured, she is found by Larue's children. Her timely discovery by the youngsters saves her life. When she has recovered, the Countess goes humbly to the home of the driver to reward the children and beg Larue's forgiveness for her inhumanity.

A REDSKIN'S MERCY (May 14).—Silver Cloud and Yellow Bear, two Indian warriors, in search of a token of their bravery to bring back to their chief, come upon Marion Watkins, the wife of a white settler in the neighborhood. Her plea for mercy melts the heart of Silver Cloud, but Yellow Bear is not so affected. A fight between the two braves ensues, and as a result of it, Silver Cloud hurries with Marion to the paleface camp, while Yellow Bear, mortally wounded, struggles back to his tribe. Hearing Yellow Bear's story, the chief calls his men together and the Indians set out to annihilate the pioneers. After a stirring battle, strength of numbers tells and the white settlers are forced to flee. Silver Cloud again helps Marion to escape, but his own life is the forfeit.

AN ITINERANT WEDDING (May 15).—The widow Woods has a beautiful daughter, Gwendoline, whose hand is sought by Charley Arloss. He sends a rather ambiguous note to the widow, which gives her the impression that it is her hand he is seeking. At the widow's reception the next day Arloss finds himself in love with Gwendoline but loved by both Gwendoline and the widow. Fearing that should Mrs. Woods learn the truth she would forbid the banns, Arloss presses a clergyman guest into service, but before the ceremony has been even started the widow is heard approaching. The lovers and the witnesses hurry upstairs, where the ceremony is continued until Mrs. Woods is heard hurrying up the stairs. The party is on the roof of the house when the knot is finally tied, and in the excitement the bride falls through a chimney that is being repaired, Hubby goes to the rescue and, man and wife, they tumble out on the hearth before the assembled guests.

THE JELLY-FISH (May 16).—This film deals with the jelly-fish that inhabits the Mediterranean Sea, and the species is more richly colored and more beautiful than that of any other part of the world. Some of the specimens examined are a yard in diameter. The jelly-fish has introduced himself to practically every surf bather, and they should take this opportunity to study the innocent-looking creature at close range.

On the same reel:

ALONG THE BANKS OF THE RIVER EURE.—A scenic film that includes views of the ruined aqueduct used to carry the waters of the Eure to Versailles and several examples of fifteenth century architecture built at the instance of Louis XIV, and the whole handsomely colored.

On the same reel:

SARAGOSSA.—The capital of the ancient province of Aragon and a reminder of the golden age of Spain, when she was the greatest power in the world.

A WRECKED LIFE (May 17).—Three miners stop at a country inn for refreshments and become interested in the story of an idiotic woman servant in the place. The owner of the inn tells the story of the woman's life. Deserted by her husband, she searched for him for years in vain, and after she had given him up for dead and had become engaged to the son of the narrator, she found her husband—and her dead lover at his feet. The next morning she was found stark mad. At the conclusion of the story one of the visitors rises, white with terror, and, calling the woman, announces that he is her husband. The inkeeper turns upon him savagely and avenges at one stroke the death of his son and the wreck of the woman's life. The story within a story is faultlessly acted, the "dissolve" scenes are accomplished without a flaw and, all in all, the film is exceptionally gripping and compelling.

SELIG

IN THE LONG AGO (May 15).—In the busy, workaday age of slap-stick comedy, melodramatic pathos and business complication plays, it is cheerful to observe a return to the poetic primitive. Such is the gentle spirit and picturesqueness of "In the Long Ago." In this, Dreamer comes wandering down a can-

yon toward the sea, playing softly on a reed pipe, imitating the wildwood note of the thrush. Starlight and a group of maidens are picking flowers. They have no thought for him, as he is too soft-handed to he a warrior, and too soft-headed for meeting the hig urge of life; but the low sweet music moves Starlight mightily and draws her from the vacuous gayety of her companions. In the lodge of her father, the great chief, she sits moodily unanswering the suit of the painted warrior lingering in the shadow of the big tepee, and ignoring his gifts, to the disgust of her doughty father. Dreamer sits by the moonlit waves, playing a sea tune. Here comes Starlight, drawn thither hy chance and the magic of his melody. The love motif holds them in its spell; hut it is hroken by the rude song of warriors, drawing their war craft on the beach. He hides the shrinking girl behind him and plays, in order to disarm the suspicions of the grim savages as they pass, reviling him for his gentle weakness. The desperate wooer of Starlight and the medicine man make an evil compact to win the girl through a love potion. Dreamer is hrought hefore the chief and scoffing warriors. For the nonce, weakness leaves him and he combats with the greatest warrior and overcomes him. The medicine man sneaks into the chief's lodge and casts Starlight into a trance. After the victory, Dreamer demands the hand of the chief's daughter, hut finds her as one dead, owing to the mischievous incantation of the medicine man. He would play her hack to life, but his flute was broken before the hattle; so he flees helpless to the loneliness of the woods. The medicine man smugly comes to restore the maiden, but fails ignominiously. In his solitude, Dreamer recalls the legend that a flute shaped from the thigh-hone of a rival will weave the spell that restores life. As Starlight is about to be laid away in dreamless sleep, her true lover comes running with his flute of rigid bone that has cost him such effort to secure. Playing, he enters the village, and his music lifts from the midst of wailing lamentation the dead. Starlight arises from her bier, the color of life is restored to her cheeks, and she follows Dreamer away beyond the horizon, to happiness.

ITALA

THE DREAD OF DOOM.—Sacrifice and sorrow and the grim evil rising from the chance bite of a captive monkey are the primal elements of the tragedy, "The Dread of Doom." How a man hides from those whom he loves, endeavoring to shield his sister from a horrifying suspicion, is the narrative.

For twenty years Ermete Zacconi, who, with Novelli, has shared the honor of heing Italy's premier actor, has by his art been adding to his name and fame. In his portrayal of the part of Dr. Guido Altieri, he is shown in the quintessence of his consummate talents. His delineations of the death of a man under the effects of strychnine piosoning are histrionically masterful. Men of medicine agree that this depiction is graphically accurate.

The element of suspense which keeps the spectator ever wondering what the next foot of film will reveal is skillfully sustained. It brings home to the mind of everyone who sees it the issue which confronts Doctor Guido. Is the man to oe greater than the lover? The Christ long since said that there is no greater love than that love of the man who lays down his life for his friend.

In this instance Dr. Guido, on the eve of marrying the woman he loves, discovers that into his body there has been introduced accidentally the germs of a deadly disease. He could not manfully go on with his marriage knowing the physical price of such a predestinedly woeful alliance. It is for him to disappear and wait for the death soon to come. His lot would be alleviated if he could but tell his fiance why he could not marry her. But there is one reason why he must leave her unknowing that his reason for hreaking off the match was because he loved her more than Love itself. That reason is that his sister is betrothed to the hrother of the doctor's hride-elect. If Dr. Guido lets it be known that he is consumptive, his sister's fiance may suspect that she, too, has tuhercular tendencies, which suspicion might separate them. It is, therefore, necessary for him to seal his lips and go away under a cloud, leaving it to be thought that he had backed out of his prenuptial agreement.

A powerful story and one whose issues revert again and again to the spectators' minds long after they have seen the picture play.

GREAT NORTHERN

THE PROFESSOR'S TRAVELING ADVENTURES (May 19).—Professor Miller is so completely wrapped up in his books that he is threatened with illness, but, in spite of the urgings of his friends, he refuses to take a needed vacation. It is not until the family doctor appears upon the scene and announces that unless the man of letters takes a rest he will have but a short time to live that Miller consents to go on a journey. His faithful old housekeeper packs his valise and the professor boards a train for his destination. In the same compartment is a young woman and an elderly matron, and the latter removes her shoes for hetter comfort. When the young woman alights from the coach, she realizes that she has forgotten her overshoes, and the professor gallantly throws from the window the shoes belonging to the matron. There is an exciting scene, but the professor makes due apologies and supplies the price of a pair of new shoes. A journey in a stage coach is next in order, and the professor manages to get mixed up in all sorts of complications in his desire to he helpful to his fellow passengers. Upon arriving at an inn, he collides with a bicycle and is thrown into a ditch and is rescued in a sadly battered condition. After signing the register, the professor is shown to a room in which the only furniture is a hard cot and a chair, but as he is weary, he retires, and is about to drop into slumber when a noise under the hed attracts his attention. He investigates and finds a dog. The animal is ejected, hut finds his way hack to the room by means of a hole leading from the courtyard. Again the intruder is ejected, but when he returns a third time, the professor suspects that he is sleeping over a kennel and makes a protest to the landlord. On the following morning, thoroughly fatigued and wishing for the comforts of his own home, the professor boards an early train and arrives at his house in time to find his faithful housekeeper entertaining a number of her female cronies at luncheon. They are dumfounded and attempt to beat a hasty retreat, but the old gentleman is so overjoyed at being home and the prospect of a good meal and his own comfortahle bed that he shows no signs of resentment and enters into the spirit of the occasion.

VITAGRAPH

HIS LIFE FOR HIS EMPEROR (May 16)—The schemes of certain English merchants and politicians require that the Emperor Napoleon be unseated, whether by fair means or foul. Hearing of ex-Captain Lacroix, who has been degraded by Napoleon, they send an emissary to arrange with him for the emperor's assassination. Lacroix accepts their money and plans with his cronies to lure the object of their hatred to an empty house, where they intend to kill him. The plot is hatched in the secluded corner of a wine shop, but the conspirators neglect to notice an intoxicated man who is sleeping there. The man is Pierre Duchesne, on official who has been discharged from a government bureau for drunkenness, hut who, nevertheless, realizing that he has only himself to hlame, hears no malice.

Lacroix writes a letter to Napoleon, telling him that valuahle maps may he ohtained from a disgraced English officer then in Paris, and hidding him to come alone to fetch them. A youth is despatched with the letter and further details of the plot then arranged. Meanwhile Duchesne has remained silent in his corner, hut has heard every word of what has passed. He rushes to the place and unfolds the plot to Napoleon, who has just decided to go to the meeting place. Duchesne pleads with the emperor to allow him to go in his stead, disguised to resemhle his sovereign. Napoleon consents and, after testing Duchesne to see if he can carry out the part successfully, sends him to the rendezvous, ordering that a band of soldiers shall follow him and insure his safety.

Duchesne enters the house and is slain as he enters, before the soldiers can come to his aid. Napoleon, "The Scourge of Europe," who has followed the soldiers, kneels and kisses Duchesne's dead hody reverently as it is laid upon the divan.

SOLAX

THE AMATEUR HIGHWAYMAN (May 21).—Deacon Winkle reads of frequent hold-ups in his neighborhood, arms himself and goes out to a deacons' meeting. A stranger on the street asks directions of him. As he leaves, Winkle finds that his watch and fob are missing. He orders the stranger to halt and holds him up and, as he supposes, gets hack his watch and foh. He vaingloriously recounts his adventure to his hrother deacons and his wife at home. She produces his own watch and foh, which he had left at home. Consternation.

Winkle reads that the town is aroused over this fresh outrage, and proceeds to try to return the watch to his victim, a Mr. Shivers. After the deacon tries the registered mail, a messenger boy and the plan of concealing the watch in a loaf of bread, he gives up in despair. Shivers is now thoroughly frightened, helieving that someone is trying to kill him with an infernal machine.

Winkle decides to force his way into Shivers' house. He does so and is about to leave the watch when he collided with and smashes a piece of statuary. He hurriedly and hopelessly leaves. The following night he disguises as a night watchman and goes to the Shivers home. Shivers, his wife and his friends are sitting up, variously armed, waiting for a highwayman, a homh or a hurglar. The supposed watchman is welcomed, and when they are all asleep in their chairs, he rigs an ingenious arrangement of pans in the kitchen so that they will fall when filled with running water. When the racket arouses the sleepers, Winkle volunteers to investigate alone.

He does so, and creates a terrihle combat with a chair that, through the closed door, appeals to their imagination. As they finally rush in, he points to a shattered window and holds forth Shivers' watch and foh. His man escaped, but he has captured the lost booty. Tableau, and gratitude of all.

THE MAN WHO FAILED (May 23).—Alicia, the daughter of a poor man, is very ill and needs to he sent away for expensive treatment. The father appeals to his wealthy employer for aid. The rich man, seeing a picture of the girl, becomes infatuated with her and agrees to save her if the father will give his word of honor that she will marry him when she recovers. The promise is given, and when Alicia returns cured, she learns of the pledge. She marries the man without love, but he wants her heart and assures her that he will demand nothing of her until she comes of her own free will. He sets out to win her love, hut fails, even by giving her fine gifts and making her the queen of society. To get honors to lay at her feet, he

SPECIAL—STATE RIGHTS—SPECIAL

SOLAX

KELLY FROM THE EMERALD ISLE

THREE REELS

With the Famous BARNEY GILMORE in Title Role

Advertising matter includes two kinds of one-sheets, two kinds of three-sheets, six-sheets, heralds, lobby displays, hooklets, slides and miscellaneous material. Ready for shipment latter part of May.

SOLAX COMPANY, Fort Lee, New Jersey

accepts the nomination for mayor, but refuses to promise the bosses his support after the election if they help him before, so he is defeated. The wife knows the stand her husband took and begins to honor him. During the campaign the political bosses incite the employees of his factory to strike; the men get desperate and blow up the factory. Counting himself a failure, he determines to go away, and tells his wife that she can get a divorce in time. But Alicia has come to love him and he finds that it is not riches and power that win a woman's heart.

PILOT

TONY, THE TENOR (May 15).—On the swaying girders, high above the street, Tony sang at his work, his fellow workers listening in rapture to his sweet tenor, which made the workday pass rapidly. One day a great impresario, passing along the busy street, heard the voice from above and stopped. He investigated, and thus was Antonio Bolino discovered. But Tony would not give up his humble quarters and his Italian sweetheart, much to the disapproval of the impresario, who was compelled to let him have his way, and Tony and Mercedes talked and sang of sunny Italy and looked forward to the day when they should be able to return. His first appearance was one grand ovation, and the papers lauded him to the skies, but Tony was not vain over his prosperity, and daily he visited the men on the skyscraper and sang to them as of old. The once little bank account now grew rapidly, and when the year came round in which his contract with the impresario ended, he came home to Mercedes, threw off his evening dress and sent her for beer, and over the little lunch they laughed and talked and tore up the expired contract. Next day a big ocean liner received on board two Italian passengers, who looked back from the gangplank at the great city, smiled and made their way on board, bound for sunny Italy. The impresario, with a new contract, and visions of fame and wealth, went to the Italian tenement and in the window saw a sign, "To Let." He inquired and learned that his find, with his sweetheart, had returned to Italy. Sorrowfully he tore up the contract and wended his way home. Thus passed a great singer, but two souls were happy.

OPERATORS' CHAT

By Ralph Knaster

In the chat of May 3, 1913, you have read about the successful man and the successful organization. This week I am going to ask you to give your mite for the benefit of all mankind. You know your surroundings and the conditions you are working under. This is regardless of what organization you may belong to; or if you don't belong to any organization it does not alter the situation in the matter which I am putting before you in this chat. How much longer are you going to tolerate living tombs for operating booths? Are you not aware that you are grinding out your lives, just like a chopping machine in a meat establishment grinds up beef into chopped meat? Every minute that you work in one of those disease-breeding cells means one year less on this earth for you. Count the minutes and then the years you sacrifice, and you will realize something must be done. If the state should put you on trial for your life you would put up a great battle and defend your life. You men upon whom wives and children depend for bread and butter are actually on trial, and your lives are being ground out like chopped beef is ground. Are you going to fight for your lives and the lives of your loved ones who depend upon you? The germs which accumulate in your booth and have no way to escape, owing to lack of ventilation, find roosting places in your clothing, and are then carried to your home. You wonder why your folks are stricken down with disease, and should you happen to be a married man, you cannot understand why the baby is always troubled with various diseases.

You get home late at night, tired out, seldom seeing the family when you do arrive home. In the morning, when you dress, and after breakfast, you might lift the child into your arms to pass a few moments, and during this time the child innocently rubs its little face on your clothing and inhales the germs which your clothing collected in your operating booth the day before. Finally your child is stricken, and if there are more children in the family, they likewise are picked off like a sharpshooter picks the clay pipes in a shooting gallery. And so on, brother operators; you actually make a plaything of death, and you little realize what you are doing.

At the conclusion of this little item, which means much to you, I ask that every operator in this city of New York read the letter printed in this chat, sign it and mail the letter to the Health Department of the City of New York. Do this, regardless of organization. It is an act of humanity, and do it, for God's sake, and stamp out this dreadful white plague.

Department of Health,
City of New York.

Gentlemen:—I am a licensed moving picture operator and am working in New York City. The sanitary conditions of the operating booths in theatres showing moving pictures are a disgrace and a menace to the general health of the operators therein employed. While there are sufficient laws governing these operating booths as to fire prevention, to see that the lives of the public are safe, there seems to be no laws of the health department to protect the picture machine operator or to prevent disease from spreading in picture theatres or operating booths where the operator must work without any fresh air facilities. The records will show that these booths are breeding places of tuberculosis germs, and that the greater percentage of operators employed in this city are affected with this dreadful plague. Lack of ventilation facilities is only one of the many causes of the disease spreading in operating booths. There are two small holes in the booth, one for the projection and the other a peephole, and the fetid odor as the breath of the people in the theatre rises upward to the booth enters through these small holes; germs are carried along as well. The booth has no windows, no fresh air, and the operator must breathe this foul air into his lungs along with the gas fumes of the carbon used in the lamps of the picture machine. The foul air in the theatre not only harms the operator but spreads disease among the patrons.

There are many married men operating picture machines, and others who are single men are main supports of their families, and should prevailing conditions continue, the whole plague will be carried from the operating booths in theatres to the various homes and families of the men employed in this profession. I beg that the Board of Health of this city will take up this matter and do their utmost to prevent the spread of tuberculosis in moving picture operating booths as well as in the theatres.

Yours truly,

* * * * * * *

The Moving Picture Machine Operators' Union of Greater New York held their regular meeting last Monday, May 5, 1913. It was quite a large gathering, as all were anxious to take part in the nominations for delegate to the I. A. T. S. E. convention, which takes place at Seattle, Washington, this coming July. There will be two delegates at this convention to represent Local No. 1 and to see the great wrong of the former mother local righted. During the month of June there will be two open meetings and all operators are welcomed. The open meeting will be expressly for operators to avail themselves of the opportunity of joining the union at $5.00 initiation fee, and it positively will be the very last chance, for then the price to join will be $50.00. For other information and applications apply at the office of the Union, 133 Third avenue, near 14th street, New York.

RALPH J. KNASTER,
Business Representative.

HORACE VINTON

Can be engaged for Special Productions

AUTHOR AND PRODUCER—FOLLOWING RELEASES

"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others

ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

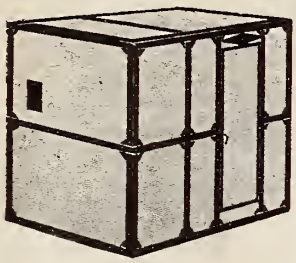
Washington, D. C.

A comprehensive idea may be gained of the high esteem in which the Board of Education of the District of Columbia hold the motion picture from the fact that this body has made arrangements on a percentage basis for the use of the Moore's Garden Theatre on Saturday mornings from 10 to 12 o'clock. On these occasion a programme of reels personally selected by the teachers will be presented for the instruction and amusement of the school children, the proceeds being devoted to various school funds. The exhibitors generally have done much to promote just such a movement and at one time the Pastime offered a free educational exhibit on Saturday morning. Many of the theatres have co-operated with the teachers in presenting programmes suggested by them. The fact that the school board is conducting such performances bespeaks the educational value of the motion picture.

The first of these exhibitions occurred on April 10 when The Garden was filled with more than one thousand eager children and interested teachers and supervisors, as well as Superintendent Davidson of the schools, educators, and other prominent people. The programme included "A Tour Through the Canadian Rockies," "Opening of the Baseball Season with President Wilson Throwing the First Ball," several comic reels, and "Pandora's Box," which was enacted by the local public schools. Manager Moore took a motion picture of the crowds going in and leaving the Garden with good views of members of the Board of Education. This will be thrown on the screen next Saturday.

A philanthropic feature of this exhibition was the placing of many automobiles of social and official folks at the disposal of the school, so that the children could be brought to and from central meeting points. Mr. Moore's machine did heavy duty in this capacity, carrying thirty-five happy school children on its final trip. The Herald chartered two large sight-seeing cars for this purpose. This movement has the hearty endorsement of those who know and appreciate the educational value of the motion picture.

W. H.



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

LUMIERE

Negative and Positive
MOTION PICTURE FILM
Is the Best Wearing Stock Manufactured
STANDARD THE WORLD OVER
QUALITY UNEXCELLED
LOW PRICE ON CONTRACT

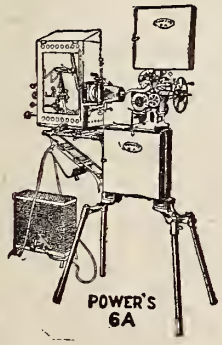
LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

"Agfa"

MOTION PICTURE FILM
Used by Makers of Quality films
WRITE FOR PRICES
Sole American Agents
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK

A WINNER!

Power's Cameragraph No. 6A



THE PERFECT MOVING PICTURE MACHINE. It wins with
BIG FEATURE SHOWS—Paul Rainey (over 30 machines), Carnegie Alaska-Siberia, atop of the world in motion, etc.
PROMINENT LECTURERS—Burton Holmes, Lyman H. Howe, Dwight Elmendorf, Beverly B. Dobbs.
UNITED STATES GOVERNMENT—Over 30 installations at various posts and aboard battleships.
AND
With over 65 per cent of the trade, who have known POWER'S CAMERAGRAPH for fifteen years.
If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical, of wide range; operation is simple and effective. THIS DESERVES SPECIAL ATTENTION.
BUY A POWER'S—IT WILL WIN FOR YOU. Send for Catalogue D with full details.

NICHOLAS POWER CO., 90 Gold St., New York
The leading makers of motion picture machines.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

April 19—The Child Lahor Traffic (Dr.) (2 reels) .....
April 26—Golden Rain (2 reel Dr.).....
May 3—The Spider (2-reel Dr.) .....
May 10—Tempest and Sunshine (2 reel Dr.).
May 17—A Maid of Honour (2 reel Dr.)....
April 24—The Yellow Man (2-reel Dr.).....

AMERICAN

April 28—Oil on Troubled Waters (2 reel Dr.) 2000
May 1—The Tattooed Arm (Dr.).....1000
May 3—The Road to Ruin (Dr.).....1000
May 5—The Brothers (Dr.).....1000
May 8—Human Kindness (Dr.).....1000
May 10—Youth and Jealousy (Dr.).....1000
May 12—Angel of the Canyons (Dr.) 1000
May 15—The Kiss (Dr.).....1000
May 17—The Great Harmony (Dr.).....1000
May 19—Her Innocent Marriage (Dr.).....1000
May 22—Calamity Anne Parcel Post (Com.).1000
May 24—The Modern Snare (Dr.).....1000
May 26—Ashes of Three (2 reel Dr.).....2000
May 29—On the Border (Dr.).....1000
May 31—Her Big Story (Dr.).....1000

BISON

April 22—Bred in the Bone (3 reel Mil. Dr.).
April 29—The Last Roll Call (2 reel Dr.)....
May 3—The Vengeance of the Sky Stone (2-reel Dr.) .....
May 6—The Indian's Secret (2 reel Dr.)....
May 10—The Northern Spy (2 reel Dr.)....
May 13—The Toll of War (3-reel Mil. Dr.)..
May 17—In the Secret Service (2-reel Dr.).
May 20—The Stars and Stripes Forever (3 reel Mil. Dr.).....
May 24—Under Fire (2 reel Dr.).....

BRONCHO

April 9—The Grey Sentinel (2 reels).....2130
April 16—Southern Cinderella (3 reels).....2870
April 23—Retrogression (2 reels).....2000
April 30—Bread Cast Upon the Waters.....2180
May 7—Way of the Mother .....
May 14—A Slave's Devotion (2 reels).....
May 21—The Sea Dog (2 reels).....
May 28—Drummer of the 8th (2 reels).....
June 4—Boomerang (2 reels).....

CHAMPION

April 21—When Strong Men Meet (Dr.)....
April 28—The Clown Hero.....
April 28—Life in Sudan.....
May 5—The Shark God (Dr.).....
May 12—Hawaiian Love (Dr.).....
May 19—The Leper (Dr.).....

CRYSTAL

April 13—Our Parents-in-Law .....
April 20—Two Lunatics .....
April 20—His Romantic Wife.....
April 27—Forgetful Flossie .....
April 27—A Joke on the Sheriff.....
May 4—Pearl as a Detective.....
May 4—Oh! Whiskers .....
May 11—When Love is Young.....
May 11—His Awful Daughter.....
May 18—Homlock Shermes (Com.).....
May 18—Our Willie (Com.).....
May 25—Toodleums (Com.) .....
May 25—Supper for Three (Com.).....

DRAGON FILM CO. (Formerly Ryno)

May 12—The Outcast (Dr.).....1000
May 19—The Sergeant's Daughter (Mil. Dr.).2000
May 26—Love's Monogram (Dr.).....1000
June 2—Comrades (Dr.) 1000
June 9—Memories of Long Ago.....1000

ECLAIR

April 16—The Evil Genius (2-reel Dr.).....
April 20—Poor Little Chap, He Was Only Dreaming (Newlyweds) .....
April 20—Fire (Scientific).....
April 23—Mathilde (2 reel Dr.).....
April 27—The Law of the Wild (Dr.).....
April 30—The Return of Crime (2-reel Dr.)
May 4—The Bewitched Matches.....
May 4—Salamanders (Scientific) .....
May 7—The Sons of a Soldier (3 reels)...
May 11—A Wise Judge (Com.).....
May 11—Manufacture of Steel (Scientific)..
May 14—The Key (2 reels).....
May 18—He Loves to Watch the Flight of Time (Newlyweds).....
May 18—Cuttlefish (Scientific) .....
May 21—Thus Saith the Lord (2 reel Dr.)..
May 25—Hearts and Crosses (Com.).....
May 25—Anardhapura (Scientific) .....

EXCELSIOR

Feet

April 21—The Man from the City.....
April 28—The Surveyors.....
May 5—Brothers All .....

FRONTIER

May 1—The Word of Jose (Dr.).....
May 3—An Eastern Cyclone at Bluff Ranch (Com.) .....
May 8—The Sheriff's Rival (Dr.).....
May 10—The Tenderfoot's Ghost (Com.).....
May 15—Steve's Girl (Com.).....
May 17—The Ranch Stenographer (Com.)..
May 22—The Stage Driver's Chivalry (Dr.)..
May 24—When Wits Win (Com.).....

GAUMONT

May 6—An Eye for an Eye..... 985
May 8—It's Great to Be Great.....
May 8—A Man of Letters.....
May 13—In the Wake of the Brainstorm...
May 13—Through Mountains Majestic.....
May 15—Sweets to the Sweets.....
May 20—The Eyes that Could Not Close....
May 22—For Two Pins.....
April 30—Gaumont Weekly No. 60.....
May 7—Gaumont Weekly No. 61.....
May 14—Gaumont Weekly No. 62.....

GEM

April 22—Ag'in' the Law.....
April 29—Billy's Suicide .....
April 29—Views of Cape Hatteras.....
May 6—Billy's First Quarrel.....
May 6—Call Him Whiskers.....
May 13—Billy's Adventure (Com.).....
May 20—Billy Plays Poker (Com.).....

GREAT NORTHERN

April 5—Under Southern Skies (Sc.)..... 410
April 12—The Bewitched Ruhher Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384
April 26—The Black Chancellor (3 reel Dr.).
May 3—Who Is Most to Blame? (Com. Dr.).1004
May 10—Her First Love Affair.....
May 10—The Harz .....

IMP

May 5—Eureka (2 reels).....
May 8—The Whole Truth (Dr.).....
May 10—Leo Makes Good.....
May 10—The Oyster Industry.....
May 12—A Woman Loved (Dr.).....
May 15—A Cry from the Dumh (Dr.).....
May 17—The War of the Beetles.....
May 17—The Bally Bunion Railway.....
May 19—The Twins (Dr.).....
May 22—She Never Knew (Dr.).....
May 24—Just for Luck.....
May 24—Hy Mayer; His Magic Hand.....

ITALA (Features)

Jan. 15—The Palace of Flames.....
Feh. 15—The Great Aerial Disaster.....
Mar. 15—The Shadow of Evil.....
Apr. 15—Tigris .....
May 15—The Dread of Doom.....
June 1—The Fatal Grotto.....

KAY-BEE

April 11—On Fortune's Wheel (2 reels).....2283
April 18—The Runaways (1 reel).....1030
April 25—Will-o'-the-Wisp (2 reels).....2100
May 2—Black Conspiracy (2 reels).....
May 9—Past Redemption .....
May 16—For Love of Flag (2 reels).....
May 23—The Miser (2 reels).....
May 30—Child of War (2 reels).....
June 6—The Indian's Gratitude (2 reels)....

KEYSTONE

Mar. 24—Jenny's Pearls—The Chief's Predicament 1000
Mar. 27—At Twelve o'Clock.....1000
Mar. 31—Her New Beau—On His Wedding Day 1000
April 3—The Land Salesman—Hide and Seek 1000
April 7—Those Good Old Days.....1000
April 10—Game of Poker—Father's Choice..1000
April 14—A Life in the Balance.....1000
April 17—Murphy's I. O. U.—A Dollar Did It 1030
April 21—Cupid in a Dentist Parlor—Sealing..1000
April 24—A Fishy Affair—Bangville Police...1040
April 28—New Conductor—His Chum the Baron 1000
May 1—That Ragtime Band.....1000
May 5—Algy on the Force—Ups and Downs.
May 8—That Dark Town Ball—A Little Hero
May 12—Mahel's Awful Mistake.....
May 15—Their First Execution.....

LUX By Prieur

Feet

May 2—The Miller's Daughter (Dr.)..... 760
May 2—The Invisihle Hand (Com.)..... 235
May 9—In the Grip of Alcohol (Dr.)..... 995
May 16—The Mighty Hunter (Com.)..... 495
May 16—Pat Moves in Diplomatic Circles (Com.) 495
May 23—Playing with the Fire (Dr.)..... 987

MAJESTIC

April 29—The Whim of Destiny.....
May 4—A Country Maid's Romance (Dr.)..1000
May 6—The Children of St. Anne (Dr.)..2000
May 11—Billy's New Watch (Com.)..... 500
May 11—Liquid and Air (Scientific)..... 500
May 13—My Lady's Boot (Dr.).....1000
May 18—The Rivals Outwitted (Com.)..... 500
May 18—Oysters (Edu.) 500
May 20—Shep, the Hero (Dr.).....1000

MECCA

April 5—By the Curate's Aid (Com.)....

MILANO

Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

May 2—The Ingrate (Dr.) .....
May 5—The Country Cousin (Com.).....
May 7—The Awakening of Papita (Dr.).....
May 9—Miss Nohody (Dr.).....
May 12—The Squashville Fire Ladies Brigade (Com.) .....
May 14—The Clean-Up (Dr.).....
May 16—An Eye for an Eye (Dr.).....
May 19—Her Hero's Predicament (Com.)...
May 21—The Boy Scouts to the Rescue (Dr.)
May 23—A Mine and a Marathon (Dr.).....

PILOT

May 1—The Song of Songs (Dr.).....1000
May 8—The Crucihle of Love (Dr.).....1000
May 15—Tony the Tenor (Dr.).....1000
May 22—School Days (Com.).....1000

POWERS

April 25—The Sham Suffragette (Com.).....
April 30—In a Strange Land .....
May 2—Neighhors (Com. Dr.) .....
May 7—The Black Smallpox Scare (Com.)..
May 9—Boze Arrives (Com.) .....
May 14—The Violet Bride (Dr.).....
May 16—The Tarantula Girl (Dr.).....
May 21—The Curate's Cutting (Com.).....
May 23—Black Jack's Atonement (Dr.).....

RAMO

Mar. 19—The Dividing Line.....1000
Mar. 26—The Grip of Jealousy.....1000
April 9—White Roses (Dr.).....1000
June 11—The Helping Hand (Dr.).....1000

RELIANCE

May 12—The Eternal Sacrifice (Dr.).....1000
May 14—The Big Boss (Dr.).....2000
May 17—After the Massacre (Dr.).....1000
May 19—London Assurance (Dr.).....1000
May 21—Early Oklahoma (Dr.).....1000
May 24—Runa and the Blackhand (Com. Dr.).1000

REX

May 4—The Rosary (Dr.) .....
May 8—The Smuggler's Daughter (2 reel Dr.) .....
May 11—The Poverty of Riches (Dr.).....
May 15—The Cap of Destiny (Dr.).....
May 18—Gold and Two Men (Dr.).....
May 22—In Slavery Days (2 reel Dr.).....
May 25—The Trifler (Dr.).....

SOLAX

May 2—The House Divided 1000
May 7—The Case of the Missing Girl.....
May 9—The Past Forgiven.....1000
May 14—Dad's Orders .....
May 16—The Man in the Sick-room.....
May 21—The Amateur Highwayman.....
May 23—The Man that Failed.....1000
May 28—The Henpecked Burglar 1000
May 30—The King's Messenger 1000

THANHOUSER

May 9—The Other Girl.....
May 13—The Marble Heart (2 reels).....
May 16—(No release) .....
May 18—Why Bahe Left Home.....
May 20—A Business Woman.....
May 23—In Their Hour of Need.....
May 25—A Pullman Nightmare.....

VICTOR

April 18—The Coward's Charm (Dr.).....
April 25—Loneliness and Love (Dr.).....
May 2—The Unseen Influence (Dr.).....
May 9—The Unknown (Dr.).....
May 16—A Fair Exchange (2-reel Dr.).....
May 23—Good for Evil (Dr.).....

A NEW INVENTION

MAKES IT POSSIBLE
TO PROJECT

KINEMACOLOR

ON 35 AMPERES

WRITE FOR PARTICULARS

KINEMACOLOR COMPANY
1600 BROADWAY NEW YORK CITY

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

HER INNOCENT MARRIAGE
(Release Monday, May 19, 1913)

Deprived of happiness through a drunken husband, she leaves. In the years that follow she hears of his death and remarries. Then some unexpected things happen—events that stir the blood and pique the interest to the breaking point.

CALAMITY ANNE PARCEL POST
(Release Thursday, May 22, 1913)

You've seen that funniest of women, "Calamity Anne." Louise Lester never was better in that difficult role. Calamity this time becomes a parcel-post carrier with extraordinary funny results. It all ends by a successful stroke on Calamity's part that nets her a cozy little nest egg.

THE MODERN SNARE
(Release Saturday, May 24, 1913)

The newly appointed sheriff unwittingly creates the dislike of his predecessor. Result: the ex-sheriff tries a dangerous game to discredit him. When all lose faith, the wife of the youthful sheriff shows a bit of wit and a whole lot of confidence in her huhhy. How she hrings right from wrong makes a thrilling and wholly satisfying picture.

NOTE.—Handsome lithos of Jack Kerrigan and Jack Richardson for your lobby. Dandiest sort of husiness attractors. Better get a couple of each. See your exchange.

WANTED.—Scenarios; not the trite and commonplace, but rather stories with a kick—something new and out of the ordinary. We are now equipped to make any and all classes of picture plays. Hence we want one, two and three reel stories, and as we want the unusual in stories, so will we pay the unusual in price.

AMERICAN FILM MFG. CO.,
6227 Evanston Ave. Chicago, Ill.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

April 26—The Lady and the Mouse.....
April 28—Blame the Wife (Com.).....
April 28—The Daylight Burglar (Com.).....
May 1—If We Only Knew.....
May 3—The Wanderer .....
May 5—The Tenderfoot's Money (Dr.)....
May 8—Frappe Love (Com.).....
May 8—The Coveted Prize (Com.).....
May 10—The House of Darkness (Dr.).....
May 12—The King and the Copper (Com.)..
May 12—A Rainy Day (Com.).....
May 15—The Stolen Loaf (Dr.).....
May 17—The Yaqui Cur (2 part Dr.).....

CINES

George Kleine

April 29—Scenes and Ruins near Rome (Phy. Geo.) 200
May 2—The Broken Vow—Part I, 750 ft.; Part II, 1,000 ft. (Dr.) 1750
May 3—The Rival Lovers (Com.)..... 500
May 3—Jerry's Rebellion (Com.)..... 500
May 6—A Mixed Affair (Dr.) 1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000

EDISON

April 12—The Man Who Wouldn't Marry (Dr.) 1000
April 14—The Rocky Mountains in Winter (Des.) 350
April 14—Jones Goes Shopping (Com.)..... 650
April 15—The New Pupil (Com. Dr.).....1000
April 16—Seven Years' Bad Luck (Com.)....1000
April 16—The Man from the West (Dr.)....1000
April 19—The Twelfth Juror (Dr.).....1000
April 21—Helda of Holland (Com. Dr.).....1000
April 22—An Innocent Informer (Dr.).....1000
April 23—His Undesirable Relatives (Com.).1000
April 25—The High Tide of Misfortune (10th story of "What Happened to Mary") (Dr.).....1000
April 26—A Splendid Scapegrace (Dr.).....1000
April 28—When the Right Man Comes Along (Com. Dr.) 1000
April 29—The Orphan (Dr.) 1000
April 30—A Reluctant Cinderella (Com.)....1000
May 2—Groundless Suspicion (Dr.).....1000
May 3—Bill's Sweetheart (W. Dr.).....1000
May 5—The One Hundred Dollar Elopement (Com. Dr.) 1000
May 6—When Greek Meets Greek (Dr.)....1000
May 7—Aunty and the Girls (Com.)..... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding 975
May 10—An Accidental Alibi (Dr.) 1000
May 12—The Heart of Valeska (Russian Dr.).1000
May 13—The Prophecy (Dr.).....1000
May 14—The Two Merchants (Com.).....1000
May 16—John Manly's Awakening (Dr.)....1000
May 17—A Concerto for the Violin (Dr.)..1020
May 19—By Mutual Agreement (Com.).....1000
May 20—The Good in the Worst of Us (Dr.).1000
May 21—Glipses of Colorado in Winter (Sc.) 315
May 21—Bragg's New Suit (Com.)..... 685
May 23—A Race to New York (Being the 11th story of "What Happened to Mary") (Dr.) 1000
May 24—The Translation of a Savage (Dr.).1000
May 26—Dances of the Ages..... 975

ESSANAY

April 10—Found Out (Com.).....
April 11—The Little Mother (Dr.).....
April 12—Broncho Billy's Reason (Dr.).....
April 15—The Accusation of Broncho Billy..
April 16—The Capture (Com.).....
April 17—The Unknown (Dr.).....
April 18—The Crossing Policeman (Dr.).....
April 19—"Alkali" Ike's Homecoming (Com.)
April 22—The Unburied Past (Dr.) .....
April 23—The Rival Salesmen (Com.).....
April 24—The City of Mexico (Edu. & Sc.)..
April 25—The Deacon's Dilemma (Com.)....
April 26—Broncho Billy and the Rustler's Child .....
April 29—Cousin Jane (Com.) .....
April 30—Bill (Com.) .....
May 1—The Story of the Desert Told.....
May 2—A Child's Precaution (Dr.).....1000
May 3—The Crazy Prospector (Dr.) 1000
May 6—A Tango Tangle (Com.).....1000
May 7—The Prophecy (Dr.).....1000
May 8—Two Western Paths (Dr.).....1000
May 9—A Woman's Way (Dr.).....1000
May 10—Alkali Ike's Mother-in-Law (Com.).1000
May 13—The Ranch Girl's Partner (W. Dr.).
May 14—The Same Old Story (Com.).....
May 15—Boosting Business (Com.).....
May 16—Two Social Calls (Dr.).....
May 17—Broncho Billy's Grit.....
May 20—Buster Brown, Tige and their creator, R. F. Outcault (Com.).
May 21—The Letter's Mission (Com.).....
May 22—A Widow of Nevada.....
May 23—Jealousy .....

KALEM

May 3—The Wayward Son (Dr.).....1000
May 5—The Heart of an Actress (Dr.)....1000
May 7—The Alien (Dr.).....1000
May 9—The Hash-House Count (Com.)....
May 9—Toothache (Com.) .....
May 9—The Cheyenne Massacre (special 2-part Dr.) 2000
May 10—The River Pirates (Dr.).....1000
May 12—The Adventure of an Heiress (Dr.).1000
May 14—Man's Greed for Gold (Dr.).....1000
May 16—Pat, the Cowboy (Com.).....
May 16—Food Inspection (Topical).....
May 17—The Poet and the Soldier (Dr.)...1000
May 17—The Battle for Freedom (Special—2 parts—Dr.) 2000

LUBIN

April 15—The Pawned Bracelet (Com.).....1000
April 17—The Right Road (W. Dr.).....1000
April 18—Baby's New Pin (Com.)..... 400
April 18—Beating Mother to It (Com.)..... 600
April 19—A Florida Romance (Dr.).....1000
April 21—Back to Primitive (W. Dr.).....1000
April 22—A Slight Mistake (Com.)..... 400
April 22—Sunshine Sue (Com.)..... 600
April 24—The School Principal (Com.).....1000
April 25—Diamond Cut Diamond (Dr.).....1000
April 26—The Birthmark (W. Dr.).....1000
April 28—In the Harem of Haschem (Dr.)..1000
April 29—Granny (Dr.) 1000
May 1—The Veil of Sleep (Dr.).....1000
May 2—The Girl Back East (W. Dr.).....1000
May 3—Clarence at the Theatre (Com.)... 400
May 3—Fixing Clarence Up (Com.)..... 600
May 5—Pedro's Treachery (W. Dr.) 1000
May 6—The Judgment of the Deep (Dr.)..1000
May 8—She Must Be Ugly (Com.) 400
May 8—Hattie's New Hat (Com.) 600
May 9—A Mock Marriage (Dr.) 1000
May 10—The Paymaster .....
May 12—Luck Cohen (Com.) 400
May 12—The Ten Acre Gold Brick (Com.).. 600
May 13—The Padre's Strategy (W. Dr.).....1000
May 15—Longing for a Mother (Dr.).....1000
May 16—Breed of the West (W. Dr.).....1000
May 17—Retribution (Dr.) 1000
May 20—Margaret's Painting (Dr.).....1000
May 20—Kidnapping Father (Dr.).....1000
May 22—A Perilous Ride (W. Dr.).....1000
May 23—Detective Dot (Com.)..... 400
May 23—His First Experience (Com.)..... 600
May 24—Brightened Sunsets (Dr.).....1000

G. MELIES

April 17—A Tahitian Fish Drive .....
April 24—How Chief Te Ponga Won His Bride 879
April 24—A Trip to the Watomo Caves of New Zealand 121
May 1—The Buried Treasure (Com.)..... 663
May 1—The Home of Terns (Edu.) 337
May 8—A Trip to the Northern Island of New Zealand from Auckland to Wellington (Sc.) 1000
May 15—The Black Trackers (Dr.)..... 717
May 15—At Cairns, North Queensland, Australia (Edu.) 283

PATHE FRERES

April 28—Pathe's Weekly No. 18.....
April 29—The Cormorant (Science) .....
April 29—Hidden Life in Sea Weeds (Science)
April 29—Along the Banks of the River Eure (Travel) .....
April 30—The Mexican's Defeat (Dr.).....
April 30—Panama Canal To-day (Travel)....
May 1—The Parting Eternal (Dr.).....
May 2—Liquid Air (Science) .....
May 2—Winter in Upper Engadine, Switzerland (Travel) .....
May 3—General Scott's Protege (Dr.).....
May 3—The Diamond Miniature (Special) (Dr.) .....
May 5—Pathe's Weekly No. 19.....
May 6—The Ant-lion (Science) .....
May 6—Chateau of Blois, France (Travel)
May 7—The Crooked Bankers (Dr.).....
May 8—Her Mother's Ambition (Dr.) .....
May 9—Montreal, Quebec and Halifax (Travel) .....
May 9—An Excursion in the Valley of Vesubie, France (Travel) .....
May 10—Puttin' It Over on Papa (Com.)..
May 12—Pathe's Weekly No. 20.....
May 13—A Woman of Impulse (Dr.).....
May 14—A Redskin's Mercy (W. Dr.).....
May 14—Her Masked Beauty (Com.).....
May 15—An Itinerant Wedding (Com.).....
May 16—The Jelly Fish of the Mediterranean Sea .....
May 16—Along the Banks of the River Eure (Travel) .....
May 16—Saragossa (Travel) .....
May 17—A Wrecked Life (Dr.).....
May 19—Pathe's Weekly No. 21.....
May 20—A Jockey for Love (Com.).....
May 20—Rouen, one of the Oldest Cities of France (Travel) .....
May 21—The Price of Silence (Dr.).....
May 22—The Right of Way (Dr.).....
May 23—Night Birds (Science and Nature).
May 23—The Ailanthus Silk Worm (Science)
May 23—The Open Secret (Special—Com.)..
May 24—A Woman Scorned (Dr.).....

SELIG

April 30—The Burglar Who Robbed Death (Dr.) 1000
May 1—Some Chickens (Edu.) .....
May 1—Absentminded Mr. Boob .....
May 2—Their Stepmother (Dr.) 1000
May 5—An Old Actor (Dr.) 1000
May 6—Hatching Chickens (Edu.) .....
May 6—A Welded Friendship (Dr.) .....
May 7—Belle Boyd, a Confederate Spy (War Dr.) 1000
May 8—Her Guardian (Dr.).....1000
May 9—In the Days of Witchcraft (Dr.)..1000
May 12—The Post-Impressionists—Something Is Nothing (Com. Satire).....
May 13—Lieutenant Jones (Dr.).....1000
May 14—Buck Richard's Bride (Dr.).....1000
May 15—In the Long Ago (Dr.).....1000
May 16—With the Students of the North Dakota Agricultural College (Edu.)
May 16—A Daughter of the Confederacy (Dr.) 1000
May 19—His Father's Deputy (W. Dr.).....1000
May 20—The Tattle Battle (Com. Dr.).....
May 20—The Leopard Tamer (Com.).....
May 21—The Stolen Melody (Dr.).....1000
May 22—Indian Summer (Dr.).....1000
May 23—The Noisy Six (Com. Dr.).....1000

URBAN ECLIPSE

George Kleine

April 9—An Up-to-Date Aviator (Com.).... 450
April 16—The Winner of the Sweepstakes (Dr.) 1000
April 23—A Four-Footed Detective (Dr.)...1000
April 30—A Picturesque Journey in Western France (From Annecy to Chamonix) (Phy. Geo.)..... 250
April 30—Grandpa's Rejuvenation (Com.)... 350
April 30—German Cavalry Maneuvers (Top.) 400
May 7—The Dividing Wall (Dr.) 1000
May 12—The Japanese Dagger—Part I (Dr.). 900
May 12—The Japanese Dagger—Part II..... 900
May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000

VITAGRAPH

April 24—The Power that Rules (Dr.).....1000
April 25—The Stronger Sex (Dr.).....1000
April 26—A Fighting Chance (Dr.).....1000
April 28—O'Hara and the Youthful Prodigal (Com. Dr.) 1000
April 29—Two's Company, Three's a Crowd (Com.) .....
April 29—Street Scenes, Yokohama, Japan (Edu.) .....
April 30—A Window on Washington Park (Dr.) 1000
May 1—Bunny Versus Cutey (Com.).....
May 1—Uses of Dynamite by U. S. Eng. Corps (Edu.) .....
May 2—Cinders (Dr.) 1000
May 3—Captain Mary Brown (Dr.).....1000
May 5—Bingles Mends the Clock (Com.)..1000
May 6—Omens and Oracles (Com.).....1000
May 7—Disciplining Daisy (Com.).....
May 7—Inspection of Quebec Police (Edu.)
May 8—The Wrath of Osaka (Dr.).....1000
May 9—Cupid's Hired Man (Dr.).....1000
May 10—The Sea Maiden (Dr.).....1000
May 12—The Wrong Pair (Com.).....
May 12—Grand Canyon (Edu.).....
May 13—Horatio Sparkins (Com.).....1000
May 14—A Maid and Three Men (Com.)....1000
May 15—A Soul in Bondage (Dr.).....1000
May 16—His Life for His Emperor (Hist. Dr.) 1000
May 17—Bunny and the Bunny Hug (Com.).1000
May 19—Bunny's Birthday Surprise (Com.)
May 19—Vitagraphers at Kama Kura (Com.)
May 20—The Amateur Lion Tamer (Com.)..1000
May 21—Counsellor Bobby (Com.).....1000
May 22—A Lady and Her Maid (Com.).....1000
May 23—The Midget's Revenge (Com.).....
May 23—Going to Meet Papa.....
May 24—Cupid Through the Keyhole (Com.).1000

Gaumont

Gaumont

STATE RIGHT BUYERS NOTE

COMING

"In Touch with Death"

THE BIG FEATURE—(Three Reels)

REGULAR RELEASES
ALSO THE WEEKLY
EVERY WEDNESDAY

MAY 20—THE EYES THAT COULD NOT CLOSE
MAY 22—FOR TWO PINS
MAY 27—THE LIGHT THAT KILLS
MAY 29—A PROBLEM IN REDUCTION

GAUMONT CO. Flushing New York

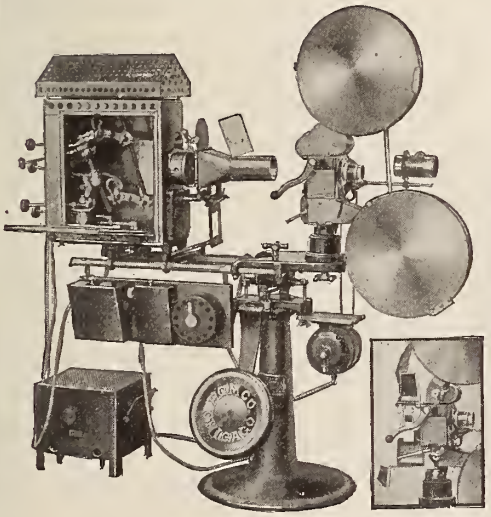
Gaumont

Gaumont

Reasons

FOR MOTIOGRAPH SUPREMACY

You Know



SOMETHING MAKES THE MOTIOGRAPH DIFFERENT—WHAT IS IT?

All machine specifications read much alike, yet **YOU KNOW** all machines are not alike in the service they give extending over a period of years. There lies the difference, plus—the way the MOTIOGRAPH makers **DO** things. **IT IS STANDARD.** The MOTIOGRAPH standard has always been simply this: Make every part of the machine the best, buy only the best material; make it the right way; put it together with skilled labor; test it with utmost care, and then sell this product in a standard high-class way. **THIS HIGH MOTIOGRAPH STANDARD IS EXPENSIVE, YET, WE THINK, MERELY GOOD BUSINESS POLICY.** It has established the reputation of the MOTIOGRAPH. We are proud of that reputation, and jealous of it, too.

WE INTEND TO MAINTAIN THE MOTIOGRAPH REPUTATION BY MAINTAINING OUR STANDARD.

APPROVED BY THE NATIONAL BOARD OF FIRE UNDERWRITERS

Visit our Booth at the big show in New York City in July, and get acquainted.

MANUFACTURED AND GUARANTEED BY

The ENTERPRISE OPTICAL MFG. COMPANY

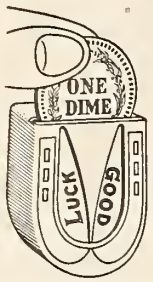
Eastern Office
21 East 14th St.
New York City

MAIN OFFICE AND FACTORY
568 West Randolph St., CHICAGO, ILLINOIS

Western Office
833 Market St.
San Francisco, Calif.

INCREASE YOUR ATTENDANCE

PREMIUMS! This Will Please the Children and Their Parents.



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED

1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

TYPEWRITING

Songs, poems and scripts neatly typewritten at reasonable rates. Authors' manuscripts revised and typewritten by expert. Special rates on large orders. MISS BARRETT, Room 714, 309 Broadway, New York City.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FOR RENT—FILMS

In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.

LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
124 W. 45TH ST., NEW YORK CITY

Must Be Sold Before June 1st, 1913

A $350 (Anderson) Upright Piano, in good condition, for $100. Address "Piano," M. P. News.

WE WANT YOUR AD ON THIS PAGE —HAVE OUR REPRESENTATIVE CALL AND SEE YOU ABOUT IT.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

MOVING PICTURES.

M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.

MARY ALDEN

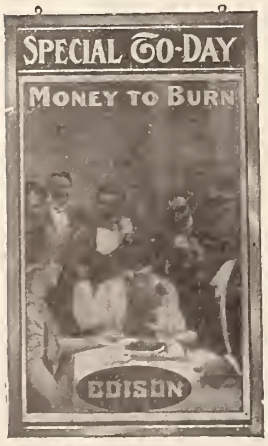
LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Make Your Lobby Display Attractive



There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.

Established 1882.
The Newman Mfg. Co.
715-721 Sycamore Street
Cincinnati, O.

Powers, Simplex, Motiograph, Edison Moving Picture Machines.
Factory Selling Headquarters,

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light.
All Supplies for M. P. Theatre.
Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

SCENARIOS WANTED

Special Attention to
COMEDIES

KINEMACOLOR CO.
East Hollywood, Los Angeles, Cal.

MAJESTIC

"THE RIVALS OUTWITTED"—COMING—SUNDAY, MAY 18th

AN UNUSUAL SPLIT REEL RELEASED SUNDAY, MAY 11TH

"BILLY'S NEW WATCH"
A RAPID-FIRE CLEVER COMEDY

AND

"LIQUID AIR EXPERIMENTS"
AN INTERESTING EDUCATIONAL NOVELTY

A DRAMA OF THE CIVIL WAR

RELEASED ON TUESDAY MAY THE 13th

"MY LADY'S BOOT"

A CHARMING ROMANCE IN WHICH LOVE AND WAR ARE STRANGELY MIXED AT THE HEADQUARTERS OF GENERALS LEE AND SHERIDAN.

——MUTUAL SERVICE——

Simplex

MOTION PICTURE MACHINES HAVE BEEN SELECTED BY MR. GEORGE KLEINE FOR THE PROJECTION OF

QUO VADIS

Never has there been such a superb photo-drama.

Never have the New York newspapers been so sincere in their praise of motion pictures as in their comments on Quo Vadis.

Never, in the opinion of experts, has there been such perfect projection as at the Astor Theatre.

We wish to call your attention to the statement appearing on page 21, May 3 number of the "Moving Picture News," as follows:

"The Quo Vadis pictures have been so successful that six Power's No. 6 have been purchased for other companies of this concern."

ASK THEM TO PROVE IT.

We are pleased to quote the following letter from Mr. George Kleine:

May Fifth
Nineteen Hundred Thirteen

Mr. H. B. Coles,
Precision Machine Co.,
317 E. 34th Street,
New York, N. Y.

Dear Mr. Coles:—

I wish to thank you and Mr. Cannock for your personal assistance in the installation of the two Simplex machines at the Astor Theatre for the Quo Vadis production. I was particularly solicitous to obtain the best possible projection for this extraordinary photo-drama, and have never seen a better film picture than the Simplex machine is giving at the Astor.

I shall be well satisfied if your machines give us equally good results at the Garrick in Philadelphia and the Academy of Music in Baltimore to open next Monday, May 12th.

Very truly yours,
(Signed) GEO. KLEINE.

WE CAN PROVE OUR STATEMENTS.

Buy the machine which is selected by the best men in the business and you won't go wrong.

We don't try to pull the wool over your eyes with misleading statements.

Write today for catalogue B describing this wonderful projector.

MADE AND GUARANTEED BY

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

MAY 23 1913

MOVING PICTURE NEWS

VOLUME VII
No. 20

MAY 17
1913

LIBRARY OF CONGRESS PERIODICAL
MAY 23 1913
NO. 5 COPY

BARNEY GILMORE
Featured in the Solax State Rights Special "Kelly from the Emerald Isle" (3 reels)

PRICE TEN CENTS

RELIANCE

RELIANCE

THE RELIANCE 3rd RELEASE

MONDAY, MAY 19th

A MAGNIFICENT ONE REEL PRODUCTION OF

"London Assurance"

THE FAMOUS COMEDY-CLASSIC BY DION L. BOUCICAULT ORIGINALLY PRODUCED IN COVENT GARDEN, LONDON, ENG.

LADY GAY SPANKER (EDGENA DE LESPINE) WINS THE FOX HUNT.

WEDNESDAY, MAY 21st

THE TREMENDOUS SPECTACULAR WESTERN DRAMA

"EARLY OKLAHOMA"

PRODUCED ON "MILLER'S 101 RANCH" WITH HUNDREDS OF COWBOYS, INDIANS AND CATTLE.

SATURDAY, MAY 24th

"RUNA AND THE BLACK HAND"

FEATURING LITTLE RUNA HODGES, THE MOST BEAUTIFUL CHILD ON THE AMERICAN STAGE, IN AN EXCEPTIONAL DRAMATIC OFFERING.

COMING—"THE MASTER CRACKSMAN," by Stephen Allen Reyno'ds—In 2 Reels

——MUTUAL SERVICE——

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types — every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston 687 Roylston St.	Philadelphia 1509 Locust St.	Buffalo 52 W. Chippewa St.
Chicago 573 E. Madison St.	San Francisco 330 Sutter St.	Rochester 1141 Granite Bldg.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

Six Beautiful Premiums FOR YOU

Your assistance and co-operation in increasing the number of subscribers to THE MOTION PICTURE STORY MAGAZINE is desired.

As you are a reader of this magazine you know all about it, and can tell others of its interesting photoplay stories, portraits of picture players, remarkable illustrations, chats with the players, answers to inquiries and the set of twelve beautiful portraits in colors we send to each subscriber.

In return for your assistance we are going to give you a chance to secure a year's subscription **FREE**, or one or all of five other valuable premiums.

Below is given a list of the six premiums and the number of subscriptions required to earn them.

THE SIX PREMIUMS

Three New Subscriptions will entitle you to one of the following: "One Year's subscription to THE MOTION PICTURE STORY MAGAZINE; a book entitled "Moving Pictures—How They Are Made and Worked"; Bound Vol. No. III of THE MOTION PICTURE STORY MAGAZINE.

Two New Subscriptions will entitle you to a copy of the book "Portraits of Popular Picture Players."

One New Subscription will entitle you to a Big Ben Binder, or a year's subscription to THE CALDRON.

Write for subscription blanks and circular giving full description of these valuable premiums. Don't delay, but do it today.

The Motion Picture Story Magazine

197 Duffield Street, Brooklyn, N. Y.

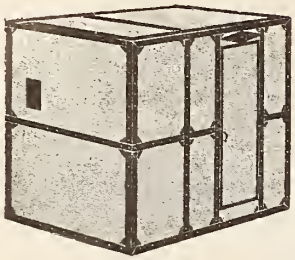
MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

HORACE VINTON
Can be engaged for Special Productions
AUTHOR AND PRODUCER—FOLLOWING RELEASES
"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others
ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

"Agfa"
MOTION PICTURE FILM
Used by Makers of Quality films
WRITE FOR PRICES
Sole American Agents
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK

Loyal Order of Moose

The most advanced order in the world.

60 per cent of the Motion Picture Workers in New York are members.

Moving Pictures for Education of its members.

Write for particulars to the National Director, I. W. CUNNINGHAM, 2 Columbus Circle, New York City.

LUMIERE
MOTION PICTURE FILM
THE
RIGHT KIND—RIGHT PRICE
LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.
Address Dept. N. 17

In writing to advertisers please mention "MOVING PICTURE NEWS"

QUALITY WINS

SIMPLEX MACHINES ARE USED FOR THE PROJECTION OF
QUO VADIS, Astor Theatre, New York,
QUO VADIS, Garrick Theatre, Philadelphia,
QUO VADIS, Academy of Music, Baltimore.

ALSO INSTALLED BY
VALENTINE THEATRE, Toledo, Ohio,
REGENT THEATRE, New York.

Our Chicago distributors cannot get Simplex machines fast enough to supply the demand.

BELL & HOWELL CO., 217 W. Illinois St., telegraph—
"Ship all machines on order at once. Mailing order today for twenty more machines."

KLEINE OPTICAL CO., 166 No. State St., telegraph—
"Ship at once six Simplex machines."

E. E. FULTON, 154 W. Lake St., telegraphs—
"Need ten Simplex machines at once for orders on hand. Ship quick."
All of the above telegrams were received this week.

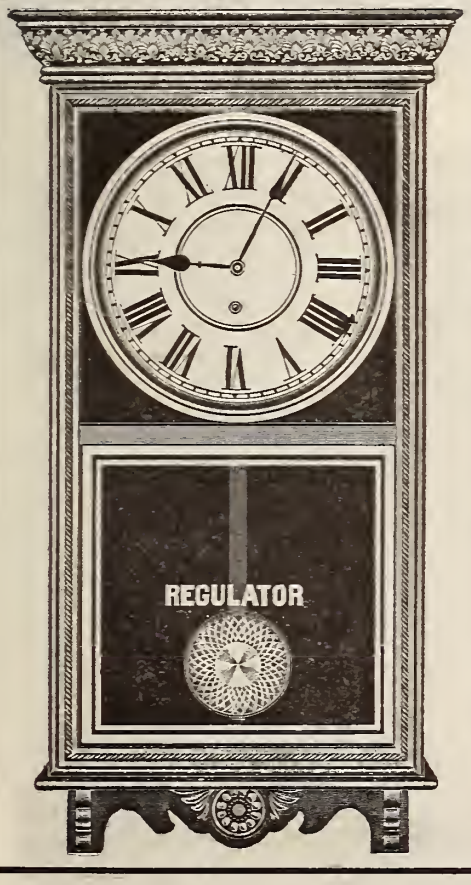
Have you ordered your Simplex Projector?

If you are still investigating, catalogue B is yours on request.

Made and guaranteed by

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

PROMINENT MEN IN THE FILM INDUSTRY

R. R. NEHLS
Manager American Film Manufacturing Company

CARL LAEMMLE
President Universal Film Manufacturing Company

HERBERT BLACHE
Manager Gaumont Company

C. A. WILLATT (DOC)
New York Motion Picture Company.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **May 17, 1913** **Number 20**

EX-CATHEDRA

TO BE, OR NOT TO BE?

PARAPHRASING Shakespeare in Hamlet's soliloquy I want to say "To Be or Not to Be." That is the question, whether it is easier to build continuous moving machines or to use those already on the market, to experiment; ah, there's the rub. From this experimentation what vast sums of money may be lost gives us pause.

I have on my desk several letters, asking my opinion regarding the utility of a continuously moving film projecting machine. I have also received visits from several men who have been approached to put money into an invention of this kind. I have received inquiries from two banks asking the possibility of such an invention on the market. Talking with some prominent manufacturers in the industry with a view to obtain their ideas of such a machine, they all agree with me that such an invention to-day is absolutely useless for any practical purpose of projection. Why? Simply because it would create chaos out of order.

Joseph Bianchi in 1901 obtained a patent on a continuously running film using prisms and reflectors in the projection, and this patent will cause an interference of any other like device that manufacturers may try to make, or inventors try to invent. Not only is such an invention useless at the present day, but anyone investing money in such a scheme is bound to lose the same in experiments which will practically come to naught.

Let me pause a minute and argue the point. The main object of such an invention is to get away with any patent that may be in existence on the projecting machine, doing away with the Prosch shutter, the Latham loop, the sprocket wheel, and all such like devices. The film runs in a continuous band and the prisms do the rest. Not only is there a great loss of light by this process, but there is also a blur in the continuously running picture; and while some of the flicker may be eliminated, the result is not worth the extra work entailed upon the machine, or the operator and the manufacturer.

Again, every camera with the exception of the Bianchi camera is made to take pictures intermittently, each picture being divided by a white line of space, or it may be a black one. This, with the shutter, causes the intermittent flicker and cannot be eliminated entirely with the present type of machines, but at the same time the machines have been made almost flickerless, acting in conjunction with the camera that takes the film, and further every film made by any camera on the market is capable of being projected on these machines. Films cannot be made to project on a continuous running machine that are taken by such cameras, and those who are trying to invent a continuously running film projector must also build a continuously running camera, and I very much question if any manufacturer is going to be so foolish as to revolutionize his own manufacture for the sake of getting a continuously running film; this would be an isolated instance, and rather Don Quixoticlike, butting against a windmill, or, in other words, butting against a condition that has grown up with the industry, and for which condition every camera, and every projecting machine, has been designed for the sole purpose of giving clear pictures and steady projection.

To the investors above I have said, "Do not waste money on such wildcat schemes for the simple reason that it will never be returned, unless every manufacturer adopts a camera to take the film for such projection. Again, how extremely foolish for an inventor to think that he is going to put every camera at present in existence and every projector now manufactured upon the shelf or the junkheap. The industry is not ready for any such radical move, and so I caution my readers, as well as any of the investing public against such losses.

Having disposed of the projecting end, I want to touch upon a very moot point troubling the exchange man to-day, and as it would be an exceedingly difficult matter to get an exchangeman, or an exhibitor, to adopt such a scheme as the above, why not look at the regular releases of film of to-day in the same light? Why should an exchange be compelled to buy certain films, on a certain day, and bind himself to accept "a pig in a poke" as the manufacturers at present compel them to do. They would not buy machines simply because the manufacturers said they have got to have them. Why should they be compelled to buy films simply because certain manufacturers have

certain days on which to release certain subjects, and the exhibitor or the exchange man knows nothing whatever about the quality or the subject of the picture. Every exchange man ought to be free to choose for himself what he ought to buy, and I am strongly opposed to the narrow grooves in which the trade has fallen.

The business is tremendously hampered by the release day and standing order system, as fixed by the various bodies responsible for the product, and the foolishness of placing standing orders for releases by manufacturer's name, title of film, and day of release, doing away entirely with the quality of the particular film which they purchase, which in my opinion is of the greatest importance to-day. The feature film is coming to the fore, and will be a solution of many difficulties, in-as-much as the exchange man can always see the feature film before it is released or the state rights sold.

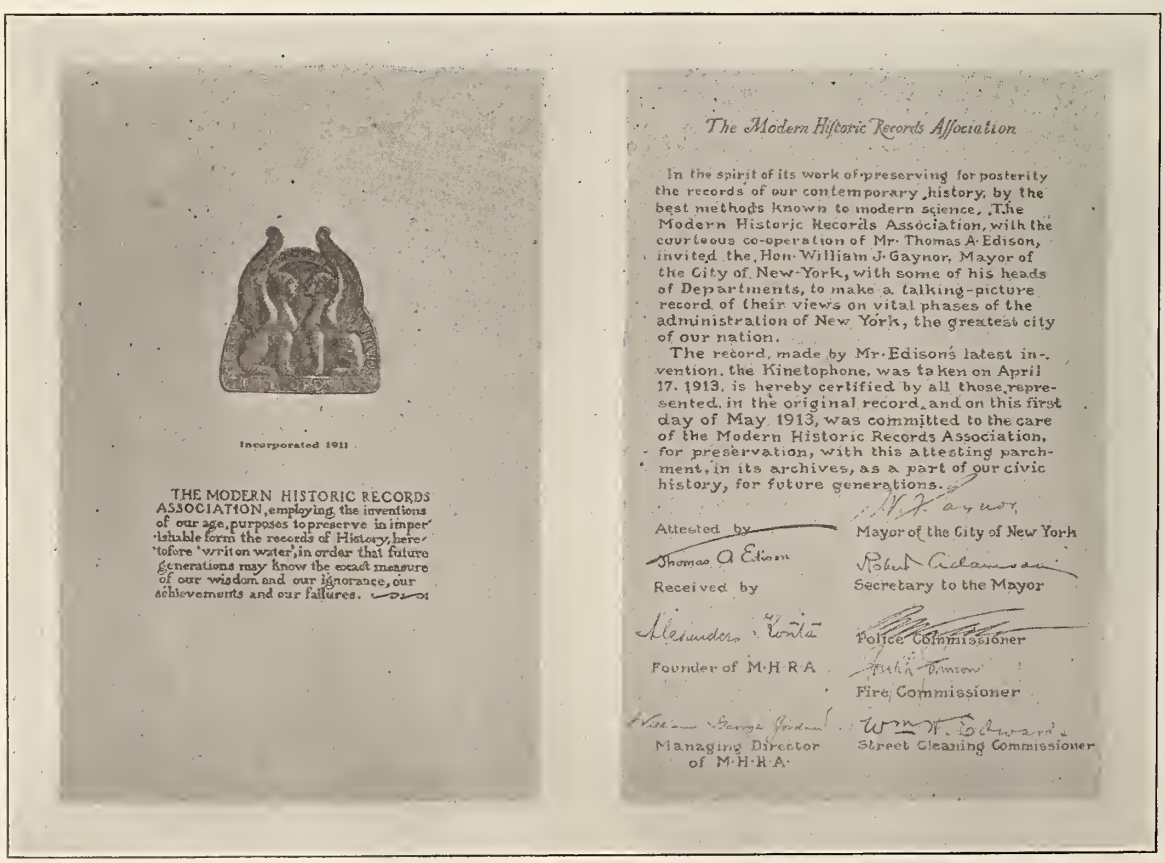
Let us take such subjects as "The Good Little Devil" that is shortly to be produced. The quality of the actors in this film has already a world-wide reputation, and the quality of the Famous Players Film Company has made a reputation under the able management of Adolph Zukor, Ed. Porter, Ben Schulberg, and others connected with this firm. Even their reputation is not sufficient guarantee that the quality will be good, until it is seen on the screen, then it is judged, and ordered or bought accordingly.

"Quo Vadis" has obtained a world-wide reputation as a feature film, a film which I stated once before is practically the last and greatest word in Cinematography. Edison is putting out "Marie Stuart," a feature film that will be seen and exploited, and will be in the hands of every wide-awake exhibitor who wants to show his patrons something of English history. Take the run of other feature films such as Gaumont, Itala, Ambrosio, Famous Players, Pilgrim's Progress, all of which have had, and are still having, a wonderful run, and then ask the question, Mr. Exhibitor—To be, or not to be? Ask the question, Mr. Exchange Man—To be, or not to be? Whether it is wiser to select your feature that will appeal to the public or still hold to the mediocre daily release film, which in many instances is so poor I wonder why the manufacturer has the audacity to exploit upon a long-suffering public.

Alfred H. Saunders.

MOTION PICTURE MAGNATE AIDED BY DUMB ACTOR

During the recent visit of W. N. Selig, president of the Selig Polyscope Company, to his Los Angeles properties, he had occasion to inspect a tract of land lying east of the Selig Wild Animal Farm, on the outskirts of the city. He was traversing the land in a heavy touring car when the machine became mired in a soft spot. The united efforts of a number of men and horses failed to extricate the car. Finally a hurry call was sent to the animal farm and "Toddles," the famous elephant who does such clever work in Selig wild animal photodramas, was brought post-haste to the scene of the disaster. "Toddles" sized up the situation in no time, wrapped his trunk around the rear axle, and with a pull that seemed to cost him no more effort than doing a "turn" before the camera, raised the automobile onto dry land. A crowd which had been attracted by the novel salvage scene applauded "Toddles" vociferously as the sagacious animal waved a farewell with his trunk to Mr. Selig, when the car sped safely off toward town.



Incorporated 1911

THE MODERN HISTORIC RECORDS ASSOCIATION, employing the inventions of our age, purposes to preserve in imperishable form the records of History, heretofore "writ on water," in order that future generations may know the exact measure of our wisdom and our ignorance, our achievements and our failures.

The Modern Historic Records Association

In the spirit of its work of preserving for posterity the records of our contemporary history, by the best methods known to modern science, The Modern Historic Records Association, with the courteous co-operation of Mr. Thomas A. Edison, invited the Hon. William J. Gaynor, Mayor of the City of New York, with some of his heads of Departments, to make a talking-picture record of their views on vital phases of the administration of New York, the greatest city of our nation.

The record, made by Mr. Edison's latest invention, the Kinetophone, was taken on April 17, 1913, is hereby certified by all those represented, in the original record, and on this first day of May 1913, was committed to the care of the Modern Historic Records Association, for preservation, with this attesting parchment, in its archives, as a part of our civic history, for future generations.

Attested by — Mayor of the City of New York

Thomas A Edison — Robert Adamson

Received by — Secretary to the Mayor

Alexander Conta — Police Commissioner

Founder of M.H.R.A.

Fire Commissioner

Managing Director of M.H.R.A. — Street Cleaning Commissioner

Reproduction of parchment filed in the archives of the Modern Historic Records Association to commemorate the taking of a talking picture record by Mr. Thos. A. Edison's latest invention, the Kinetophone, and in which Mayor Gaynor and the heads of his departments were invited to record their views on vital phases of their administration.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

CENSORSHIP BILLS

President M. A. Neff writes his views on this important question:

Owing to the many editorials and misleading statements made from time to time in regard to the Censor Bill passed in Ohio and the reasons for the same, I desire to make a statement. First, it is absolutely necessary to have either a national or a state censor board with legal authority to censure the pictures in the State of Ohio, otherwise, by reason of the passing of constitutional amendments in the State of Ohio, each city and town in Ohio would have the right to establish a censor board, and if we had not had passed a State Censor Bill in the State of Ohio, the moving picture exhibitors of Ohio might just as well have closed up their theatres, as possibly every town would have established a censor board, and anyone acquainted with the situation can well imagine what this would mean—that every film would not only be censored once in the State of Ohio, but possibly one hundred times, and this censor board would become a political asset controlled by little narrow-minded politicians, that would destroy the moving picture business in our state.

The Ohio Censor Bill passed, provides that the members of the Ohio Censor Board may act with any other legally constituted board and establish a National Censor Board, which could censor the pictures for every state in the union, but would not be supported by donations from those directly interested in having pictures passed.

In the various reports that have been made by the various writers opposed to the censoring of pictures, not one of them has ever yet explained the position in Ohio thoroughly, but they have condemned all censor boards unless they were supported by contributions, as is the National Censor Board in New York, which has no legal standing and is supported practically by the New York manufacturers. Now, what the exhibitors want are facts, and here are a few of them: We first tried in every way possible to secure a legal National Censor Board, but found it impossible to do so by reason of the fact that the National Government has no authority whatsoever to establish a censor board to censor pictures for the individual states. We then turned to the state for relief, and after more than a year's hard work and planning and asking for advice from manufacturers, newspapers and others, no one could suggest a plan whereby the emergency might be met. It was then that I proposed that a few states pass a censor bill creating a censor board, and that these few censor boards get together and form a National Censor Congress and censor the pictures for every state in the union by securing the endorsement of all of the states to accept the censoring of the pictures by the censor congress, which would be a very easy matter. Ohio has passed such a bill, and it will soon become a law; and we are ready to work with other states in forming a National Censor Board, and are ready to do our best to secure the endorsement of the censor board so established and which will be legal in every respect; and once a picture is censored by the censor board so created, every state that endorses this board may have its services without the cost of a cent, and the exhibitor and manufacturer will know that there will be no interference whatsoever with the pictures when they are sent into the various cities to be exhibited.

There is a vast difference between a self-constituted censor board with no authority and a National Censor Board created as heretofore stated, with absolute legal authority. The pictures now being censored by the National Censor Board are in many places being re-censored, whereas if there were a censor board as provided by the Ohio State Censor Bill, no one would dare interfere with the exhibition of pictures that were censored by this board. It is not proposed to have forty-eight states represented on this censor board, because it is not necessary; the other states would not wish it. I believe that all the people and the states want is to be secure and protected from suggestive and immoral pictures, and this would increase the picture business from 15 to 30 per cent in every state. It is a step upwards and in the right direction, for we must have supervision for pictures that are manufactured, not so much in this country, but in foreign countries, and that are shipped to us.

The censor bill proposed in Michigan was outrageous; it provided that one man and one woman should constitute the board, and that they should be paid $2.50 not only for each film censored, but for each slide. I did all I could to kill the bill. The bill in Kansas was almost as bad, and I did what I could to kill that bill. The bill in Wisconsin I have not read; but I was opposed to the bill in Iowa because it was not properly drawn and did not make the proper provision; it was vicious, misleading, unconstitutional and a detriment to all concerned. The bill in California I am opposed to most bitterly; also I was opposed to the bill offered in the State of Indiana; in fact, I have been opposed and am opposed to every bill I have seen so far, with the exception of the one in Ohio.

I am in favor of a National Censor Congress composed of broad-minded, honest citizens who are paid a stipulated salary and are under the jurisdiction of some authority who has the right to ask for their resignation if pictures get by that should not or if pictures are condemned that should have passed. I fail to see where any conscientious person can object to the exhibitor having representation upon this board, and I am sure that the exhibitors are willing to have the manufacturers and press represented.

What we want is a censor board that means something and that will last and will uplift the business, that will not be too exacting or too liberal, that will have not the least taint of politics connected with it, and that will not be for any class of classes but that will discharge its duty fearlessly, honestly, and to the best interests of everybody. We are forced into a position that we must meet, and up to date there is not one of those who are opposed to the censor board that has offered, in my opinion, any relief to the exhibitor or the manufacturer, and I, in my opinion, believe that if there is not some kind of supervision for the picture manufacturer, that the business will deteriorate instead of advancing, and I believe that everybody will concede that the National Censor Board up to the time it was discovered that it had no legal authority was doing good work, and if it had been possible, I for one would have endorsed the National Censor Board and let it go on with the good work it was doing; but they had no legal standing and could not enforce law, and when it became known, the various cities took advantage of the situation until it has become such a danger to the exhibitors that we are forced to do something, and the only thing possible to do under our form of government is to establish the National Censor Congress created from a few of the states, and show the other states the wisdom of endorsing the congress.

I am open for conviction, and anyone that can show me a better plan I assure that it will be hailed with satisfaction and relief. My first consideration is for the exhibitor, but to be for the exhibitor one must of necessity be for the people and look to the interest of the people, that the exhibitor may continue to do business and prosper.

There is one thing that impresses me in all of the writings that I have read, and that is, that the National Censor Board established in New York seems to be indorsed by the various writers. If someone will kindly explain how the censoring of pictures by the National

Censor Board will assist the exhibitors and cause other boards to discontinue, we will then agree that the National Censor Board can handle the situation; but so long as pictures must be re-censored after the National Censor Board of New York has censored them, why waste the time censoring these pictures in New York? If the State of New York will pass a law legalizing the National Censor Board, Ohio will be only too happy either to work with them or to accept the pictures they censor without further question.

I have just read the bill introduced in Illinois; I am absolutely opposed to the bill because it does not provide that the Illinois Censor Board may **co-operate** with other states in forming a **National Censor Congress,** and there are other parts of it I object to that are too numerous to mention.

M. A. NEFF.

NOTES

The big convention to be held in Baltimore at the Hotel Emerson on the 3rd and 4th of June, will be a very large and enthusiastic convention, and possibly may surpass the Philadelphia Convention in importance and attendance, although Philadelphia is assured a big convention. Mr. J. Bennett and the committee at Baltimore are showing marked ability in organizing the State of Maryland.

At the convention to be held in Wilmington, Delaware, 26th of May, it is confidently expected that every exhibitor in the State of Delaware will be present, as very favorable replies are being received from them.

President Neff has called a state convention for Virginia, to be held at Richmond at the Jefferson Hotel on Friday, May 23rd. Mr. R. H. Thomas of Moundsville, W. Va., is now in Richmond assisting the local committee in making the Virginia Convention a grand success. R. G. Stradsford, of the Orpheum Theatre, Richmond, is one of the live wires, and is giving his personal attention to the Virginia Convention. Every exhibitor in the State of Virginia is expected to attend. Nothing will stand in their way, and all roads should lead to Richmond on the 23rd of May. The convention will be held just one day; there will be sight-seeing and a banquet given at night.

The Louisiana Convention will be held in New Orleans, May 12th; the date has not yet been definitely settled.

The Indiana Convention will be held on May 27th at a place to be designated later.

The convention will be held at Birmingham, Alabama, probably on Monday, June 9th. President Neff has sent an organizer into the State of Georgia to bring that state to life, and the Georgia Convention will probably be held on the 10th or 11th of June.

The convention held at Jackson, Miss., on the 8th, was a splendid success. About twenty-five new members were added to the list, and an organizer will be immediately started in the field to secure new members. There was much enthusiasm. A photograph of the members was taken, and an automobile ride through the city, sight-seeing, was provided. The delegates were entertained at the different shows, and at eleven o'clock at night one of those good old-fashioned southern Dutch lunches was served, where everybody enjoyed himself immensely. Harmony prevailed throughout the convention. The next convention it was decided to hold for two days, and it will probably be held next March or April; the date has not yet been decided. The State of Mississippi is thoroughly organized, and has a nice little fund in the state treasury. The officers of the Mississippi State Branch No. 26 are hustlers in every sense of the word, and while they are a new organization, they are right there with the goods and propose to secure every exhibitor in the State of Mississippi, and at all times are ready to protect their own interests.

The M. P. E. L. of the District of Columbia sent a check to President Neff for $105 to assist the members of the M. P. E. L. who suffered from the recent flood. Although the members of the league in Washington, D. C., had contributed over one thousand dollars previously to the general fund, they felt that they wished to contribute something direct that would reach the members of the league. The Washington, D. C., exhibitors are to be congratulated upon the large amount that they have contributed through the general fund and also for the contribution of $105 to the exhibitors' fund for the direct benefit of the exhibitors.

The itinerary of President Neff is as follows:—Leaves Cincinnati over the C. & O. at noon Thursday, May 22nd, arriving at Richmond on the morning of the 23rd. Will stop at the Hotel Jefferson. Will be in Washington, D. C., at the Willard Hotel on the 24th of May. In Philadelphia at the Continental Hotel on the 25th, and in Wilmington, Delaware, on the 26th of May at the Dupont Hotel. Back to Philadelphia on the 27th and 28th at the Continental Hotel, attending the big convention. On the 30th and 31st at the Imperial Hotel, New York City.

Several reports from those who do not understand the Censor Bill passed in Ohio, have given out that the exhibitor will have to pay for the censoring of pictures. There is nothing in this report whatsoever; furthermore, any picture censored in the State of Ohio, other laws to the contrary notwithstanding; this is the opinion of the ablest lawyers in the state who have looked the matter up. It is desired that the public fully understand that all this talk about political machines, simply comes from those who possibly would like to serve on the censor board, but have found that it is not a political machine and can not be subsidized. Furthermore, the politicians of the State of Ohio fought the Censor Bill, knowing that it would not become a political asset, and the only people in the State of Ohio who were opposed to it were a few film exchanges and others whose political influence will not serve them in securing a position on the board. Every exhibitor in the State of Ohio that belongs to the Motion Picture Exhibitors' League is in favor of a censor board, and the president of the German Catholic Society, which numbers over 40,000, endorsed the censor board. And by reason of the censor board, many exhibitors find that people are beginning to attend picture shows that never attended them before. It is confidently believed that the Censor Bill will increase the business in Ohio from 15 to 30 per cent. If anyone has letters from any exhibitor who is a member of the M. P. E. L. in Ohio, where they can show that they have written that they are opposed to the censor board, it would be conferring a favor upon the exhibitors of Ohio to produce these letters. The only opposition that was ever offered came from Cleveland and originated from the film exchanges.

We hope the people and the exhibitors will not be misled by incorrect statements coming from those who do not understand the situation or know the real facts in regard to the censor board in Ohio. The exhibitors were forced to do something for their protection, and the agents were thick and many around the Capitol at Columbus, trying to kill the bill, and the politicians worked with them for the purpose that the municipalities of Ohio might each establish a censor board, whereby the exhibitors would suffer, and that there might be municipal boards established in every town in the state.

There will be only three appointments to the censor board in Ohio, and it will be impossible to furnish jobs for all the knockers to keep them quiet, and this is the time when politics and schemes will not work. Ohio promises to give the manufacturers, the film exchanges, and everybody concerned a square deal, and Governor James M. Cox has stated that the censor board will be made up in such a manner as will convince everyone that there are no politics in it, but that it is constituted with a view to promote the best interest of the highest functions of the moving picture business. The moving picture exhibitor of the State of Ohio has absolute confidence in Governor Cox, notwithstanding the unjust criticism of the board, and the insinuations that it was created for political preferment.

EXPOSITION NOTES

It is remarkable to notice the interest that the different manufacturers that have already taken space in the coming Exposition of the Motion Picture Art are taking in the progress of the work at the New Grand Central Palace.

During the past week a large number of those who will exhibit spent some time at the New Grand Central Palace with Mr. Samuels. The Exposition is still some time off, but it is quite unusual to see so many taking such active interest in it at this time. So much of Mr. Samuels' time

was taken up at the Palace last week, that it has been decided that after the first of June he will make his headquarters there so that he may be right on the job to furnish information or help to any of those who are to make an exhibit there during the Third Annual Convention of the Motion Picture Exhibitors' League of America.

The American Seating Company have had their architect at the Palace to draw plans of the "model" theatres and to figure on seating capacity, etc. These theatres will be laid out in as thorough a manner as if they were to be permanent. The American Seating Company have already ordered from their factory the different styles of chairs that are to be installed in these model theatres.

The H. W. Johns-Manville Company, who will instal asbestos booths in all theatres, have had their representative at the Palace to figure on the size of the booths.

Several projecting machine companies have had representatives there to figure on the distance of the throw, height of the booths, size of the screens and other details which go to furnish perfect projections. New machines are to be used by all.

Screen companies who have taken space have ordered special screens from their factories so that a clear picture is sure to be seen.

Several of the film manufacturers are now taking special pictures for the week of July 7th to 12th. These companies will show only pre-released pictures, and they are sure to be of the highest quality.

At the offices of the Exposition, German Bank Building, Fourth avenue and Fourteenth street, it is getting very busy. Mr. Tichenor, Chairman, and Mr. Samuels, Secretary of the Exposition Committee, are now devoting practically all their time to the perfection of the plans for making the Exposition the biggest trade show ever seen in this country.

Mr. Richard G. Holloman, Vice-President of the International Exposition Company, who is taking an active interest in this Exposition in an advisory capacity to the committee, is now on a trip to Bermuda. Mr. Holloman has no peer in the Exposition business, and upon his return will devote much of his time to assist the general committee.

During the last week a number of the big men in the motion picture business returned from Europe. All of these men are interested in this Exposition and have been in touch with the committee regarding space; it being only a matter of how much and in what place. Within the next couple of weeks the entire main floor will have been taken. All the model theatres planned for have been taken, there being only the open theatre left. Two of the feature play manufacturers are arranging to take one-quarter time in this theatre, so that half is all that remains not contracted for.

Special arrangements have been made by the committee with the International Exposition Company so that these theatres may be installed in the New Grand Central Palace by the first of July, thus to a great extent lessening the usual rush and hustle of the few days preceding the opening of an exposition.

There is a great deal of interest being taken throughout the country in the $25 prize scenario competition. Mr. Samuels is surprised and delighted with the number of scenarios coming in every mail. This competition does not close until the first of June, and for the benefit of those who have not already heard of it, the following are the rules: The competition is open to all. A comedy scenario, suitable for either a man or a woman, single, in one scene, not taking more than five minutes in acting and portraying the different emotions, such as joy, anger, sadness, etc., is what is wanted, and a prize of $25 will be paid to the author or authoress of the one selected by competent judges. Send all manuscripts to Secretary of the First International Exposition, Second Floor, German Bank Building Fourth avenue and Fourteenth street, New York City.

Dewitt, Neb.—C. Cawley has bought out Claude Wheeler's interest in the picture shows here and in Western.

Philadelphia, Pa.—Stuckert & Sloan are preparing plans for a moving picture theatre.

PROGRESSIVE NATIONAL SERVICE TO USE FILMS IN PARTY PUBLICITY WORK

The education committee of the Progressive National Service, at a luncheon meeting held in the Hotel Manhattan, decided to adopt moving pictures as a device to spread Progressive doctrine. William Gillette, the actor, probably will be chairman of the committee.

The committee will work up a series of dramas, as true to life as possible, showing the results of present abuses and the advantages to be gained by following Progressive lines of action. For the important service of arranging these dramas Will Irwin, Franklin P. Adams, Samuel Merwin, Stephen French Whitman, Arthur B. Reeve and other writers who have espoused the Progressive cause will be called on.

To define the relation of the Progressive party to the present system of education in high schools and colleges and to propose steps for the proper inculcation of ideas of social justice and industrial reform into the minds of the young a special public education committee was organized, with Professor John Dewey of Columbia as chairman and Thomas A. Edison as a member.

An exhibit in the Panama-Pacific Exposition in San Francisco in 1915 is another scheme to promote publicity which the committee heard with favor. Director Paxton Hibben will arrange the exhibit.

Colonel Roosevelt, Gifford Pinchot, Jane Addams and Carl Kelsey were decided on as speakers at the National Progressive conference to be held at Newport on July 7th.

THE MIRACLE INJUNCTION VACATED

Judge Lehman on May 6th vacated the injunction obtained by A. H. Woods and the Miracle Company against the New York Film Company some time ago, and the New York Film Company is now free to use the title "The Miracle."

It is well known to our readers that "The Miracle" when brought over here some twelve months ago was praised by everyone present at the first exhibition for its excellent photography and the technical details carried out to make "The Miracle" perfect to the mythological story as told by the author.

Another version of "The Miracle" was made, then purchased by A. H. Woods, who sought to enjoin the New York Film Company from using the title "The Miracle." On the failure of A. H. Woods to furnish bonds of $20,000, to indemnify the New York Film Company against loss and damages, the judge held that the injunction should be vacated with costs to the New York Film Company. This now ends the litigation as far as "The Miracle" is concerned.

"The Miracle" has been passed by the censorship boards in New York, Chicago and San Francisco.

GOOD FOR EVIL
Victor Release May 23rd.

MARY STUART

(Mary, Queen of Scots)

Adapted from the drama by Frederick Schiller—in three parts—Edison Release

The tragical story of the ill-fated founder of the English House of Stuart, adapted in part from Schiller's romance, "Maria Stuart."

In the first scenes we are shown the fatal event that alienated Mary from her husband, Lord Darnley, and incited her,

MARY STUART
Mary denouncing Elizabeth.

as some say, to assassinate him, two years later. Darnley, jealous of his wife's affection for Rizzio, an Italian musician, brings cloaked noblemen into Holyrood Palace. They wait in the hall by the Queen's chamber, and as Rizzio leaves, stab him to death with their daggers. Mary is overcome with

MARY STUART
Queen Elizabeth signing the death warrant.

grief, but her fiery spirit is shown by the scornful wrath with which she treats her triumphant and sneering husband.

Ten years later Mary is a prisoner in Fotheringay Castle where she has been placed by her cousin, Queen Elizabeth, because of the widespread sympathy among English Catholics with Mary's not entirely unjust pretensions to the English throne.

Edward Mortimer, nephew of Sir Amias Paulet, the warden of Fotheringay Castle, has fallen in love with Mary's picture and manages by a pretended animosity to the Scottish Queen, to be made her personal jailer. Lord Burleigh, the Lord Treasurer, arrives at the castle and Mortimer overhears him trying to persuade Paulet to stab Mary. Mortimer immediately warns the Queen, and she sends him with a letter of appeal to the Earl of Leicester, Queen Elizabeth's favorite.

At court Mortimer is presented to Elizabeth. She evidences an immediate liking for him, and indicates that to win her favor he should assassinate Mary. Mortimer pretends to accede to her wishes, and secretly gives Mary's message to Leicester. Leicester, divided between two loves and two ambitions, fails to give him a satisfactory answer. Mortimer leaves in disgust and goes to the secret council of noblemen who are working in Mary's behalf. He flings the dagger

MARY STUART
At the place of execution. Leicester asks forgiveness from Mary.

Elizabeth has given him on the table. The noblemen in great alarm make immediate arrangements for Mary's escape. In the general confusion Saurag, a monk, seizes the Queen's dagger.

Meanwhile Leicester has succeeded in persuading Elizabeth to visit her royal cousin. Their meeting is a stormy one with Mary at first suppliant and later angry, and Elizabeth cold and scornful throughout. The English Queen refuses to allow Mary to return to Scotland. Shortly afterward Saurag, the monk, makes an unsuccessful attempt to stab Elizabeth with the dagger she had given Mortimer.

Lord Burleigh attempts to implicate Leicester in this affair by producing the letter Mary had written to him. Leicester clears himself by denouncing and imprisoning Mortimer who stabs himself. Elizabeth finally signs the warrant for Mary's execution.

Mary, white and cold, walking between guards to her death, is met by Leicester, who sinks to the ground before her ashamed. She is visibly affected but collects herself and continues on her way. The axe is poised and the film fades on Leicester desolate and inconsolable, prostrate on the stairs before the execution scene.

EXHIBITORS' ADVERTISING & SPECIALTY CO.

Wide-awake exhibitors are always on the alert to secure good advertising specialties for their theatres, and a judicious selection of posters, heralds, photos and other drawing novelties is made to stimulate an otherwise dull box office showing. Many concerns have been organized to exploit these neccssities to the exhibitor and one of the men to grasp the needs and conduct a successful company is Mr. Arthur D. Jacobs, president of the Exhibitors' Advertising & Specialty Co., with offices at 30 Union Square, New York City. Starting in a small way three years ago in the rear of Wm. Steiners Film Exchange, at 110 First avenue and moving to larger quarters at 105 East Fourteenth street; remaining about a year they were compelled to secure larger quarters, and to-day they occupy two floors, or about 5,000 square feet of space, giving them spacious show and stock rooms where their large stock can be shown to the best advantage. Their slogan is, "If there is anything to advertise a picture theatre, we have it," and exhibitors are invited to call and get the glad hand of welcome Mr. Jacobs will extend to them.

WILLIAM LORD WRIGHT'S PAGE

THE first one comes easily.

* * * *

Life, sometimes, seems an endless reel!

* * * *

We recently received a plot on dandelions, but we already had a dandelion plot.

* * * *

A moving picture poem is mediocre when it is neither good enough nor bad enough to print.

* * * *

You can't convince the pretty stenographer in the picture-play that the peach crop has been destroyed.

* * * *

Not everyone who feels like going to the moving picture show goes. There are heroes in every walk of life.

* * * *

A subscriber suggests an educational picture anent the proper method of eating corn on the cob. He is evidently thinking of Ty Cobb.

* * * *

Our notion of fame would be to have a chat in a moving picture magazine, if we should happen to eat a sixteen-cent lunch in a restaurant.

* * * *

Justice Holmes says we all have our cosmic destinies and we hope ours is to go to a picture show next year without viewing a cowboy picture.

* * * *

In glancing casually over the "boilerplate" sent out to newspapers by moving picture "news syndicates" we are pleased to observe that Carl Laemmle continues to get his share of fulsome praise.

* * * *

We might suggest to exhibitors to request Dr. Friedmann to discover an anti-speed serum for some moving picture machine operators.

* * * *

It has been discovered that 200 Clevelanders were willing to pay $2 each to see a fight. You can see 'em in New York film circles for nothing these days.

* * * *

Just about the time we begin to feel that life is one grand sweet song, with the joys outnumbering the little irritations three to one, the next mail brings in a moving picture poem with a sigh in every other line.

* * * *

Doc Blake, of Harvard, says: "The world of to-morrow will be a practically noiseless one." That means no more tenor drums in picture theatre orchestras.

* * * *

Dr. Osler's rule for a long life: "Forget the past and the future." Respectfully referred to the Universal Film Manufacturing Company.

* * * *

Editor Brewster, of the Motion Picture Story Magazine, dislikes to see advertising on the screens in moving picture theatres. So do we.

* * * *

Mrs. Theodore Thomas, widow of the famous orchestra leader, is leading a campaign to stop the singing of objectionable songs. If she can stop some of the illustrated songs inflicted upon pictureplay fans she will earn their undying gratitude.

* * * *

William Dean Howells figures that the present output of 4,000 short stories a month is too great for the people to digest. But just imagine the literary feast the scenario editor is compelled to sit down to every day!

* * * *

One advantage of being in moderate circumsances, and not having any dress suit, is that you don't have to pretend to like those selections from "The Bohemian Girl," rendered on player-pianos, during the showing of moving pictures.

* * * *

Sometimes we have moments of extreme optimism when we delude ourselves into firmly believing that the next time we visit our favorite picture theatre we will not find ourselves seated directly behind the latest creation in feminine headgear.

* * * *

This dear old government is getting to be so paternalistic that we expect soon to inaugurate a movement for pensions for victims of boiled cabbage for dinner, and for victims of moving picture "chases" after supper.

* * * *

One of the most obscure problems in psychology is why an editor's wife always decides to have him spade the lettuce bed, when he is bending every energy to save cinematography by 7 p. m., so as not to be late at the opening of his favorite picture show.

* * * *

We have our periods of depression, too, when we feel sadly sure that even if we should ever succeed in writing something entertainingly interesting, that someone would immediately twist our clever statements into something directly opposite our true meaning.

* * * *

Before the advent of the moving picture, one half of the world did not know how the other half lived.

* * * *

Now that William Jennings Bryan has served grape juice at a diplomatic dinner, it will not really be necessary to serve beer in certain scenes in moving pictures so popular with some manufacturers.

* * * *

Another curious thing about the artistic temperament, as we have had an opportunity to study it in the elegantly appointed offices of this Organ of Free Speech, is that the gentlemanly actor who does not care to have his picture printed always buys a dozen copies of the paper immediately after it goes to press.

* * * *

The baby's shoe is invariably an item of heart-felt human interest during the progress of the appealing plot, but why not introduce father's garden tools for a sharp contrast?

* * * *

Literary note:—We had the recent pleasure of glancing over the latest moving picture manuscript having to do with the name written on the egg. In our naive way we criticized the plot as being not fresh nor what it was cracked up to be.

* * * *

If we were asked to pick out the most persevering man before the public to-day, we confess it would cause us to hesitate a long time between Pat Powers and Sir Thomas Lipton.

* * * *

Kansas has undertaken to regulate the ingredients of mince pies. It is thought this absorbing question will afford relaxation to would-be State Censors of Motion Pictures.

* * * *

The open season for sinkholes, rocking the boat, and cramps-while-in-swimming, is now at hand, and already the narrow-escape list is growing in the fertile brains of script writers and moving picture press agents.

* * * *

More moving picture shows for the country boys will prove a sovereign remedy to the alarming exodus to cities.

* * * *

The doom of the dramatic atrocity, the "Number 2," "3," and "4" company, the cheaply engaged and poorly staged aggregation that has been accustomed to circle the smaller cities, with presentations of sad versions of the big successes of the New York season, has happily been sealed. Score another victory for cinematography. No longer will the theatre-goer of the little one-night stand have to pay good money to see a group of bad actors who might have been grand as plumbers or hod-carriers. The death-knell of these money-grabbing companies has been sounded. All the big dramas and comedies are to be filmed from the original New York companies and the first of these films is promised in September. Thus will lovers of high-class theatrical productions, not fortunately located to enjoy the originals, be permitted to witness the best there is in stageland.

THE PROFESSOR'S TRAVELING ADVENTURES

By VIRGINIA WEST

(Adapted from Great Northern Release)

"MY dear sir, you must take a rest. I insist upon it. You are wearing yourself out. You must get away from your work."

It was Dr. Swan who spoke most emphatically.

"But I can't," insisted Professor Miller. "You know, Doctor, I have so much work on hand I cannot leave it just now. Perhaps later, but really I could not go now."

"No, you must go now."

"But my classes. You know I must not neglect my students. It is nearing examination time and I would like to be with the boys during their trials."

"Oh, hang the students!" thundered the doctor.

"Oh, no, no!" protested Professor Miller. "I am most fond of my young men. And then, besides, there is my book, you know. I want to have it in the publisher's hands in a month. Perhaps later, Doctor, but I really couldn't go now."

"Perhaps later may be too late, Professor," answered the doctor significantly.

"May be—Why, what do you mean, Doctor?"

"Just what I say. You need rest so badly that if you don't take it you won't live six months."

"I won't—why, Doctor Swan, you don't—you can't mean that."

"Absolutely I do!" insisted the doctor. "If you stop now you will soon be all right. You are on the verge of a nervous breakdown that a man of your temperament could not stand."

"But my students," urged the professor weakly.

"Your assistant can take care of them, can't he?"

Professor Miller acknowledged that he could.

"All right, then."

"But—but my book?"

"Let it rest. It will do it good."

"We-ll, do you want me to go away?"

"It might be best, but the main thing is rest. If you can take it here, all right, but it would probably be better to get away from your present surroundings entirely."

Professor Miller sighed.

"Very well, I'll go."

That night at the table he looked very dejected and ate sparingly.

"Whatever is the trouble with your appetite, sir?" asked his housekeeper.

"Well, Mary, I suppose I might as well tell you the truth. I'm a sick man."

"A sick man? Where do you feel bad, sir?" asked Mary, concerned.

"I don't feel bad at all, Mary, but I'm a sick man."

"Well, if you don't feel bad nowhere, how do you know you're sick?"

"Doctor Swan says so."

"Good Lord! What you got?"

"I haven't got it; I'm going to have it if I don't rest."

"There!" exclaimed Mary, "ain't that what I been tellin' you for years, sir? You ain't had a rest for I don't know when. I didn't need half the letters of the alphabet after my name to tell me you needed one."

"Should I go away, do you think, Mary?" asked Professor Miller, meekly.

"What did he say? He's supposed to know," replied Mary with a touch of scorn.

"He said I didn't have to go, but it would be better."

"Well, I'll change it a little and say that it would be better and you got to go. I been your housekeeper for a good many years, sir, and I've took care of you. I know you pretty well and I know that you wouldn't get any good out of a rest here. You'd be thinkin' of them books all the time and of them rascally students. I know."

"I guess you're right, Mary. It would be best for me to go away. But you must not call my students names. They are nice boys."

"Well, where do you want to go?" asked Mary, ignoring the professor's latest remark.

"It really doesn't matter. I'll leave that to you. I'll have to see to a few other things to-night."

"Very well," assented Mary, "I'll have everything ready for you in the mornin' and tell you where you are goin'."

The professor and Mary went about their respective tasks. It is hard to say which had the hardest; he, trying to nerve himself to go, or she, trying to find a place for him to go.

"Ah, I've found you a nice quiet place to go," she informed him the next morning.

"Where is it, Mary?"

"It is in the mountains, sir, very nice and quiet."

"Have you ever been there?" he inquired anxiously.

"No, I can't say that I've been there, sir. But I'm sure you will like it," she hastened to say. "It's away from the swarms, sir. You don't like the swarms, now do you, sir?"

"No, no. I like quiet. Tell me how I am to reach the place."

"Well, first you take the ten-thirty train," explained Mary enthusiastically, "and don't get off until you get to Cartersville."

"Yes."

"And then you take a stage there and go to Ford's Inn. I thought 'Inn' sounded so romantic. Don't you think you'll like it, sir?"

"Yes, yes, I daresay," answered the professor nervously. "When do I start?"

"The train goes at half-past ten. I don't think you'll need more than a half hour. It's only half-past eight now, sir."

Professor Miller went into his beloved library to bestow what seemed to him his last look upon his dearest possessions.

When the time came for him to leave the house, he closed the library door reluctantly, almost tearfully.

On getting on the car, Professor Miller found that he had two traveling companions sitting very near him. One was an elderly lady and the other young and good-looking.

"I hope no one will mind," remarked the elderly lady, when the train had started, "but I must take off my shoes. My feet are burning very badly and I think it would ease them. Do you mind, sir?" she inquired of the professor.

"No, madam, by all means make yourself comfortable. I trust my presence will not disturb you."

"By no means. I don't mind you at all."

While Professor Miller was busy trying to puzzle out just what the lady meant by the last remark, he was disturbed by something being held towards him. He looked up to find the young lady offering him some candy.

"Do have some," she urged. "It is delicious. I made it myself."

She was smiling so sweetly that the professor's heart gave a queer little jump. He just couldn't help taking a piece of candy.

This opened the way, and in a short time the professor found himself enjoying a most pleasant conversation.

After a few stations were passed it was time for the young woman to leave the train. Professor Miller told her how glad he was to have met her and then leaned from the window to catch the last glimpse of her.

Just as the train was about to move the young lady called to him:

"I've left my overshoes. Throw them, please!"

The professor, anxious to do her a last service, scrambled frantically around under the seat, and just as the train left the station threw from the window the old lady's shoes.

"Oh, what have you done?" cried the old lady.

"Why—why—I don't know. What have I done?" stammered the poor man.

"You've thrown away my shoes, and I have no others.

What are you going to do about it?" quarreled the lady.

"Well, I beg your pardon most profoundly," apologized the professor. "You see, madam, I thought the shoes were the young lady's overshoes."

"I must say that apologies and explanations don't do me much good," said the lady. "Men are all alike. Just let a pretty face come before them and they don't know what they're doing. Crazy as loons—every one of them."

"Well, madam, what do you wish me to do?"

"There's only one thing you can do," assured the old lady, "and you better do that pretty quick. Pay for my shoes."

"Why, surely—of course—why didn't you say so before?" stammered the professor.

"I wanted to see if you had sense enough to suggest it. You haven't, so just hand me five dollars, please."

He handed her the money, murmuring again and again, "I am sorry—so very sorry."

When the professor's station was reached he found the stage-coach waiting. There were others in it beside himself, and the journey was full of troubles, more or less. The professor was beginning to think that he might have rested as well at home.

"I want to get out at Ford's Inn, you know," he informed the driver, when they had gone some distance.

"Well, the next turn's the place for you," he was told. "You'll have only a mile to walk from there."

"Oh, thank you, thank you so much for bringing me this far."

At the turn the professor left the coach and proceeded on foot. He walked leisurely along, picking his way among the loose stones. Suddenly he heard a whirring noise behind him and turned to walk straight into a bicycle. In a minute he and the bicycle and the rider were lying in the gutter.

When the two picked themselves up they found they were only dusty and bruised.

"I am looking for Ford's Inn," explained the professor. "Will you kindly show me the way?"

"Just keep on this road; you'll get there all right," the man assured him.

The professor kept on and he did reach the inn, but alas, it was not what he was hoping for. The place was small and untidy looking, but it must have a bed, he thought. Anyway, there was nowhere else.

"We got just one room now," he was informed. "It is on the ground floor, and there ain't much in it, but maybe you won't mind."

The professor longed for a bed of any kind, so he asked to be shown to his room at once.

The bed was hard—very hard and narrow, but the poor, tired man was soon in it and fast asleep.

When he awoke it was with a start. Everything around him was dark. Directly beneath his bed was a sound which seemed a cross between a grunt and a sigh. Then a low, knocking sound.

Cautiously and silently Professor Miller crawled from beneath the covers and struck a match to look beneath his bed.

There, just preparing to settle down again, was a dog about two feet long. He sat up again and began to scratch. Then came the knocking of his hind leg against the bare floor.

"So that is it?" muttered the professor. "Why are you sighing so? Is that fleas too?"

The dog stared.

"Come, doggie, doggie," he urged softly.

Doggie did not move.

"Come, doggie, or I'll be compelled to assist you out."

The dog made no move, so the professor reclined upon his stomach and gently but firmly drew him forth, and having opened his door, ejected him into the hall.

Then the professor went to bed again—and to sleep.

Before the morning dawned the same sound reached his ear again.

"Surely I shut my door, and the dog would not come in the window," meditated the professor.

Again he got from his bed and again he dragged the dog gently to the door and put him in the hall.

But this time the professor did not return to bed. He stood in the middle of floor thinking deeply.

"Mary must have made a mistake. It is the first time I ever knew her to make one, but I am afraid she did. I think I shall return."

Visions of his own bed at home and Mary's well-cooked meals floated before his eyes. "I'll go," he said aloud. "But first I must reprimand the man for letting the dog into my room."

When Professor Miller reached the office the dawn was just breaking. The clerk had just made himself visible.

"Up to see the sun rise?" he asked the professor.

"No, thank you. I have had a little trouble. A dog keeps appearing under my bed. I put him out, but he does not stay. It is quite uncanny."

"Oh, that's all right," the clerk assured him. "Somebody must have kicked the board off the hole. There's a hole under the bed that leads to the yard. That's all right. If you don't like him there I'll stop the hole up."

"Well, never mind now," answered the professor nervously. "I am leaving by the next stage. I am anxious to get back."

The man went away murmuring something about "people not knowing what they want."

As the professor traveled back home he breathed a sigh of relief at every stage of the journey. How foolish he was to go, he kept thinking.

"Won't Mary be surprised," he said to himself as he entered his own gate. "And she'll be glad to see me, too, I am sure."

He went straight to the dining-room door, and there he stopped. He dropped his bag and stared. There before him sat Mary and six of her friends at luncheon.

Mary and her guests arose and stood waiting for what they knew they deserved.

"Well, sir, what have you got to say?" she asked finally.

"I realize, Mary, that you have done an unbecoming thing," answered the professor, "but I must say I am very glad to find a good meal on the table. Go right ahead and have a good time, but first make a place for me, for I have not had a good meal since I left. When I have eaten I shall go to my bed. I have decided to take my rest at home."

ITALA FEATURE FILMS IN DEMAND BY PHILADELPHIA EXCHANGES

Eastern Pennsylvania must surely be the Eldorado for feature exchange men. In Philadelphia, according to the confession of one man who happened in the Itala Film Company's office the other day, this city has only twenty-eight feature film exchanges. In quest of state rights on Itala films from this territory in the last few days have been Morris Keene and A. I. Feigenbaum, of the National Features; Robert Theulon, of the Gorman Feature Film Company, and T. A. Luechese, of the European-American Feature Film Company.

EARLY OKLAHOMA
Reliance Release May 21st.

For Those Who Worry O'er Plots and Plays

The Joyful Ending

ONE of our friends asks: "Why must a plot end happily?" Plots are not obliged to end happily. We have long been of the opinion that many a strong story had been materially weakened because of the presumed necessity of the lovers' embrace at the ending. However, the directors hav a good argument on their side of the proposition. One stated this to us: "We must please the public, must make our brand popular. You should not blame directors for the usual endings—blame the public." It is true that the majority of lovers of moving pictures like the happy ending. However, we think the minority should be more frequently remembered. An editorial in the National Magazine puts the question thusly: "All stories cannot end happily—the fates forbid it—but the greater part of all popular stories must end happily; and a story of life is seldom true, if its hero or heroine from the beginning to the end finds no one great joy or satisfaction to compensate for many heartbreaks." As one writer puts it: "All lives end in the tragedy of death, but we love to see the bride's wreath, the hero's laurel, the industrious man's success—gilding life's pathway before it begins to descend into the Valley of the Shadow." Nevertheless and notwithstanding, we think the writer of a play, be it pictureplay or otherwise, should be permitted to end it according to his best inspiration. If he submits to commercialism, sooner or later the light of his inspiration will be dimmed; he will be writing his plots and stories by yardstick measure; and his work will deteriorate from the unusual appeal to the "pot-boiling" methods.

American Pays High Prices

The American Film Manufacturing Company sends the following statement: The recent changes occurring at the Santa Barbara studio of the American Film Manufacturing Company have necessitated an urgent demand for one, two and three reel scripts. Higher prices than ever before paid are offered gladly for acceptable scripts, which seem to be remarkably scarce. All Chicago companies have been complaining of the low average of excellence and, in an effort to induce the best class of pictureplay authors to submit their efforts exclusively to the American, that company is offering splendid inducements. Here is a rare chance for the author who "knows how." Scripts should be sent direct to Santa Barbara and not to the Chicago headquarters.

Raise the Standard

More than one editorial department has been complaining lately of the unusual slump in the standard of scripts submitted. Some are inclined to attribute the reason for the large number of hastily prepared and unoriginal stories submitted, to the fact that would-be authors are misled by the "correspondence schools." The false assertions in advertisements that "no education is necessary," that "a child can write them," and "make $1,200 a year for spare time work" have attracted many incompetents to the fold. We sounded the note of warning previously. If the rain of drivel, fostered by the "schools," and now showered upon defenseless script editors, does not cease, sooner or later the "open market" will be a misnomer. Be your own schoolmaster, be original, and do not drink in everything some school faker tells you. You are hurting your own chances, and also the opportunities of others who depend upon their own talent.

In Answer to Objections

Mr. A. W. Thomas, formerly editor of the Photoplay Magazine script department, informs us that he is doing his best to straighten out the difficulties of those writers who submitted scripts to that magazine to be criticized, after the magazine suspended publication. He says he is writing personal letters to all inquirers, but that it will take some little time to reach everyone.

Good Luck to You

Several readers inform us that after some successful pictureplay plotting, they have discovered markets for magazine fiction. Three we know of are going to try for a "slice" of the Collier's Weekly prize money. All stories must be submitted to Collier's on or before September 1, 1913. Dramatic or book rights to successful stories will be released to authors on request, according to editors of Collier's. The sum of $7,500 will be distributed for best stories. Script writing is a better schooling for would-be writers of fiction, than fiction writing is for would-be pictureplay authors.

Three Cheers!

A San Francisco lady writes the following:

> "Thanks to your Department, I appeared this morning in all the glory of a fine, new spring suit. Three scripts sold paid for it. Thank you."

You are entirely welcome! Now earn a new spring hat!

Save Your Money

What is the use of spending money to get your scripts typed? You can rent a typewriter for $2 monthly or, better yet, you can buy a new machine in instalments of $5 a month. Why pay a dollar a script to some typist?

Not with Essanay

A Chicago journal announced recently that Miss Maybelle Haikes Justice will represent the Essanay Company of Chicago, at the Middle West Pictureplaywrights' dinner at Hotel Euclid, Cleveland, June 28. Miss Justice writes that she is not a member of the Essanay staff. However, she has written some good stuff for Essanay, Selig and Lubin, despite the fact that nearly every popular magazine contains one or more stories from her versatile pen.

A Fortunate Author

A well-known English author of society fiction also writes pictureplays. Recently he made a big hit with a story. He writes:

> "A New York dramatic agent wishes to dicker for the dramatic rights and a well-known American film concern wishes to dicker for film rights. I'm in a quandary."

Why? Tear up the ground in making a contract with the well-known New York dramatic agent. If that fails, then interview the film manufacturers. If the story is good enough for a legitimate dramatic play, and it is a success, why, imagine the royalties!

From Militant Mereness

Mr. Matt Mereness, the Schoharie, N. Y., Captain of the Regiment of Pictureplaywrights who build the military "dope," steps forth with the following epistle:

> "I see you are subtracting the military plot from the list. I believe I could pass away to-morrow and yet say: 'during my lifetime I have written some mighty good military stories.' Take a good plot swung along military lines, with plenty of action, and omitting the two men and a woman, and I still believe they have a right to vote. The market is getting smaller and I have been endeavoring to switch to something else, but it seems I cannot get the action in to suit the taste of the editors. Plots of western and military pictures are growing in sameness, I notice."

Now here is the horrible example of a successful writer who has specialized for some years past. He has seemingly arrived at the point where he is not successful nor happy unless wading in the gore of a stricken battlefield. No matter how successful one may be in a special line of literary work. 'tis always wisdom to branch out occasionally and foster versatility. If successful in writing military plots, write 'em, and get the market. At the same time do not lose the knack of writing plots of other kinds.

No Successor as Yet

Acocrding to latest advices, no editor has been appointed by the Universal Clearing House, New York, to succeed Richard Goodall, resigned. However, all scripts are being duly entered, it is said. It is rumored that Theodosia Harris, late of the Pacific Coast, may become editress. Another report has it that Mrs. Lillian Rubinstein, dean of a correspondence school, is to take the helm. There is no likelihood of Hal Reid again becoming editor.

Laemmle's Letter

A well-known author has a statement signed by Hal Reid and dated last August in which Reid informs the author that his script "is being held." The author wonders who is holding it. He asked President Laemmle of the Universal, after fruitless efforts to strike a lead. Laemmle wrote to the author recently that the Universal is not responsible for any

mislaid scripts, but that if the author will send on a duplicate they will make another copy free of charge!

Pertinent Pointers

Learn the art of condensation—and it is an art.

Because you have sold maybe a dozen scripts, kindly remember that you do not know it all.

Avoid writing letters to script editors, or to editors of trade journal departments, boasting of your successes. The most successful authors are invariably modest.

Just when an editor shows a disposition to take an interest in you and writes encouraging words in ink on the margin of rejection slips, do not start an avalanche of scripts his way. Give him your best.

Editors don't like to receive a script a day from writers. They know the best work is not the script-a-day work. Send a script a week, or one every two weeks is better yet.

This department is for the beginner, but we strive to make it interesting for the general reader, and we have cause to think we are succeeding in both attempts. We do not like to receive letters from writers scoring editors who do not accept certain work. It you sit into the "game," be broad enough to observe the amenities.

The Ammex Motion Picture Company is not in the market. Mr. H. K. Eakle states that the company will not be responsible for scripts received.

Several editors tell us that some of the advanced authors are neglecting their typewriter ribbons. Don't work a ribbon overtime; a dim ribbon is as bad as a script written on "flimsy."

Unimportant facts ofttimes give rise to important plots. Many good plots are gleaned by watching the omissions of some other writer. Train observation to spot the little things that may be developed into unusual things.

Avoid deeds, mortgages, hidden wills and forged paper. This stuff has been worked overtime and was used when Noah was a mere youth. No matter how bright the plot, the appearance of the lost will or the mortgage spoils the story for the cynical one who will be found in every audience.

Editorial Etchings

Editor A. H. Saunders was born and reared in England.

E. V. Brewster, editor of the Motion Picture Story Magazine, is an attorney.

Betta Brueil, editress of Vitagraph, is a writer of short stories, and she writes good ones.

Epes Winthrop Sargent has a tool chest in the basement and makes funny things for Epes Sargent, Jr.

T. E. Letendre, editor of The Photoplay Author, also runs two or three weekly newspapers.

H. G. Plimpton, manager of Negative Production, Edison Company, used to dabble in amateur theatricals. He recently returned from a European business trip.

Thomas Inch, director-in-chief of the New York Motion Picture Company, was once a well-known actor in theatrical stock companies.

Looking into Show Windows

Did you ever gaze into a show-window? Of course you have. But try this. Walk quickly past a well-arranged show-window. Then stop and note down the articles you noticed. Go back, now, and check up. It's a ten-to-one shot that you named only a minority of the items shown. Try this frequently and soon you will be surprised at the things that you formerly had seen but did not really see. It is just training your power of observation—a power that must be well developed for successful authorship.

The New York End

Many successful literary workers who claim New York as their natural habitat, seek the green fields and running brooks whenever possible. Other literary workers, maybe not overly successful as yet, hurry to New York, when they can, so as to be "in the center of things," as they express it. We know of several pictureplaywrights who hurried to New York and then hurried out again. To those who have asked us about the New York idea, we will say this: It is well to visit New York once or twice a year to keep in close touch with the New York producers. However, if your means are limited, stay away from Gotham. Miss Zona Gale, the noted contributor to most all magazines, writes: "I used to think that one could not well live elsewhere than in New York, and enjoy the best opportunity for newspaper or magazine or any other kind of literary work. After a while I found out differently. You get the material, but you cannot make the best use of it; things go too quickly, there is not time for developing your best work. I would rather do it in a smaller town. I love the little towns." And so, you would-be New Yorkers, if you are succeeding in your home town, do not pull up stakes and enter Gotham. You may find disappointment.

How It Resulted

The discussion has waxed warm for many moons and so we decided to try it out for ourself. In April we wrote a 1,500-word special feature for Munsey. We had the material at our fingers' ends and the story was completed in 50 minutes. A week later we cashed a $35 check. The next day after the Munsey story was mailed we wrote a pictureplay script on special order. We struck a snag in scene 8 and "finis" to that script was not chalked up until an hour and fifteen minutes had passed. Our check will not arrive before thirty days. We have found by experience that to the author who is in touch with both magazine and film markets, the magazine field often affords quicker pay and shorter hours. We know of others who agree with us.

Charles Hoyt's Plays

Selig has secured moving picture rights for Hoyt's series of farce comedies; American has contracted for selected stories owned by Street & Smith; Universal has been filming the Lincoln Carter melodramas; Cosmopolitan has been approached for moving picture rights to certain stories; Edison is filming a Ladies' World serial; Jack London will act in his own stories before the camera; E. P. Oppenheim is now writing 'em. Rex Beach, Maibelle H. Justice, Bannister Merwin, Opie Read, Conan Doyle and the rest have taken up the work. One film concern, we know, recently forwarded letters to all the fiction writers of prominence ofiering $50 for plots and agreeing to a release for short story rights. The fiction writers are coming into the fold, and they must be successful, judging from the exploitation the film concerns are giving them. We are of the opinion that fiction writers will help save the day, because they sympathize, very frequently, with beginners in literary work, and will aid in offsetting the discouraging situation fostered by correspondence schools.

The Day Is Coming

The day is approaching—is nearly here, in fact—when the director of moving picture plays will not be the sole arbiter of what is and is not to be produced. In certain companies this was never the rule, and the releases prove the fact. The director is really an expert who tries to visualize the real meaning of the author. The director should not have the power to distort a playlet into a favorite groove. Writers complain, and often justly, that they cannot recognize their own work on the screen. The fault cannot invariably be attributed to the script. The director is not infallible. Some of these days, some courageous manufacturer will ignore market requirements and release reels of 1,200, 1,400, 1,600 feet. Then the development and climax of the plot need not be chopped off and the story will be measured by merit and originality, and not by feet and inches.

WM. LORD WRIGHT.

LONDON ASSURANCE
Reliance Release May 19th.

JUST GOSSIP

By The Mahoney

Someone is filching my thunder.

"What do you think of this?" said a friend of The Mahoney's, with some measure of asperity, exhibiting an anonymous postal card with a covert invitation to drink.

"What do I think of it? None but a base, puerile minded, parsimonious craven would ask a man to 'liquor up,' without disclosing his identity, and naming the time and place," I replied. "And further, these picayunish qualities in the human composition are greatly to be despised, as they are very much on the 'Fritz,' and strongly suggestive of 'Slip-me' Patsy of vaudeville fame."

* * * *

Isn't it just quite too jolly lovely to be in demand?

Willie Norris, of "A Good Little Devil," grew quite recalcitrant recently when asked to lend himself to the vulgar photoplay, and, it is reported, imposed his own conditions.

In fact, all of the members of the company demanded individual cars for transportation to the necessary locations, some, it is said, even going so far as to name the make and style preferred. While a few expressed a preference for Buick, others favored Peerless and Premier.

Willie's car arrived at his luxurious apartment, and it so happened it was an open one. When he saw it, he grew quite peeved, and with a gesture of extreme impatience exclaimed:

"Oh! deah! deah! My word! I cawn't weally think of making a vulgah exhibition of myself in an open cah! Must have one with a limousine body!"

Ed Porter (in an awful hurry) expostulated, but in vain. Willie threatened to slap him, when Ed said, if he did, it would most likely lead to international complications, as he would appeal to the Secretary of State.

The matter was finally amicably arranged, Willie got his closed car, and Ed thought his troubles were at an end. But it was not to be. Another serious contretemps occurred on the return from Fort Schuyler.

Mahoney Charley DeForest, the one ray of extraneous genius among the company, seeing how easy it was for Willie, demanded a closed car for the return journey, so Ed mollified him by handing him two bright shining dollars, and sending him home in a trolley, in charge of the children.

* * * *

S. S. Hutchinson, president and active head of the American Film Manufacturing Company, has just returned from an extended tour of observation, his itinerary embracing the Pacific Coast, Honolulu, and other points of interest in the Hawaiian Islands.

Mr. Hutchinson is without a peer in the cinematography industry. Keen, far-seeing, energetic and capable, with a faculty for grasping opportunity when presented; and withal, a quiet, unobtrusive manner, in every undertaking, no matter how intricate, he has placed the American product among the best in the market.

No one is better qualified to speak of the rapid and successful advance the American has made, since its inception in the fall of 1910, than The Mahoney, for he was one of the earliest visitors to the old plant, in Orleans Street, Chicago, at the time Mr. Hutchinson was taking his novitiate as a manufacturer, and it is refreshing to recall his dignified bearing, and unruffled calm, in instances where the average man would have lost his head and become demoralized.

Cool and temperate, courteous and affable to all, in the most trying moments, with an expenditure of close to the one hundred thousand dollar mark before any results of a tangible nature were even in sight, he moved cautiously and observantly, never flinching, until at last he saw his opening and took a "Jiu Jitsu" hold (metaphorically speaking), throttled all barriers that crossed his path, and landed the American Film Manufacturing Company in the front rank of the independents.

The Universal Studio at Coytesville has recently been a scene of great activity. What is reported to be one of the most pretentious offerings in the career of the Universal, a Nihilistic subject, has occupied their attention for more than a week past.

For the development of the story, Jacob Adler's Company of players in its entirety were especially engaged, together with the services of several well-known artists, prominent in the world of filmdom, and a vast ensemble of supernumeraries.

Charles G. Graham, who has recently been in great demand for characters of strength and virility, was placed under contract for what in the beginning appeared to be an unimportant part, but his rugged aggressiveness and adaptable personality, coupled with his earnest methods, created such a profound impression that several changes were made in the original theme, and the part padded and built up, until it finally became the pivotal point of the story.

Speaking of Graham recalls an incident The Mahoney witnessed in a picture house in Eighth avenue recently, much frequented by Italians.

A film in which he played an important role, with several changes in make-up (one of which was an Italian), at a critical and exciting moment in the action, an over-enthusiastic auditor cried out: "Zacconi! Zacconi! Questo e lo stesso, di Zacconi!"

* * * *

Since Bob Broderick and Hale Hamilton seceded from the Kinemacolor forces at Los Angeles, a few of their fellow members of the Clover Club have grown prosperous.

It is reported that Mal Macquarris has acquired a Buick, and Guy Oliver a Peerless.

Prior to Bob's and Hale's secession it was a hustle, it is said, for the other members to meet their most trifling obligations, while Bob and Hale were piling up bank

accounts that made John D. Rockefeller's fortune look like a shoemaker's savings, and annexing bungalows and lemon groves.

The accompanying illustration shows Mal and Guy after a particularly strenuous "tilt" for the possession of a grove.

Bob and Hale got the grove, while Mal and Guy got the "juice," as can readily be seen by the acidity of their expression.

Itala Will Produce a 3-Reel Tuberculosis Film Story

Exemplar of how motion picture manufacturers make capital of big events of the times is the enterprise of the Itala Company, in putting into film drama the battle against tuberculosis, news of which battle has been swept into universal print through the alleged cure of Doctor Friedman. The Itala Company directors deciding that here was the opportunity for an excellent scenario, they forthwith engaged an able writer who put into three strong reels the story of a physician who finds within himself the enemy, the Great White Plague.

Assisted by the publicity attendant upon Doctor Friedman's treatment of consumptives, this film contains possibilities of box office significance.

WILLIAM HILKEMEIER
Chairman Entertainment Committee.

William Hilkemeier, Chairman of Entertainment Committee, Says:

That the preliminary steps of the entertainment committee of the Third Annual Convention of the Motion Picture Exhibitors League of America to be held in this city July 7th to 12th is well on its way.

We are working in co-operation with the various manufacturers and tradesmen in arranging a very extensive program, consisting of moonlight excursions, sight-seeing in the Great White Way, a trip to Hempstead Plains with the airmen who have extended an invitation to all for a trip through the clouds, a day at the studio and a trip to dear old Coney Island.

Messrs. Kessell and Bauman of the famous Kay-Bee Film have placed at the committee's disposal their private yachts for a trip to West Point and Fort Lee.

The ladies' committee will be composed of the leading picture players who will take charge of the visiting delegates' wives and friends during the entire week, and a general good time is assured to all.

"THE DREAD OF DOOM"
A Silhouette of Sorrow

Sometimes we read a book, see a play or a picture that, wedging into a corner of our brains, its recollection echoes through the memory cells with haunting persistence. Such is the strangely hypnotic influence on even the most unreceptive intelligence of "The Dread of Doom," the new Itala three-reel feature film. The writer is no stranger to the unusual and his working days and nights have been spent in avoiding the commonplace, in peering into strange byways of experience. But even upon his satiated senses the potent motives of the "Doom" picture thrilled and ever widened upon his consciousness, to recur again and again even in moments of activity, fleeting fugitives of fancy.

Behind the dramatic framework of the tragedy there is a silhouette of sorrow which stands out grim and ghastly against the sheen of the sable night. There is a force that projects one into the simulated emotions of the actors; in sympathy one can cry with the bereaved, suffer with the man of malediction.

Dissection of feeling is a matter for analytical minds only, and to enter upon the almost occult mesmerism of these gripping events would be playing with vocabular

THE DREAD OF DOOM
Itala Feature.

fire in which there would be more obscuring smoke than illuminating flame. Sufficient be it to say that this photo-tragedy is a subject of importance too deep to be praised in terms of the ordinary nomenclature. It is a film whose greatness is intrinsic, inherent. It produces an effect that lingers and impresses with the conviction that these actors have penetrated to the regions of the oversoul, have transcended mere stagecraft.

No review of this film could be written without mention of the marvelous acting of Ermete Zacconi, whose sobriquet, "the Mansfield of Italy," will not cause the real Richard to writhe in his grave at the comparison.

Have you seen men die?

Madisonville, Tex.—Messrs. Carter & Glover have leased the Detroit Building, and are fixing it up for a moving picture show.

Beaumont, Tex.—A moving picture theatre will be erected here, headed by J. K. Grist. Cost, $20,000. F. W. Steinmann has drawn the plans.

Thompson Falls—Peter Carter, moving picture man of Plains, will open up a picture theatre here.

SHEP THE HERO
Majestic Release May 20th.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

Monopoly under Letters Patent is clearly and broadly differentiated from that created by the combination of a plurality of industrial enterprises into a "trust," but it is apparent that even our national law-makers have little or no conception of this fact. With the uses or abuses of the so called "Trusts" we are not directly concerned in this connection, except in a negative sense. For the inventor does not deprive anyone of anything enjoyed before,—he does not utilize nor segregate in his invention and Letter Patent anything taken away from other people. He comes as near to solving the paradox of creating something out of nothing as is possible for mortal man,—himself a paradox. In fact in these, our present days of scientific achievement it is practically impossible for him to even conceive let alone preempt an absolutely new mechanical movement, for in a broad fundamental sense none such has been discovered or produced in many generations last past. He may and does use old mechanical parts and principles, but he reproduces them in new relations, achieving new and useful results which are beneficial to humanity. In other words he originates a new combination of mechanical elements, each of which may be old in the abstract, but the specific arrangement of which as related to the others produces a unitary operative device by which a new and useful purpose is attained. Taking these extenuating circumstances into consideration, and in view of his invaluable contributions to prosperity and enterprise, it is obvious that the inventor is entitled to the full measure of governmental protection, and should not be classed with, nor be hampered and restricted like other monopolists.

Compagnie Generale des Etablissements Pathé Freres (Phonographe and Cinematographe) of Paris, France, applies for registration of "PATHEKOK" as a trade-mark for apparatus for taking kinematographic pictures, kinematographic projection, projection-lanterns, kinematographic films and packings for said films. Claims use since January 10, 1913.

An odd illustration of the use of motion as a means of rendering obscure things intelligible is contained in an issue of the Mechanics Magazine as far back as 1829, and may be exemplified by a simple and interesting experiment with a sheet of opaque paper placed over a picture or reading matter. If the design or lettering is barely perceptible through the paper when the latter is at rest the indistinct matter may be rendered visually readable by imparting a circular motion to the paper. Presumably variations in the thickness and texture of the paper are responsible for the result, the thinner portions moving rapidly over the printed matter revealing the same by persistence of vision as in cinematography.

An invention which is designed to afford improved processes for the production of a yellow tone in prints of photographs and to provide a method of producing color photois set forth in Letter Patent No. 1,059,867 issued to Aron Hamberger, of London, England,—a feature of the invention consisting in bleaching an image obtained on a silver chlorobromid medium and toning it by the action of a mercuric iodid solution. The invention also consists in a process of obtaining color photographs in which a print is obtained on a silver chlorobromid medium from the negative corresponding to the yellow color, is then bleached and then toned by the action of potassium mercuric iodid or alkali mercuric iodid, e. g., by the action of a solution obtained by mixing solutions of mercuric chlorid and potassium iodid, whereby a yellow color print can be obtained having a key or foundation of practically panchromatic gray. The invention is based on the discovery that if a silver print be bleached by a solution of potassium bromid and potassium ferricyanid and then developed or toned with a solution obtained by mixing mercuric chlorid and potassium iodid a yellow print of good quality is obtained. Further if the print so treated be one obtained from the negative corresponding to the yellow of a three-color photograph the resultant photograph is of particular brilliance and accuracy in color reproduction. This is apparently due to the fact that the print obtained from the negative corresponding to the yellow color is more or less panchromatic and that the yellow toning method above described produces the yellow tone irrespective of the faint practically panchromatic gray image which remains as a key or foundation to the print. When red and blue prints are superposed upon this yellow gray key, the result is apparently a four-color photograph obtained without specially producing a panchromatic gray, and by utilizing this feature the production of color prints is considerably simplified. The invention may be applied to prints on transparent or translucent media as well as to prints on an opaque base.

For the purpose of producing X-ray kinematographic pictures, plates of films of considerably greater dimension and bulk are needed than for ordinary kinematographic pictures, and hence means employed for the production of the latter would not serve for producing the X-ray pictures. In the ordinary kinematographic picture the size of exposure does not exceed one-half sq. cm., whereas in producing X-ray kinematographic pictures the exposed surface is at least one hundred times greater. Hence the means used in producing ordinary kinematographic pictures, i. e., perforating the film length laterally or centrally and using the ordinary Maltese cross arrangement, would not be feasible for X-ray kinematographic pictures, as practical difficulty would be encountered in feeding the single film length forward at sufficient speed and causing its momentary stoppage at the proper time, and in addition to make a length of film of such magnitude would be exceedingly difficult and costly. Therefore it is advisable to employ a plurality of plate holders, each adapted to contain an individual plate or film of a size suited to the requirements of the occasion. Such individual plates or films cannot, however, be used for taking X-ray kinematographic pictures in the same way as they would be used in an ordinary magazine camera, wherein they are placed one behind the other, the foremost one of the series being exposed and quickly removed, and the succeeding plate treated in the same way. In the use of X-rays the treatment would not answer because the rays would penetrate the first plate, and affect one or more plates to the rear thereof. Josef Rosenthal, of Munich, Germany, in his Letters Patent No. 1,059,488 arranges a plurality of plates or films held in

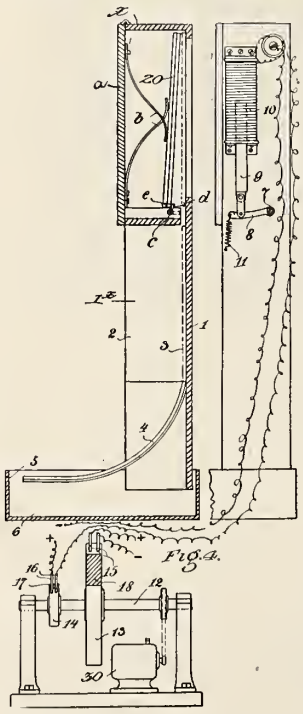


Fig. 4.

plate holders in a row and through the action of spring pressure acting thereon, each plate or film is subjected to the action of the X-rays for the requisite period of time. The row of plates is arranged in the exposure chamber, the foremost plate being exposed to the action of the rays and quickly removed to make way for the next succeeding plate to be exposed. The plates are provided with means for preventing the X-rays from affecting more than one (the foremost) plate in the exposure chamber, and the best method of accomplishing this is by placing a lead backing plate on each plate or plate holder. The accompanying views show apparatus wherein electro-magnetic means are employed for actuating mechanism designed to release the plate holders successively from the exposure chamber. Further synopsis is beyond our limit of space. The drawings are numerous, and the specification and claims are for the specific structure.

Cinematographic producers and manufacturers interested in the trade of the West Indies ought to take notice of the fact that among Cuba's population of approximately 2,500,000 people, there are many unscrupulous enough to pirate unregistered trade marks under the sanction of a law recognizing only priority of registration. For instance, the trade-mark of one of the oldest piano firms in the United States was registered by a Cuban dealer and thereby became his indisputable property to the exclusion of the morally rightful owner. In such cases, practically the only recourse is to purchase from the registrant the right to use your own trade mark, or abandon the field. Many manufacturers have suffered from the consequences of this iniquitous law, the amendment of which has been sought many times without success. Aside from the danger and injustice of legalized blackmail, there is the possibility of permanent injury that may be inflicted on the commercial value of the mark by the exploitation of inferior products thereunder. The same obnoxious conditions prevail in Paraguay.

Under present trust aggregation and business concentration, inventive enterprise properly protected by patent monopoly is in most commercial activities the chief, if not the only, way of attaining independence in business. This is one reason why the United States leads the world in invention, averaging 40,000 patents a year, equalling all the patents issued in Great Britain, France and Germany for a like period, our more liberal patent laws and practice being largely responsible for this result. Considering the tremendous growth of industries entirely dependent on patented inventions, their contribution to the prosperity of the United States is obvious; the inventor adds mainly to the wealth of the whole community while developing and protecting his own business and industry.

Gustav Cramer, of Chicago, Ill., has applied for registration of "ALPHA" as a trade-mark for sensitized photographic papers, etc., claiming use since "about the middle of February, 1911."

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

Orange, Tex.—Mrs. H. J. Lutcher, who is arranging to erect a moving picture theatre, received word from her New York architect that he will be here to start the work immediately.

Des Moines, Ia.—Elbert & Getchell will erect a moving picture theatre here, and will manage same when completed.

Hermosa Beach, Cal.—J. E. Walker has taken out a permit for the erection of a $3,000 theatre, to be erected at Hermosa Beach, Cal.

WASHINGTON, D. C.

Two noted lights of the dramatic world have recently visited the city in counterfeit through the motion camera—Mme. Sarah Bernhardt and James K. Hackett. These have afforded many who have never seen these artists an opportunity of viewing them and their work through the eye of the camera. And each one made a week's engagement, like any other theatrical production, drawing big houses at each presentation. This is one of the signs of the times in filmland. Mme. Bernhardt was seen in her favorite role, that of Adrienne Lecouver, in the play of that name. The wonderful vitality and easy movements which she displayed in this drama showed that time has not diminished the artist's ability to counterfeit youth. This film came to Moore's Garden Theatre, which exhibited to capacity houses during its entire engagement.

James K. Hackett appeared to the photo fans in the role that has done much to make him famous—that of the daring hero in "The Prisoner of Zenda." His acting was at all times characterized by a naturalness and spirit that charmed the spectators. Mr. Hackett was in Washington in person during the season just closing, and his return so soon in motion pictures brought his many local admirers to the Casino to view "The Prisoner of Zenda."

* * * *

About the finest piece of child acting that has been witnessed in that of the "Thanhauser Kidlet" in the role of the Doll in the film, "A Spoiled Darling's Doll." Her mechanical movements were wonderful, while her naturalness and complete lack of self-consciousness when she became the counterpart of the spoiled child in the dream was little less than marvelous for such a baby. "The Spoiled Darling's Doll" also gave excellent opportunity for the Thanhauser Kid, who is always fine, while the moral of the plot gave food for thought to both old and young.

* * * *

Dr. Mary Walker, a local physician who has become conspicuous on account of wearing male attire, gave a short talk on "Votes for Women" at the Garden Theatre recently. Dr. Walker served the country most ably during the Civil War as physician and surgeon, and it was then she adopted man's attire for convenience. The Garden has had several return engagements of the several on the Suffragette parade in this city on account of requests, and it was on the occasion of one of these exhibitions that Dr. Walker talked. W. H.

In producing pictures requiring explosions many camera men have escaped death by a fraction of an inch. None, however, ever came closer to the happy hunting grounds than Albert Heimerl, of the American Film Manufacturing Company, while the second company was making a scene last week. A temporary shelter of heavy planking was erected over Heimerl and his camera. One hundred pounds of black powder and thirty sticks of dynamite were too much for the short 150 feet which separated Heimerl. A 300-pound boulder struck the top of his shelter, smashed his camera and buried Heimerl under the debris. He was unconscious when extricated and will be laid up for several weeks.

HENPECKED BURGLAR
Solax Release May 28th.

AMERICAN FILM MFG. CO. NOTES

Robert Gray and "Billy" West joined the American forces at Santa Barbara last week. Mr. Gray comes from fresh honors with Kalem, Edison and Pathe. Miss West is a charming ingenue in whom much confidence is expressed. They will play opposite each other in the second company. Miss Vivian Rich, who has been playing leads in the second company, has been transferred and hereafter will play opposite Warren Kerrigan.

Director Hale, of the American forces at Santa Barbara, went to Venice, Cal., with a party made up of Kerrigan, Richardson, Louise Lester and the famous burro. An argument between Kerrigan and Richardson as to whether a burro would drink wine ended by Richardson feeding a bottle to the burro. What happened to the burro demanded a neighboring veterinary surgeon and a twenty-four hour lay-over at Venice before the company could leave. Director Hale has issued orders that hereafter spirituous drinks and arguments will not be allowed to interfere with picture making. The company finished six scenes in a "Calamity Anne" picture before returning.

Some time ago the American Film Manufacturing Company announced "Her Big Story," by Richard Washburn Child, as a two-reel subject. This was in error. The picture is an exceptionally splendid single reel for release May 31. This is about the date that The Popular Magazine will first publish the story.

The week of May 26th will see the release of two splendid stories by famous authors now writing for the American Film Manufacturing Company. The Monday release is "Ashes of Three," by Stewart Edward White, a two-reel subject. The Saturday release is a delightful newspaper story by Richard Washburn Child. Thus theatres and exchanges using "Flying A" stories are assured an unusually good week.

The success which greeted the appearance of the handsome lithographs of popular American players, has induced the American Film Manufacturing Company to issue a new batch. These will include a splendid lithograph of Louise Lester in her famous role of "Calamity Anne."

The American forces at Santa Barbara were particularly lucky in obtaining the use of the beautiful Arlington Hotel for the making of a negative entitled "A Husband's Mistake." Owing to the wonderful lighting facilities of this beautiful hotel, some magnificent interiors were obtained. In fact, practically all the action concentrates in these delightful interiors. Lovers of pretty pictures will be charmed with the remarkable results obtained. Jack Kerrigan was never better than in his part of the husband. It is the first picture in which Miss Vivian Rich plays opposite Kerrigan since her promotion to the first company.

LUBIN OPENS BALL SEASON WITH VICTORY

The Lubin base ball team opened its season on Saturday, May 10, by defeating the Electric Storage Battery by the score of 5—0.

Stillfield, of the Lubin team, pitched a splendid game, having 18 strike-outs, not even allowing his opponents to reach beyond second base.

The game was largely attended and Florence Hackett acted as rooting master for the winners.

BREEZY ITEMS FROM UNIVERSAL STUDIO

James Dayton and his scenario staff at Hollywood Studios are busy on a new grist of scenes that will keep the directors employed for some time. Besides Mr. Dayton the scenario staff includes Misses Cannon and Krueger, Mrs. Glessner and Messrs. Woodly Whitecomb and Willis.

* * * *

Gwendolen Brooks, who recently made her debut in moving pictures as a member of Lincoln J. Carter's company, has for the past few years been playing ingenue parts with Douglas Fairbanks, and under the Savage, Harris and Brady managements. Miss Brooks is a daring rider, a skillful swimmer, and an all-round athletic girl.

* * * *

Francis J. Grandon, who has just started his first picture, "The Partners," as director of the Universal Film Manufacturing Company, served in a similar capacity with the Lubin forces for some time. Three former members of his staff, Clara Williams, Franklin Hall and Clarence have come over to the West Coast organization with him. They will be seen in a new series of Western and Southern pictures that will be taken at Universal City in the near future.

* * * *

Miss Johnny Johnson, who has spent the greater part of her stage career in musical comedy, is at present a member of Phillips Smalley's company. Miss Johnson has played some of the most important roles in "The Wizard of Oz," "Babes in Toyland," "King Dodo," and "The Prince of Pilsen." She recently appeared with Lois Weber and Mr. Smalley in their new picture, "The King Can Do No Wrong," and her acting won for her the praise of all who beheld her.

* * * *

Major H. Stuart Raleigh, general manager of the Victor Company of the Universal Film Manufacturing Company, has an honorable war record as Surgeon-Major of the United States Army. As a reminder of the Philippine campaign, he carries in his body two bullets received in warfare with Aguinaldo's forces.

* * * *

Major Raleigh for twenty-five years was identified with the theatrical profession, as player, house manager and impresario, and is one of the pioneers in the motion picture game. His special preference is for the scientific end of the business, and he is credited by motion picture authorities with having constructed and conducted one of the best equipped motion picture studios that America has ever seen.

INDIANS ENTERTAINED AT N. Y. MOTION PICTURE COMPANY'S NEW YORK OFFICES

The New York Motion Picture Company entertained a very queer party of guests at their offices, Broadway and Forty-second street, Thursday afternoon, May 8th, in the shape of fifteen full-fledged Indians and their squaws from the Buffalo Bill Wild West and Pawnee Bill Far East Show, which has been playing at Madison Square Garden for the past two weeks. The party accompanied by Mr. Miles, Indian agent and interpreter for the show, and in charge of the general manager, numbered ten proud and haughty Indian chieftains, who were closely followed up by their squaws, and all were costumed in various colored blankets, feathered head-dress and war paint.

This strange gathering were shown about the offices, entertained with coffee and cake, and were then shown several photographs of the Indians who are working for Messrs. Kessel & Baumann in their Kay-Bee and Broncho companies at the Coast. They expressed much surprise and pleasure in looking over these pictures and recognized among the group several friends of various tribes.

A photograph of Miss Anna Little was shown them in Indian make-up, and the party was divided in opinion as to whether Miss Little was a genuine Indian girl or a white girl masquerading as such.

Before their departure, they were prevailed upon to perform an impromptu Indian war dance around the large library table in Messrs. Kessel & Baumann's office, and did so, much to the edification of all those present.

In leaving they expressed their pleasure and appreciation of the visit through their interpreter, Mr. Miles, and cordially shook hands with all the employees of the company, extending in a jargon of half-Indian, half-English, an invitation to visit them at the Show in return.

Manufacturers' Synopses of Films

AMERICAN

ASHES OF THREE (May 26).—Born in shame, knowing no father and only an indifferent mother, Bud Halworth sat about the little cowtown of Center Gulch, stupid, sullen, despised of men, accepting the jibes and insults of both man and woman with like taciturnity, a thing of shame with every vestige of manhood long ago dead. Such was Bud Halworth, neither quite man nor quite beast.

But a short distance from the charity cabin in which his mother eked out a tiresome life, stood the home of good mother Brown, whose only son, Ed, was a straight, manly boy, the apple of his mother's eye, the pride of Center Gulch. He was the idol of men. Two types of humanity more opposite could not exist.

A time came when a man rushed frantically into the one street of the town, coatless, breathless, with the tale of the murder of a villager in the mountains by that much-feared "Terror," who now for three weeks had taken life and property on every side. Center Gulch in all its wild career knew no character whose name and deeds were blacker than the "Terror." The town assembled in the roadway. The village "boss," with star in hand, headed a delegation that went to Ed Brown and pinned the star upon him. Then, with revolver handy, he headed for the dreary hills which hid the human viper, more deadly than its many rattlesnakes. And Bud Halworth, despised of men, sat sullenly by the open saloon door, neither seeing, heeding nor caring.

Out into the hills went Ed, and they brought him back with a bullet hole through his heart. And the mother of Ed grieved as few people grieve and live. Her mind tottered—she threw herself upon the prostrate form and babbled into the silent ear of her beloved dead.

That afternoon Bud Halworth went home to see his mother die. It was his first contact with death and the horror of her white features unnerved him, stirred his sluggish brain and gave him a peculiar numbness in the region of his heart. He did not understand its significance. He went back to the saloon and brooded dully in the sunlight by the open door. Then, actuated by some strange impulse, he hurried to the cabin where lay the body of the idol of the town. Again, in the presence of death, he felt a strange stirring in his breast as though a long dormant emotion moved him. On his way back he passed an aged cripple whose particular delight was to taunt Bud. This time Bud stopped and gave more heed to the ancient masculine Mother Grundy.

Grief had shattered a mother's mind and the mother of Ed wandered alone to the great precipice on which the town was built. Bud, strolling dully through the hills, saw her, followed her and caught her in his arms just as she toppled dizzily over the brow of the mountain. She rested in his arms and her confused brain thought him Ed, her beloved son. And in the days that followed, the motherless son lived with the worshipping mother and she thought him, in her crazed gentle way, her Edward. She showered love upon him, and a mighty change came over the dull and stupid brain. One day he arose quickly from the doorstep and rushed into the room, hearing news of the "Terror." In a confused way, hardly knowing what he did, Bud tore the guns from the "boss's" belt and rushed away into the zone of death. From the high top of a tree Bud fell with terrific force on the "Terror," bound him and brought him in triumph into town, his won brain buzzing, his heart beating in response to a new feeling—pride. And then they pinned the star upon him and he rushed hurriedly home to show the badge to his mother. That star stirred vague memories in the shattered mind of the woman—she reeled and fell dead in bis arms. When he had buried her the villagers saw, silhouetted against the setting sun, the beautiful form of Bud Halworth, despised among men, standing at the brow of the dangerous precipice. The stoop in his shoulders was gone—fire had come into the big, handsome eyes—a new being had been born—from the Ashes of Three a Man was Made!

ON THE BORDER (May 29).—Chiquita danced merrily to the sound of her tambourine and the soft twanging of guitars. The dance finished, a rippling clapping of hands greeted the performance.

Bill Reeves, a handsome cowboy, fresh from the range, applauded with extraordinary fervor and then called the matron. An introduction followed and between intermissions the young couple chatted gaily.

But tragedy hovered over them. Pedro, the dark-skinned Mexican waiter, nursed a hatred of all "gringoes" and a deep love for the gentle Chiquita. As he passed to and fro beside the table, his eyes glittered with hatred and he swore an oath that the handsome ranger should not have his Chiquita.

In the days that followed Reeves was a daily visitor at the Mexican cafe. Love sprang up between them and blossomed rapidly. One night Pedro traced them home and witnessed the good-night kiss. The next day Pedro plotted. A bottle of poison, carefully tucked into his sash was poured into Reeve's drink. Then, panic-stricken, he sneaked down an alley, chattering with fear. The hand of fate held Reeves' in its grasp. Only the continued dancing of Chiquita prevented the draining of his glass. And then she came and sat beside him, and he, forgetful of everything, even forgot to drink.

The keen-eyed sheriff, strolling leisurely about, spied the slinking Pedro. On his knees fell the craven wretch until the sheriff jerked him to his feet and rushed him to the cafe. And then Reeves, with cup raised to drink Chiquita's health, was stunned into speechlessness by having the cup dashed from his hand.

GAUMONT

A PASSING CLOUD (June 5).—Dickie Dear and his Duckie Darling, newly married, are in blissful happiness. Dickie is an inveterate smoker. This offends the sensitive nerves of Duckie Darling and one day, when he happens to blow a particularly large cloud of smoke in her direction, she coughs and waxes cross. This leads to hard language, which couldn't be broken with an axe. They become distant, distant in manner, inasmuch as they forsake their common bedroom, each going to separate rooms.

Duckie Darling, in going to bed, had left loose some candies. These candies attract mice. They proceed to nibble Duckie Darling's corns and they have a little bunion Pilgrim's Progress of their own. Duckie's screams arouse Dickie Dear, who chases the marauders. They have a fine little chase which leads to the discovery that they cannot happily be separated.

THE HONOR OF LUCRECE (June 10).—Collatinus, a Roman noble, leaves his wife, Lucrece, to join his emperor, Tarquin, the Superb, at the siege of Ardea.

During a lull in the siege, Sextus, son of Tarquin, suggests to several companions that they should ride to Rome and surprise their wives. They find their wives in the midst of revelry, wining and dining and disporting themselves hilariously. They are evidently not thinking of the perils of their honorable husbands at the scene of war. Lucrece, of all the wives, is absent. They find her amongst her maids, busy at her spinning wheel.

Her calm and serene beauty deeply impresses Sextus. Her image so preys upon his mind that, after the men have returned to their camp, Sextus rides back to the home of Lucrece. He pretends to bring news of her husband. It is necessary that Lucrece show hospitality to her regal guest. He wines more than he dines and becomes riotous and insulting in his familiarities, whereupon Lucrece leaves him and goes to her honorable couch.

In the night Sextus arises from his bed. His mind, inflamed with wine, he steals to the door of Lucrece's room. Before daybreak Sextus flees from the house. Later in the morning Lucrece, having sent to her father's house for Brutus, one of her husband's kinsmen, tells him of the visit of Sextus. With life then no longer holding sweetness for her, her honor taken from her, she takes her dagger and plunges it into her ravished breast. Snatching the dagger from the wound, which still flowed red from the cold bosom of the dead and outraged wife, Brutus calls upon the crowd to follow him. They raise a revolt to restore the republic and do away with the monarchy.

KINEMACOLOR

HER SON (2 Reels).—A strong story told in a simple, direct manner that grips and holds. The mother, with her baby in her arms, discovers that her husband is a thief. For the sake of their child she begs him to reform. He is finally arrested and sent to jail, but his loot is undiscovered. The wife leaves her baby on the doorstep of a rich, childless couple, and the baby is adopted. They advertise for a nurse, and the mother secures the position.

Years pass; the child shows all the bad traits inherited from its father, but the motber shields him as much as possible. The father is released from prison and meets his son, not knowing it is his boy. Soon the son is partner in his father's crimes. The adopted father places a large sum of money in the safe in his library; the boy sees this and tells his real father. The boy opens the window, the thief enters and, while breaking open the safe, is caught by his wife.

Horrified, she tells her husband it is his own boy he is ruining. The rich people enter. To save her son the woman says she let her husband in. Out of regard for this woman so long in their service, the pair are allowed to go. The boy overhears the confession and later tells his adopted parents the truth. They hasten to the thief's house, but it is too late; the mother dies with her secret safe, the husband having sworn the boy shall never know who his real parents were.

Full of fine acting, heart interest and beautiful Kinemacolor photography.

MADRAS, MYSORE AND GOA.—Three historic and important cities of Southern India are visited in this attractive Kinemacolor subject.

The film opens with a view of the main street of Madras. The most notable buildings of the city are shown, including the Government House, the High Court and the Cathedral.

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price $4.00 per 1,000; 5,000 lots, $3.50 per 1,000; 10,000 lots, $3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Address Dept. N.

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT

EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Sq., N.Y.**

Write for free Catalogue and Advertising Matter

ITALA BIG FILMS
THE WORLD'S MASTER PRODUCTIONS
FAMOUS FOR
"THE FALL OF TROY" "PALACE OF FLAMES" "TIGRIS"
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
COPYRIGHTED
COMING
EXCLUSIVE TERRITORY AVAILABLE NOW
ZACCONI IN "THE DREAD OF DOOM" THREE REELS
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO. OF AMERICA
805 COLUMBIA THEATRE, NEW YORK
HARRY R. RAVER, DIRECTOR GENERAL

An interesting section depicts the statue of King Edward VII. Street scenes in Georgetown, the native quarter of the city, afford the Kinemacolor cameraman excellent opportunities.

Bangalore is the next city visited. Here are seen many interesting street and market scenes. Excellent views are given of the Mabarajah's palace, which is the most remarkable building in the city from a visitor's point of view. Bangalore is the chief town of the state of Mysore, which is itself the third largest state in all India.

The final section contains some attractive pictures of Goa, the old-time capital of the Portuguese territory, and in the province of Bombay. Here native methods of procuring salt are shown. Salt is, of course, an absolute necessity in India, owing to the climatic conditions, and is often very difficult to obtain, besides being very costly. The salt beds are shown in the film, and natives are gathering up the precious mineral into bags. A group of native girls forms an interesting conclusion to the subject.

LUBIN

LOVE AND WAR IN MEXICO (2 Reel) (May 28).—James Hudson, a young civil engineer, is engaged in surveying land in Southern California when he meets and falls in love with Pequita, the daughter of Don Jose Alvarado, a Mexican farmer. Pequita learns to love Hudson and they are eventually married. Two years pass and Hudson has become addicted to the use of liquor and has grown tired of Pequita. One day, while in a drunken rage, he strikes his wife and, as she falls unconscious and he is unable to revive her, he believes her dead. He runs from the house and, after a long journey, he falls exhausted at the door of a mission. The padre finds him and takes him inside, where he is nursed back to health and eventually becomes a monk. In the meantime Pequita has been found by her father and taken to his home, where her little son is born. Twenty years elapse and the son, grown to manhood, has joined the insurgent Mexican army and is selected to do duty as a spy. He enlists in the Federal forces and in the execution of his duties as a spy he is discovered and tried by court-martial. He is condemned to death, but when the commanding officer visits him in his cell the boy overpowers him and escapes by donning the officer's cloak and hat. A detachment of soldiers give chase and overtakes him at the door of the mission. The padre protects the boy and requests that he be allowed one hour for confession, after which the padre promises to deliver the prisoner to them. The officer consents and the boy is led inside. He requests that his mother be sent for and a monk goes to bring her. When she arrives she immediately recognizes the monk as her husband and tells him that the boy is his son. At the expiration of the hour the officer demands his prisoner and the men are waiting outside the mission gate to carry out the execution. As the boy and mother are kneeling in prayer, the father dons the cloak and cap in which the boy escapes and goes out. As he opens the gate and steps forth, he is met by a volley of bullets from the guns of the soldiers, who march away believing they have done their duty. The mother and son rush from the mission and fall weeping across the body of the father who, with his life, atoned for the suffering he had caused them.

LUX

BY THE AID OF WIRELESS (June 6).—Doctor Ratray is living out in the Far East with his two daughters, in charge of a military hospital. One day he makes the alarming discovery that one of the men in the district is stricken with cholera. He is brought into the hospital, which is then isolated. There is a wireless installation in the building, and the doctor soon learns that the disease is rapidly spreading. Naturally anxious as to the safety of his daughters, he willingly accepts the offer of two officers, who are about to proceed into the interior to experiment with wireless telegraphy, to take charge of the girls, who will thus be removed from chance of infection. The caravan starts on its journey and reaches its destination in safety, and the doctor is glad to receive a message that every one is in good health. But alas! the germ of the disease was lying dormant, and the younger of the officers is soon dangerously ill. Captain Dancy, the leader of the expedition, implores the girls to leave for home, in charge of his solitary white manservant, but they refuse, preferring to stop and nurse the sick man. Very soon Captain Dancy is also stricken, and the two girls have their hands fully occupied in nursing the sufferers. Mary, the elder of the two girls, has learned the Morse code and communicates the sad news that both the officers are at death's door. This terrible news is, however, destined to be followed by still graver. A man-eater, attracted by the signs of human beings in the neighborhood, makes an assault on the little party. The girls and the devoted manservant fire upon the beast repeatedly, but do not succeed in seriously injuring him. Whilst the man-servant is keeping the ferocious animal at bay, Mary wires the hospital that death is staring them in the face, for soon their last cartridge will be spent. A messenger is dispatched by the agonized father. But alas! he falls into the hands of the bandits, and it is only after passing through a terrible experience that he is able to free himself from their clutches. He arrives on the scene just as the lion is springing on his defenseless prey, and with an unerring aim he is able to stretch the savage beast in the dust. Turning his attention to the suffering men in the tent, he injects a lifegiving serum in their forearms, and we have little doubt that they will thus be snatched from the jaws of death. In this film there is a scene in which a man is wrestling with a full-grown lion, not an imitation, or a fluke, but the real article, and for realism of the most sensational order this picture has never been surpassed.

ECLAIR

THE FAITH HEALER (2 Reels) (May 28).—Robert and Louise marry and are very happy, but the finding of a Bible in their room at the hotel while on their honeymoon, develops the fact that Robert "does not believe." His wife expresses her regret at this but it does not lessen her love. Two years later the panic catches Robert and he is suddenly ruined. His brave little wife offers to seek employment, but Robert is manly enough to go ahead as a laborer.

Dissolute, careless Helmar is married to a sweet little woman, who can abide him no longer. Becoming desperate she writes to a friend asking him to take her away, saying otherwise she will kill herself. Helmar surprises his wife writing this letter. She attempts to conceal the note, but he forces her to show it.

Helmar offers his wife a revolver to carry out her threat but her nerve fails. Picking it up, Helmar leaves the house, intent on suicide. He goes to the river when the thought comes of a better way to drop out of his wife's life. He leaves his coat and hat on the bank and buries himself in the army.

Helmar's wife, believing him dead, welcomes the attentions of her friend. Helmar sees her in an automobile with him. Helmar exclaims, "I wish to God I were blind, so I might never again see the face of a woman." A few weeks later in battle, Helmar is blinded by the explosion of a shell. This terrible visitation of the wrath of God makes of Helmar a strong believer, and he devoted his life to the poor, opening a small mission, to heal the feeble and sickly by prayer.

Meanwhile Robert and Louise have been struggling through the years, unable to regain their lost position. Then came sickness to their little Clara. On her way to the drug store to have a prescription filled, Louise slipped quietly into the little meeting house and stood for a moment until the gathering began to disperse—then—when the Faith turned toward her—she recognized—Helmar, their former friend. Rushing forward, she made herself known to the blind man and then led him away to their little home, where her child was lying ill. Taking the beautiful little girl by the hand, Helmar prayed with a fervent power, and his message was heard. Clara regained her strength. One of Robert's former business competitors died and his will had bequeathed his entire fortune to Robert. Helmar now went to live with Robert and Louise and Clara. One joyous day the unfortunate man regained his sight. When wealth came again to Robert and Louise they began a search for Helmar's wife. They found her, repentant and unhappy.

The day Helmar regained his sight his wife was brought to the home and there was a happy reunion.

"101 BISON"

THE HONOR OF THE REGIMENT (2 Reels) (May 31).—Jack and Frank, both captains, love Jane, the daughter of an American general. Jane favors Jack. Frank is a dissolute character who has compromised Mollie, the sister of a sergeant in the regiment. She firmly believes that Frank will wed her. Her brother discovers Frank's perfidy and would kill him, but is prevented by Jack, who persuades all parties to keep silence for the honor of the regiment. The contretemps is responsible for Jack's missing an appointment with Jane. She is very angry at his tardiness, and going out passes near the spot where Jack is comforting the miserable Mollie. Frank takes advantage to point out the compromising scene to Jane, who is convinced that Jack is false and refuses to even say good-bye. Molly accompanies her brother to the Islands as a nurse. Jack believes Frank's assertion that he is engaged to Mollie. Nita, a native girl, is rescued from insults by Molly and Jack. The American soldiers are ambushed by Filipinos. Jack prevents Frank from running away and is hit on the head by the coward. Frank commands the troops to retreat in disorder. He escapes the general slaughter. He is court-martialed, but says that Jack gave the order and is exonerated, while Jack's name is dis-

honored. Jack is found by Molly, and later Nita saves them. Jack is taken to their cabin and tenderly nursed by Molly. His mind is a blank. Her pity turns to love.

Jane hears of Jack's disappearance and, heartbroken, goes to the Philippines to act as nurse. She is told that Jack is dead, and will have nothing to do with Frank, who tries to court her. The sergeant, Milly's brother, escapes and, knowing that he will inform American headquarters of their whereabouts, the Filipinos surround the Americans. Jack wanders off and, seeing a cave, enters it. It leads him through the hill to the basin beyond. The excitement clears his brain and memory returns. He reaches the troops and, leading them through the secret passage, they turn defeat into victory.

Jack, wounded, is found unconscious by Jane. Molly finds them and, overhearing Jane's impassioned words, knows the truth. The sergeant finds them all there and Frank, knowing his end is near, shoots at Jack, the bullet killing poor Molly instead.

IMP

SECRET SERVICE SAM (2 Reels) (May 26).—The chief of the secret service warned his detectives to watch for Mme. Trehillic and two noted spies, suspected of shadowing diplomatic attaches. Secret Service Sam was given charge, a congenial assignment, as it enabled him to see Mayre, the girl he loved.

Secret Service Sam had a non-commissioned aide in a boy who looked upon Sam as a composite of all the great detectives. The lad determined to do a little shadowing. One night he saw a scrubwoman enter the diplomatic building. The flash of diamonds on her white fingers convinced him she was a spy.

The head scrubwoman suspected the newcomer, but a large bribe silenced her. As the watchman locked the doors the spy got busy with the safe.

The boy climbed the fire-escape, to better watch the spy. Suddenly looking up from her work, the woman spy saw the boy through the windows. Covering him with a revolver she dragged him into the room. She bound and gagged him and thrust him into the wardrobe.

Something was wrong, however, with the combination, so she waited until morning to overpower the girl who opened the safe.

In the meantime Mayre arrived, and opened the safe. The vigilant spy silently stole away with the portfolio. When the chief arrived he accused Mayre of the theft. She protested her innocence.

Sam, the first to arrive, was shocked to learn that his promised wife was suspected. Mayre was taken away to await action of the grand jury.

Sam remained behind to gather clues. He summoned the scrubwoman and noticed the diamond ring of the female spy upon the rough finger of the head scrubwoman. He at once put her through the third degree, but could learn nothing.

The female spy telegraphed her success to her comrades, and tickets were engaged for a European steamer, but their auto broke down almost at the sailing hour.

Sam heard the bound boy writhing in the wardrobe. Unlocking the door he liberated the boy, who fainted before he could tell of Mayre's innocence. The spies reached the wharf, but the steamer was gone. They hurriedly hired a motorboat to overtake it, and hastened full speed down the bay.

When the boy regained consciousness he told of the disguised spy, and the scrubwoman was put under arrest. Then Sam, who had obtained a line on the spies, set off with the boy in a taxi. Hiring a tug the detectives set out in pursuit of the fast-disappearing motorboat and, overhauling it, shots were exchanged.

One of the spies jumped overboard with the papers. Secret Service Sam leaped after him. There was a rough struggle in which Sam was victorious, and he arrested the spies.

Returning to the city Sam reported to his chief, who gave orders for Mayre's release. Sam got a promotion and the boy promised a great future as a secret service man.

POWERS

THE END OF THE TRAIL (2 Reels) (May 30).—Bruce, a cowboy, loves Dolores, the elder daughter of Ranchman Hicks. Hicks' foreman would like to claim Dolores, but she does not fancy him. He awaits his chance to get even with both of them. Dolores goes to town to study singing. Hicks is worried because the drought has decreased his bankroll and borrows money of Ridgeway, who takes the ranch as security. Hicks tells Ridgeway to call upon his daughter in the city, and this he does, finally taking advantage of her.

Time goes on and Dolores returns to find her father worried over money conditions. She hears that the man who loaned the money will come to claim the ranch. She surprises Ridgeway and her young sister together and, sending the girl away, she confronts Ridgeway. Their talk is overheard by Carlos, a half-breed, who owes a debt of gratitude to Dolores and the foreman. Bruce would kill Ridgeway, but Dolores begs him not to for her sake and her father's. Carlos goes secretly after Ridgeway after picking up Bruce's gun. Bruce whips the foreman, who sneers at Dolores, and the foreman arrives at the ranchhouse at the same time that Ridgeway does. Ridgeway sees the half-breed after him with a gun and hastily persuades the whipped and tattered foreman to put his coat on. The half-breed kills the foreman, thinking it is Ridgeway, and Bruce arrives in time to pick up the gun and he suspected of the crime. He is jailed.

The half-breed rescues Bruce, and a providential happening enables Hicks to pay Ridgeway off. The latter goes to some Mexicans and persuades them to help him try and get Paquita, the young girl. They succeed in this, but circumstances cause the sheriff, Bruce and Carlos to arrive in time to save her and to arrest the Mexicans. Ridgeway leaves the others to their fate, but is tracked by Carlos and meets his deserts.

ARE YOU LAUGHING?

Whether you are laughing or being laughed at depends greatly upon box-office results.

The best "patronage and profit-getter" in the picture game today is KINEMACOLOR.

That isn't founded on fancy but on fact.

BE A FACTOR!

KINEMACOLOR COMPANY

New York, 1600 Broadway. Chicago, 532 South Dearborn Street
Cincinnati, 132 East Fourth Street. Providence, 509 Westminster Street

FRONTIER

A ROMANCE OF THE RAILS (May 29).—Charles Blake, the young engineer, passes on his daily run the home of Kitty Burke, and flirts with her. At last Charley stops his engine in front of Kitty's home and speaks to Kitty while she is arranging flowers in the yard.

Charley wears Kitty's picture in his watch fob. Lingering over it he hesitates too long and rushes to the roundhouse. The superintendent, finding him late, places another engineer on his engine. Charley is discharged for hack talk.

Meeting the engineer who took his engine he quarrels with him and throws him from the cab. Thinking the engineer dead he rushes into hiding. Evening comes, he starts for Kitty's home by a circuitous route and comes upon a burglar. The police had been watching and come upon the scene, thinking Charley one of the burglars. A fight ensues. Charley gets away, leaving his watch fob in a policeman's hand. The policeman falls and the thief gets away. Charley comes to Kitty's home and he explains all. A detective opens the locket and, recognizing Kitty's picture, starts on the trail. They find Charley at Kitty's house, but he breaks away. The thief, who has been wounded by the policeman, crawls along the fence by Kitty's home and she sees him. Later the thief exonerates Charley.

Some time passes. Kitty received a letter from Charley, who has secured work on a stock ranch in California. In her joy she rushes to telegraph him to come back; that he has been vindicated. One week later Charley's old engine, decorated with ribbons, forms a background for a wedding party of which Charley and Kitty are the principals.

REX

THE TOURIST AND THE FLOWER GIRL (May 29).—Harry and Lee are college chums. Lee proposes to his cousin Lois, but she puts him off. Harry, who is spending some time in California as a tourist, one day takes a walk. Lois sees him and, taken with the handsome stranger, throws him a rose. He wonders where it came from. Later he buys some flowers. Lois is determined to know Harry, and pays a flower girl to let her assume her coat, hat and flowers.

Lois sees Harry and offers him her roses. He is vastly attracted to her. Lois induces the flower girl to let her take her place for several days, and Harry and Lois get quite chummy. Harry discovers the deception, and bribes the real flower girl to show him where Lois lives.

Bribing the butler, he dons his uniform, telling the maid that he has taken the regular butler's place as the latter is sick. Lois and the pseudo butler meet in the garden and, observing that Lee is jealous, Lois asks Lee to go shopping for her.

Harry's awkwardness at serving tea causes Lois mother to scold him. The demands of the real butler for money to get drink causes a delay, and Harry is scolded again. Lee comes back and recognizes Harry through his disguise. The two college youths then set upon the tipsy butler and trounce him, and explanations clear the way for Harry's formal introduction to mamma, who looks amiably upon Harry's suit.

GEM

BILLY'S HONEYMOON (May 27).—Billy Quirk and his sweetheart, Dolly, plan to elope, and get away with it. However, troubles follow fast and furious. Dolly refuses to leave her pet dog behind. This causes a number of complications that sorely tax the groom's devotion. They are put off street cars, out of hotels, and forced to climb trees and fences, while Billy's friends, who have got wind of the affair, track them in hot pursuit.

While the young couple are trying to elude their friends the bottom falls out of the box in which the dog is concealed and the pup runs away. Finally, after many ludicrous happenings, the baggage is collected, the dog returned, and amid a shower of rice and old shoes the Quirks start on a real quiet trip.

CRYSTAL

WHERE CHARITY BEGINS (May 27).—Helen, daughter of Mrs. Morris, a wealthy widow, devoted her time to teaching at St. James' Settlement House, helping the sick and needy in the tenement district. Helen's

mother, at home alone, longs for companionship while her daughter is in the Settlement. Mrs. Morris becomes seriously ill and is attended by Dr. Gerald, Helen's ardent admirer. Helen neglects her mother and lover to devote herself to the care of Mrs. Dawson, whose daughter is entertaining her beau, another of Helen's proteges.

The trained nurse neglects Mrs. Morris while her patient cries in vain for a drink of water. Helen returns home to find her mother unconscious on the floor while the nurse is flirting with the butler. Fully awakened by the incident Helen resigns from the Settlement Club and vows to devote her time and companionship to her own mother and lover, thereby realizing the truth of the old adage, "Charity Begins at Home."

NESTOR

A DOUBLE SACRIFICE (May 28).—Jim and John Marsh, twin brothers, are totally unlike in nature and appearance. Jim is healthy, while John is sickly. Their father is a ranchman. May, the daughter of Ranchman Holt, has grown up with them. May is much attached to Jim and pays a good deal of attention to John from sympathy. He is hopelessly in love with her but refrains from showing it.

On their birthday Mr. Marsh gives the boys each one thousand dollars. John banks his, but Jim embraces the chance to see the outside world.

Two years pass and Jim has had a good time, but no money. He receives a letter from May telling him that his brother John is failing fast and asks for him. Jim returns, and his father berates him for squandering his money. Jim is astonished at the change in his boyhood sweetheart, May. It is not long before they are deeply in love with each other. Jim proposes and is accepted and asks Mr. Holt for his daughter. Mr. Holt tells him that when he can show him one thousand dollars that he has earned he can have May.

Upon his return home John notes his downcast demeanor. He persuades Jim to tell him what is the matter, and upon learning the truth he persuades Jim to take his thousand dollars. Mr. Holt is puzzled but is a man of his word, and Jim rides away to buy the ring.

Marsh has bought a bunch of cattle from Holt and has to deliver his thousand dollars the same day. During the night one of the cowboys steals the money. Marsh comes to the hasty conclusion that Jim has taken it. He goes to Holt to explain the delay and learns that Jim had one thousand dollars, and their suspicions become certainties. They ride off for the sheriff, for Marsh intends to punish Jim. May overhears them and runs to John for advice. He tells her of the money he gave Jim and hands her the check stub. She gives him a good kiss and hurries off and intercepts the sheriff. They return to thank the sick man but find that he has peacefully passed away.

SELIG

THE NOISY SIX (May 23).—Dick Carter, aged six and an orphan, lives with his grandparents. The only resource of the family is the army pension of the old man. Just when the money is needed most it is lost by the old veteran. The little boy, impressed by the magnitude of the job, writes a letter to heaven for help; but, as he cannot reach the mail box, puts it into the slot of a hitching post. "The Noisy Six," the chief mischief-makers of their college class, on a night raid, drag away the hitching post and are much sobered when they intercept the letter of the orphan boy to heaven. They return the post to its original location with a letter of reply enclosed. Then they follow the boy home and surreptitiously slip in the amount of money that was lost. The boy and old Carter are led to believe that the money came straight from heaven. "The Noisy Six" stopped their mischief-making for an errand of mercy, and impressed youth in the faith of the higher power.

THANHOUSER

A BUSINESS WOMAN (May 20).—When a wealthy manufacturer died he left all his property unreservedly to his widow, and his choice was a good one. The woman had excellent business ability, ran her late husband's factory herself, and year by year made it a better paying proposition.

She had two children, a boy and a girl, and they had all the luxuries that they could desire. Both graduated from college, returned home, and calmly permitted their mother to struggle with life's burdens alone. More than that, they were not grateful, and were constantly lamenting because they were "wasting time" in the dreary little town when they might be leaders of business and fashion in New York. On numerous occasions they urged their mother to let them go out into the great world and finally she consented, making each a liberal allowance. The boy secured a position in Wall Street, and dreamed of the time when he would call J. P. Morgan by his first name. The girl had talent as an artist, engaged high-priced instructors, and made many friends of whom she was extremely proud.

Some months later the widow, who had been engrossed in business, awoke to realize that her children needed attention. The girl had a suitor, a foreign nobleman, who, as she said, "was willing to overlook" the lack of social position. The boy had become the favorite of his employer and was offered a partnership for the trifling sum of $50,000.

The business woman was a real business woman, and her suspicions were aroused. She hired detectives and made investigations. The count was a plebeian barber and a fortune hunter; the "business man" was a crook. The widow carefully collected evidence, unmasked the barber and drove him away, then communicated with the postal authorities and had the satisfaction of furnishing conclusive evidence of the crookedness of her son's "friend and employer," after which she told her children she was tired of their foolishness, compelled them to return to their home town and became her aids at the factory.

If these two young people had had a foolish mother they probably would have been penniless before many years. But as she was a business woman she showed them their errors and they grew up to be good members of society.

IN THEIR HOUR OF NEED (May 23).—Some of the influential members of a little country church were dissatisfied with their minister. They pointed out that he was old-fashioned and growing more and more feeble, forgetting the fact that he had spent all his life in their service. The leaders got the rest of the congregation into line and finally a committee broke the news to the old pastor that his services were to terminate, "a young, active minister" having been secured to replace him. The old man grieved hitterly, but was of too kind a nature to hold resentment against any man. He greeted his successor courteously, admonished him to take good care of his flock, and then wearily departed. A relative offered the minister and his daughter shelter, but forced them to work like laborers on his farm, while all the time he took credit to himself for his self-styled charity. The minister's daughter had been engaged to the young village doctor, but returned his ring, telling him that her father needed her undivided attention.

The new minister was a great success in the village. His sermons were bright and snappy, he took an active part in the social side of the church, and for a time the general opinion was that the change made was most successful. Then trouble came. The village was smitten with cholera, quarantined, and practically became a detention camp. The doctor stuck to his post loyally, the young minister, in cowardly fear, vanished during the night. And thus was the flock left without a shepherd. It was not for long, however, for the old minister in his place of exile heard the sad news and returned with haste to the village. He was not afraid of death while his people were in peril. He nursed the living and cared for the dying, then was stricken himself. For a time it seemed that he, too, would pass away, but he recovered, and one day there was an interesting ceremony in the little village church. The trustees who had driven the old minister away now escorted him into the building in triumph, led him to the pulpit, and told him that his place was with them, now and always. Thus were his latter days as peaceful and happy as they deserved to be.

RELIANCE

AFTER THE MASSACRE (May 17).—Dick Martin and Sue Brown are sweethearts. With many others they start for the Golden West in a wagon train.

Before leaving, Dick presents Sue with a locket with his picture in it. He puts it around her neck. Later, the wagon train is chased by a band of Indians and the whole party massacred except Dick, who is left for dead, and Sue, who is carried away by Red Arrow, the son of the tribal chief.

Dick rises from the ruins of the wagon train. He has been struck on the head and all memory of the past is gone. He wanders away on the prairie and finally falls unconscious. He is picked up by a couple of cowboys who take him to a roundup camp where he is treated kindly.

Meanwhile, Sue has been taken to the Indian village. Red Arrow, her captor, is beloved by the Indian maid, White Fawn, but he has no further use for her now that he has seen Sue. He demands of the chief that Sue become his squaw. The old chief consents. Sue is indignant. Red Arrow sees the locket Dick has given her hanging from Sue's neck. He appropriates it to himself and hangs it around his neck. He then tells White Fawn to keep Sue a prisoner until she consents to be his squaw. Both girls are indignant, but White Fawn dare not refuse.

A few days pass. The girls have become great friends. One day the Indians learn that a large party of palefaces are within a few miles. Red Arrow is sent in the guise of a friendly Indian to learn how strong they are. He goes to the roundup camp and begs for food, which is given him. Meanwhile, he is sizing up the camp and sees there are too many whites for the Indians to safely attack.

As he is leaving, the chain of the locket becomes broken and it falls to the ground. Dick, still mentally unsound, is standing near and sees it fall as Red Arrow strides away. He picks it up and recognizes it. Unknown to the cowboys he follows Red Arrow to the Indian village. As he is gazing down at it from a nearby bluff, he sees Sue among the tepees. His memory comes back with a rush. He realizes that he cannot rescue her alone.

While crouching there, White Fawn, who has been catching a stray pony, almost stumbles over him. He fears she will betray him, but she reassures him. She sees the locket in his hand and recognizes it as the one Red Arrow has taken from Sue.

She offers her horse and tells Dick to ride to the roundup camp and bring help to rescue his sweetheart. He hastily writes a note to Sue, gives it to White Fawn and rides away. White Fawn takes the note to Sue, who is overjoyed. Red Arrow becomes suspicious of

SPECIAL——STATE RIGHTS——SPECIAL

KELLY FROM THE EMERALD ISLE

THREE REELS

With the Famous BARNEY GILMORE in Title Role

Advertising matter includes two kinds of one-sheets, two kinds of three-sheets, six-sheets, heralds, lobby displays, booklets, slides and miscellaneous material. Read y for shipment latter part of May.

SOLAX COMPANY Fort Lee, New Jersey

the two girls' actions, and says that the next day he will take them far away where no one can find them. At dawn the next morning White Fawn and Sue steal from the tepees and ride away. They are seen by the Indians, who immediately give chase.

Meanwhile, Dick has reached the roundup camp and notified the cowboys. They start out to rescue Sue.

They soon sight the girls pursued by the Indians and there is soon a running fight. Red Arrow is slain and Dick goes after the girls, who have veered to one side.

The Indians are put to flight and the triumphant cowboys return to where they are met by Dick and the girls, and all safely return to the roundup camp.

LONDON ASSURANCE (May 19).—This picture is based on the popular play of the same name and its story is specially adapted to the screen.

Young Grace Harkaway, by her uncle's order, is commanded to marry Sir Harcourt Courtly, an elderly fop. She meets and falls in love with this gentleman's son, Charles, who has been posing as a student but is, in reality, a roysterer and one of the gayest young bloods in town.

Young Courtly and his friend, Dazzle, plan with Lady Gay Spanker, a belle and noted huntswoman, to draw out old Sir Harcourt, who has fallen in love with her, so that Grace may be freed to marry the man she loves. Sir Harcourt, believing that Lady Gay reciprocates the affection, plans to elope with her. Grace's uncle overhears their conversation and indignantly changes his plans regarding Grace, who is permitted to marry Charles. Sir Harcourt discovers that he has been made a fool of by Lady Gay, who returns to her husband with the combined thanks of the happy pair.

EARLY OKLAHOMA (May 21).—In the early days of Oklahoma, Joe Turner, his wife and two children settled on a little farm in the southern part of the state. The hardships were many as the ground was new and the Indians still aggressive and heartily detested the white man. Joe Turner's wife was a particularly attractive woman and one day, while Joe was away plowing, Crazy Bear came to the house and tried to make love to her. Joe suddenly arrived upon the scene and promptly kicked Crazy Bear off the place. The half-breed's enmity was aroused and, going to an Indian village a few miles distant, he incited the Indians towards the whites by giving them his own version of the affair and filling them with whiskey. The following morning, when Joe was in the fields, Emma sent the children out into the fields to play. A few hours later a rancher rode frantically up to Joe and told him the Indians were coming. Joe hurried to the house and ordered Emma to get the children and jump into the wagon to ride to safety. Emma searched for the little ones but they could not be found. The Indians came in sight of the house and Joe was forced to put Emma into the wagon and, giving the horses a cut with the whip, shouted to her to "ride for her life and find the rangers"—that "he would stay and try to protect the children." Emma rode desperately out upon the prairie. Crazy Bear and his Indians came along. They saw the galloping team, so Crazy Bear sent part of the Indians after the wagon while the rest went to Turner's home. Joe hid in a nearby woods, but the Indians caught sight of him. He took refuge in a big tree. For hours he held them at bay. Meanwhile the children heard the firing and ran to the house. When they came near it they saw the Indians and hid in the prairie grass. Crazy Bear also saw them and in his frenzy had the Indians set fire to the prairie. The children were panic-stricken and started to run. Crazy Bear started after them. In his path was a bear trap which Joe had set the night before. Stepping into it, Crazy Bear was consumed by the flames. To escape the fire and the Indians, the children hid in an old well, which was hidden by the tall grass.

Meanwhile, Emma was making a desperate ride to find the rangers. At last she came upon them. She told her story and they started on the back trail. When they arrived at the house they found the prairie a mass of flames. The rangers put the Indians to flight and rescued Joe. Together he and Emma watched the devastating fire, feeling sure that the children had either been killed by the Indians or burnt in the fire. After the fire they searched the smoking stubble for what they feared to find. They stumbled over the charred remains of Crazy Bear and, as they hopelessly reached the old well, the two little girls glanced cautiously out and were at once seized in the embrace of their anxious parents.

MAJESTIC

THE RIVALS OUTWITTED (May 18).—A very stout lady and a very thin one, living in the same boarding house, are both very much in love with Jim, the star boarder. He is secretly engaged to Ethel Phillips, who keeps a physical culture school. In order to create more business for Ethel, Jim hands the two ladies her card. The fat woman decides to take lessons at once, thinking Jim would love her if she were thin—and the slim woman also decides to take lessons that she may become plump and thus win Jim's love. In the school many amusing incidents happen—for the rivals always manage to get in each other's way. Ethel thoroughly enjoys it all, having been let into the joke by Jim. On exhibition day, the star performance is a fencing bout between the rivals, in which each tries to kill the other. Later, they hurry to dress so as to be the one escorted home by Jim, but when they get downstairs they see him walking off with Ethel. Realizing the hopelessness of their love they fall into each other's arms in despair.

OYSTERS.—On the same reel is an interesting and instructive subject dealing with the succulent bivalve.

SHEP, THE HERO (May 20).—Lass and her six little puppies are lying near the kennel upon the suburban estate of Mr. Jameson, the wealthy New York broker. Mrs. Jameson, his wife, is walking about the estate accompanied by her six-months'-old baby and its nurse. She stops and speaks kindly to Lass and her little family. Picking up one of the little dogs, she playfully puts it in the carriage with the baby and, petting the little animal, returns it to its mother. She continues upon her walk. This same little puppy strays away from its little brothers and sisters and, reaching the railroad tracks, it wanders into the next village, where it is met by a crowd of youngsters who are gathered about the station. They playfully abuse the little animal.

Old Mr. Gladwin, who has a one-horse cab and who depends upon the commuter for his livelihood, sees the boys ill-treating the dog and quickly rescues it. Finding that it belongs to no one, he takes it home, first consulting his horse, who shows he approves of the dog's intrusion into their home.

The dog, now known as Shep, soon becomes fast friends with Mr. Gladwin and his horse, John, and the three are inseparable companions.

Three years pass and a change has taken place in the hacking business, owing to the demand for automobiles. Gladwin finds it almost impossible to get a fare. He is soon reduced in circumstances and at times deprives himself of food. Before long he breaks down. One evening, while waiting for a train, he faints while sitting on the box of his hack. During his following illness Shep is constantly at his bedside. He runs to the drug store and brings medicine for the man. On one of these trips he comes upon a child who has fallen on the tracks and is stunned. Unable to move her body and seeing the train in the distance, he runs madly towards it, barking, causing the train to stop and the trainmen and passengers to alight to ascertain the reason of the barking. They follow him to the child. Mr. Jameson recognizes the little girl as his own and takes her home, after inquiring about the dog and its master. The trainmen, knowing Shep, gives him the information. He visits the old man and offers him medical aid and a position on the estate in reward for the dog's act. Gladwin accepts on condition that he may take both dog and horse with him. Jameson consents to this and the three move upon the estate, where Shep, unknown to the household, meets his mother and the old horse is given a place in one of the best stalls of the barn. Mr. Gladwin is soon well and happy in his new position with his two animal friends.

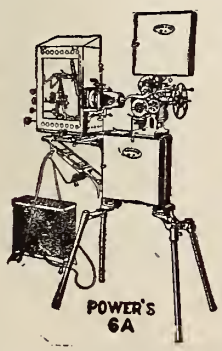
GREAT NORTHERN

THE THREE COMRADES (May 17).—Truttow, Borch and Prillau are young army lieutenants and are on a visit to the home of Colonel Truttow, a retired army officer and father of the first-named lieutenant. Ebba is the charming daughter of the household and at once arouses feelings of admiration in the breasts of Truttow and Prillau. The latter are unexpectedly summoned to headquarters and during their absence Borch wins the love of young Ebba. He proposes for her hand, but turns quite cold when informed by the old colonel that his daughter shall not inherit any money. It is evident that the young officer has allowed his love to become tainted with mercenary motives. On leaving the house Borch espies Ebba seated at the window of her boudoir and climbs the vine-covered ledge in quest of a good-night kiss. As he is descending, a few moments later, Lieutenants Truttow and Prillau pass him by without recognition. On the following morning the comrades turn their back upon him upon his entry and Ebba is left in the dark as to the reason for this strange behavior. Then follows a stormy meeting between the young men. The upshot of this is that a duel is arranged and the three horsemen set out for an open space in a nearby forest. The clatter of the horses' hoofs attracts Ebba and she divines the mission of the three riders. She acts promptly and, jumping from the window, follows them to the spot selected for the duel. The two young men are standing, pistol in hand, ready for the signal to fire when Ebba rushes in between them and flings herself into the arms of her lover. Explanations follow and the three comrades are once more united, while Ebba and Borch depart in fond embrace.

ADVERTISE YOUR BUSINESS WITH

Power's Cameragraph No. 6A

THE BEST MOVING PICTURE MACHINE—YOUR BEST PRESS AGENT



POWER'S CAMERAGRAPH No. 6A ALWAYS MAKES ALWAYS PRODUCES THE MACHINE ON WHICH YOU CAN **GOOD RESULTS COUNT**

THIS PREMIER PROJECTOR has been without a peer for fifteen years. Its supremacy has always been universally recognized by the trade.

THAT IS WHY POWER'S CAMERAGRAPH DOES OVER 65% OF THE ENTIRE MOVING PICTURE MACHINE BUSINESS OF AMERICA.

MERIT TELLS—If motor drive is desired, we have **IT.** No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple and effective; THIS DESERVES SPECIAL ATTENTION. Write for Catalogue D giving full details.

NICHOLAS POWER CO., 90 Gold St., New York

The leading makers of motion picture machines.

PATHE

PATHE'S WEEKLY NO. 21 (May 19).

A JOCKEY FOR LOVE (May 20).—Max meets the Countess Duvienne in a very distressing moment, for she has just learned that her jockey will be unable to ride her horse, the favorite for the Owner's Stakes. In that irresistible way of his, Max volunteers to ride in the jockey's stead. The Countess thanks him but cannot accept his offer because of his excessive weight. The gallant Max, nothing daunted, decides to reduce. After running a mile with a forty-pound dumb-bell he looks like a wet rag, hut goes gamely to a Turkish bath. The scene in the steamroom of the bath is cleverly arranged and a scream. This treatment brings Max down to weight and, mounted on the Countess' horse, Max fights every stride of the tight race, hut wins not only the race hut the Countess as well.

On the same reel:

THE CITY OF ROUEN (FRANCE).—One of the oldest cities in France with a quaint charm that is all its own. The beautiful hand coloring of the film makes it truly a feast for the eye.

THE PRICE OF SILENCE (May 21).—Amy Frazer hears the call of the footlights and deserts her hushand and baby daughter to answer. The daughter, Marion, is raised to young womanhood with the understanding that her mother is dead. After her father's death Marion marries a wealthy young broker. The notice of this marriage first brings the thought of her daughter hack to the mother and she attempts to see her, but Marion's hushand interferes and hrihes Mrs. Frazer to keep the knowledge of her profession from his wife. The frequent visits of the strange woman nearly wreck the happiness of the young lovers and finally precipitate a crisis in which Marion learns the truth. The call of the hlood is too much for the young wife to overcome and, forgiving her mother, she opens wide her arms and welcomes her to her new home.

THE RIGHT OF WAY (May 22).—A poverty-stricken lahorer scurries from home to get a physician for his child. On his way to Dr. Huber's office he sees a child falling from a window. Down, down the child drops, hut into McCann's strong arms. He bears the haby back to her mother who, wild with joy, seeks to reward him, hut McCann will not wait. The mother pleads for his name and McCann gives it, then hurries on to Dr. Huber's office. The doctor is expected hack any moment and McCann waits. A few minutes and there enters the office a man of wealth and power, one Nicholas Preston. He is informed hy the maid that the lahorer is first. The roll of hills pressed into her hand convinces the girl that Preston shall be first served. The doctor returns. Preston is being ushered into his office when McCann protests. A fight ensues, hut justice triumphs and Dr. Huber accompanies McCann to his home, where he guarantees to bring McCann's girl around. Preston secures another doctor for his sick child and the physician informs him that she owes her life to the man who caught her when she fell from the window. Overjoyed, Preston hurries to the home of the man and there McCann and Preston again meet. Preston begs forgiveness and McCann is touched by his plea. Dr. Huher is told to send the McCann hill to Preston's office for payment.

NIGHT BIRDS (May 23).—Few people have ever seen an owl. They know what they are like and have, perhaps, heard them screech, hut this film affords an opportunity to study them at close range and to understand why they are called wise. Forest owls, harn owls, white owls, young owls and wise old owls are shown, also there is a corking good fight hetween a forest owl and a rat. There are laughs in the pictures, too, and the exhihitor who is a wise old owl will include this offering in his programme.

On the same reel:

THE AILANTHUS SILK WORM.—A study of the hahits of the little worm that is responsible for the fahric that delights every woman's heart. It is interesting, it is instructive and it's new.

A WOMAN SCORNED (May 24).—When Phil Barton spurned his old sweetheart over a petty jealousy he little suspected that she would turn on him so suddenly. She sent him to jail for a crime he did not commit, tortured him after his escape, but she made one mistake when she attempted to notify the police. Barton's friend and prospective father-in-law, Dr. Swain, was present at the time and through him Phil's name was cleared and he married the girl he really loved. Crane Wilhur and Octavia Handworth play the leads and they are at their hest, which means that the characters are perfectly portrayed.

SOLAX

THE HENPECKED BURGLAR (May 28).—Henpecked, an undersized man, decides to take his big, strong wife to the theatre. So he buys two tickets from the pretty ticket seller and gets into an altercation with the burly manager. Brave everywhere except in his wife's presence, he easily vanquishes his opponent.

As Mr. and Mrs. Henpecked are leaving the restaurant in the hotel that evening, Henpecked is possessed of a sudden peremptory thirst. He makes an excuse to get away from his wife, telling her to wait a few minutes. The minutes lengthen into hours and at last the irate wife goes home to prepare a warm reception for her tardy spouse's arrival. Meanwhile Henpecked has had a hilarious time.

While he is away a burglar enters his home and ransacks the living room. Henpecked is sneaking in on all fours at four a. m. and is covered by a desperate housebreaker. Seeing that his victim is in a dress suit, the burglar surmises that it is "Raffles, the gentleman burglar," and forces Henpecked to rob his own house.

Finally Mrs. Henpecked hears the racket and is investigating when the hurglar pounces upon her. Henpecked is forced to gag and bind his own wife—he is torn hetween delight at her silence and the gnawing fear of her release.

The hurglar decided that they have enough booty and, calling on the man he thinks is "Raffles" to follow, he exits. While he is gone Henpecked releases his wife, who pounces upon him just as a policeman enters with the hurglar in his grip. The hurglar has told him that his pal was "Raffles." Mrs. Henpecked interferes and drags her hushand away from the hluecoat. Henpecked would rather take his chance on the clemency of the bench than with his maddened wife, so he declares that he is "Raffles" and demands that he be arrested. So the officer drags him off and saves him from Mrs. Henpecked's vengeance.

THE KING'S MESSENGER (May 30).—This is a story illustrating the truth and force of the Ten Commandments.

Miss Priscilla Handy, an elderly maiden lady, sits reading her hihle in her room. She closes the hook, removes her jewelry and prepares for bed. She places the bible upon the table at her hedside, blows out the candle and drops asleep. Bill Briggs, a hurglar, enters the room, finds the things upon the table and, wrapping them in a handkerchief, escapes with them. He takes them to a hench in the park near a stone wall and there proceeds to examine his loot. Finding the bihle, he opens it at a place marked the 20th chapter of Exodus, and the first thing his eyes alight upon is the commandment, "Thou shalt not steal." To him comes a vision of himself as a child at his mother's knee, and he drops the bible on the bench. Hastily gathering up the jewelry he returns it to the owner, closes down the window, and vanishes.

Tom Rainey, a workman, is heing evicted hy John Ferguson, his landlord, and swears vengeance. Arming himself, he repairs to the park to lie in wait, and with drawn revolver he hides near the hench. His eye falls on the bible and he picks it up to read the commandment, "Thou shalt not kill." Into his mind flashes a vision of a gallows with himself standing heneath it, and an angel of the Lord pointing to the mark of Cain on his forehead, while the wife and child kneel weeping. Throwing away the gun he flees from the spot, just as Ferguson comes by unharmed. Ferguson sees the hihle and examines it out of curiosity. His eyes alight upon the passage, "Thou shalt have no other gods before me," and he sees a vision of himself hoarding gold and feverishly counting it while the wan figures of women and children plead with him for hread. With a shudder he drops the book and, covering his face with his hands, staggers away.

Other telling incidents illustrates:

"Thou shalt not covet thy neighbor's wife."
"Thou shalt not commit adultery."
"Honor thy father and thy mother that their days may be long in the land."
"Thou shalt not hear false witness against thy neighbor."

This morality play ends with:

Miss Handy going by, prim and precise, but worried. She finds the book, recognizes it, and, clasping it in her hands, with delight, moves off. She comes to the steps of a church and there accosts an acquaintance. As she stands there, with the hihle in her hands, there pass in, one at a time, into the church, Bill Briggs, Tom Rainey, John Ferguson, Mary Clemons and her child, Charles Michael Brown, who pauses on the steps, then removes his helmet and enters. Miss Handy wishes her friend farewell and, with a hright smile, follows them.

PILOT

SCHOOLDAYS (May 22).—Louise, a country girl, studious and very amhitious to go through college, finds the heat too oppressive to remain indoors, so seeks the shade of a large cherry tree. Being endowed with the usual vigor of a country girl, she climbs a tree and leisurely settles down to read. Professor Mooney finds chasing butterflies too irksome and goes to rest under the same tree. Occasionally a cherry drops on the professor's head. He pays but little attention to them. A shoe falls by his side unnoticed, then a stocking drops upon the book he is reading. He absentmindedly picks up the stocking, wipes his face with it, and then places it in his trousers pocket. Soon he falls asleep.

In the meantime, Louise tries to climb higher in the tree, hut her foot slips and her books fall, one of them dropping on the professor, followed by Louise, who lands plump on the professor's head.

Later Louise receives a communication from the professor saying his board is willing to offer her tuition at half price, provided she is willing to assist in the chores. Louise is grieved to think she is unable to accept this kind offer, but her mother cheers her up by giving her some money she has saved, which is enough to carry her through at the half price rate. At school Louise is the victim of all the practical jokes of the girls. She finally gathers sufficient courage to take revenge. In the dead of night, the night before commencement, she steals their corsets, ties them with one string and suspends them from the college chimney. This causes much dismay and distress among the girls, as well as lots of fun for the guests. No one suspects Louise is the culprit, hut she confesses to the principal, who declares his love for her, afterwards disclosing who the culprit is, and announcing his engagement to her.

VITAGRAPH

A LADY AND HER MAID (May 22).—The photographer sends Miss Ophelia a dozen photographs of her in different poses. Selecting the hest one, she presents it to her favorite hoarder, Billy, who does not think much of it and who gets very indignant when it is compared with the photo of his sweetheart. Miss Ophelia goes up to her room in tears and tells her faithful maid, Belinda, that her heart is broken. Belinda goes down and forcihly tells Billy what she thinks of him.

Miss Ophelia resolves on suicide, hecause no one seems to love her. Belinda gets back in time to prevent this and, to divert her mistress, she suggests that they go together to a beauty specialist. Arriving there, hoth receive attention. Miss Ophelia gets a new complexion while Belinda gets new teeth. Both invest in new gowns and dresses and the transformation is complete. At supper time the hoarders are all astonished. Miss Ophelia is really nice-looking and arouses the jealousy of all the ladies, so much attention does she receive from the gentlemen. Receiving no return to their advances to Miss Ophelia, they try to flirt with Belinda, who now appears like a trim French maid. She turns them all down very coldly, very much to their surprise. Billy's heart unaccountably changes and he seeks out Miss Ophelia to propose to her. His offer is indignantly refused and he is still more astonished when a few minutes later he and all the other boarders receive notice to quit the house. A sign "For Sale" is placed outside the door and Miss Ophelia and her maid Belinda drive off in an automobile hefore everyone, none of whom can account for the sudden transformation of their erstwhile boarding mistress's appearance and habits. Miss Ophelia decides to try the effect of her newly acquired fascinations in higher spheres and hopes now to he able to make a notable conquest and enter at last the much-longed-for haven of matrimony.

MIATT PATENTS

OPERATORS' CHART

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—John Rickards.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.
Assistant Business Representative—John Rickards.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

The Moving Picture Machine Operators' Union of Greater New York will hold their regular meeting Monday, May 19, 1913, at Teutonia Hall, 66 Essex street, New York. At this meeting the body will take up the election of delegates to Seattle, Washington, where the convention of the I. A. T. S. E. will take place. For the benefit of those operators wishing to join the union at the present initiation fee, there will be two open meetings. The first meeting will take place June 9 and the second on June 23, 1913.

The moving picture machine operators of Local No. 1 have been organized since last July and up to the present met with great success. The former mother local has failed to accomplish anything in regard to the present situation in this city, and it is very near one year since the president of the I. A. T. S. E. had predicted that Local No. 35 would be able to meet with the situation and that Local No. 35 would have the largest operators' union in the country. Then came the organizing of M. P. M. O. U. No. 1 after all methods of receiving what was really due them had failed. Local No. 35 formed a new branch called a department.

ROBERT LEVY

Secretary of M. P. M. O. U. of Greater New York, Local No. 1, and chief projectionist and mechanic for the Eclair Film Co., of New York City.

What has been done in this city to relieve the situation or to better the conditions since last year?

Local No. 1, which was formerly the auxiliary of Local No. 35, demand something in consideration of five years' taxation in the I. A. T. S. E. Local No. 1 have their own path cleared and their plans all laid out for future work, and should they not get justice this year then the well-trained men will march ahead on their route of battle and continue until justice is served. There is an old saying, and that is, There is more than one way to skin a rabbit, and many ways to bring down a lion.

Local No. 1, only in existence ten months, is able to send two men to a convention which will cost nearly $1,000.

Let us change the subject. How do you like to go on a moonlight excursion? Well, the boys of Local No. 1 are going to have one up the Hudson very shortly. Preparations are under way for a great time, and talk about your cabarets; well, there will be some show. The boys will enjoy the excursion with their families and eat a good midnight supper and a bully breakfast on board. Some class to the Moving Picture Machine Operators' Union of Greater New York, Local No. 1.

RALPH KNASTER, Bus. Rep.

Office, 133 Third avenue, near Fourteenth street.

Motiograph Machine at Naval Prison

Mr. Bernard M. Corbett, of the Enterprise Optical Mfg. Company, of Chicago, reports the sale and installation of a 1913 Model Motiograph equipped with the latest improved motor-drive, at the United States Naval Prison at Portsmouth, N. H., through the R. D. Marson Moving Picture Company, of Boston. The naval prison at Portsmouth is a historic institution and had confined within its walls the Spanish sailors and Admiral Cervera, who were taken as prisoners at the battle of Santiago during the Spanish War in 1898. The entertainments will be given the prisoners once each week, and will be in charge of Lieutenant Clapp of the U. S. M. C.

Several other Motiograph sales are reported by Mr. Corbett, including the new Silvey Theatre at Edgerstown, Mass., which installed a combination Motiograph picture machine and double dissolving stereopticon outfit, and another similar equipment in the new Natick Theatre at Natick, Mass., through the Boston branch of the General Film Company.

The Natick Theatre has just been completed and is one of the handsomest pictureplay houses in the country, seating 850 persons, and is owned and controlled by Messrs. Harris & Beuhler. Mr. H. N. Yost is the manager.

Alton, Ill.—W. L. Hester has leased the Grand Opera House at Ida Grove and will open up a moving picture show.

Fairmont, Minn.—Nicholas & Hay will erect a moving picture theatre.

Philadelphia, Pa.—J. A. Bader has been awarded the contract for a theatre to be built at 2924 Richmond street for William E. Butler. William H. Hoffman, architect.

Henry, Ill.—H. C. Hatcher is assisting Milo Phares in starting his new picture theatre in Henry.

Nashville, Tenn.—The Empress will be the name of the new picture show which will be opened at the corner of Woodland and Twelfth streets in East Nashville, early this week. C. W. Beasley and F. E. Draper, managers.

Williston, N. D.—A new theatre is being considered by Manager McGinnis.

Hopkinton, Ia.—H. A. Phillipp, proprietor of the Hotel Phillipp, has announced that he will build an opera house here.

Milwaukee, Wis.—Architect Louis Esser is drawing plans for the remodeling of the Davidson theatre annex to be made into a moving picture house, to cost $40,000.

St. Louis, Mo.—A dramatic theatre is planned by Davis O'Neil, George S. Johns, and others.

Philadelphia, Pa.—Thomas W. Lamb is preparing for the remodeling of the Broad street and Chestnut street theatres and the Grand Opera House.

Mound City, Mo.—R. S. Keeves is completing plans for converting his business house into an opera house.

Glens Falls, N. Y.—The Dreamland theatre in the Ormsby block will be opened to the public today.

Philadelphia, Pa.—Mahlon H. Dickinson is preparing plans for a vaudeville theatre.

ON CUPID'S HIGHWAY
Nestor Release May 26th.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

April 19—The Child Labor Traffic (Dr.) (2 reels) .....
April 24—The Yellow Man (2-reel Dr.).....
April 26—Golden Rain (2 reel Dr.).....
May 3—The Spider (2-reel Dr.) .....
May 10—Tempest and Sunshine (2 reel Dr.).
May 17—A Maid of Honour (2 reel Dr.)....

AMERICAN

May 3—The Road to Ruin (Dr.).....1000
May 5—The Brothers (Dr.).....1000
May 8—Human Kindness (Dr.).....1000
May 10—Youth and Jealousy (Dr.).....1000
May 12—Angel of the Canyons (Dr.) 1000
May 15—The Kiss (Dr.).....1000
May 17—The Great Harmony (Dr.).....1000
May 19—Her Innocent Marriage (Dr.).....1000
May 22—Calamity Anne Parcel Post (Com.).1000
May 24—The Modern Snare (Dr.).....1000
May 26—Ashes of Three (2 reel Dr.).....2000
May 29—On the Border (Dr.).....1000
May 31—Her Big Story (Dr.).....1000
June 2—When Luck Changes (Dr.).....1000
June 5—The Wishing Seat (Dr.).....1000
June 7—Via Cabaret (Dr.).....1000

BISON

May 6—The Indian's Secret (2 reel Dr.)....
May 10—The Northern Spy (2 reel Dr.)....
May 13—The Toll of War (3-reel Mil. Dr.)..
May 17—In the Secret Service (2-reel Dr.).
May 20—The Stars and Stripes Forever (3 reel Mil. Dr.).....
May 24—Under Fire (2 reel Dr.).....
May 27—Love, Life and Liberty (2 reel Mil. Dr.) .....
May 31—The Honor of the Regiment (2 reel Dr.) .....

BRONCHO

April 9—The Grey Sentinel (2 reels).....2130
April 16—Southern Cinderella (3 reels).....2870
April 23—Retrogression (2 reels).....2000
April 30—Bread Cast Upon the Waters.....2180
May 7—Way of the Mother .....
May 14—A Slave's Devotion (2 reels).....
May 21—The Sea Dog (2 reels).....
May 28—Drummer of the 8th (2 reels).....
June 4—Boomerang (2 reels).....

CHAMPION

April 21—When Strong Men Meet (Dr.)....
April 28—The Clown Hero.....
April 28—Life in Sudan.....
May 5—The Shark God (Dr.).....
May 12—Hawaiian Love (Dr.).....
May 19—The Leper (Dr.).....

CRYSTAL

April 27—Forgetful Flossie .....
April 27—A Joke on the Sheriff.....
May 4—Pearl as a Detective.....
May 4—Oh! Whiskers .....
May 11—When Love is Young.....
May 11—His Awful Daughter.....
May 18—Homlock Shermes (Com.).....
May 18—Our Willie (Com.).....
May 25—Toodleums (Com.) .....
May 25—Supper for Three (Com.).....
May 27—Where Charity Begins (Dr.).....
June 1—Hooked (Com.) .....
June 1—Clancy, the Model (Com.).....

DRAGON FILM CO. (Formerly Ryno)

May 12—The Outcast (Dr.).....1000
May 19—The Sergeant's Daughter (Mil. Dr.).2000
May 26—Love's Monogram (Dr.).....1000
June 2—Comrades (Dr.) 1000
June 9—Memories of Long Ago.....1000

ECLAIR

April 23—Mathilde (2 reel Dr.).....
April 27—The Law of the Wild (Dr.).....
April 30—The Return of Crime (2-reel Dr.)
May 4—The Bewitched Matches.....
May 4—Salamanders (Scientific) .....
May 7—The Sons of a Soldier (3 reels)...
May 11—A Wise Judge (Com.).....
May 11—Manufacture of Steel (Scientific)..
May 14—The Key (2 reels).....
May 18—He Loves to Watch the Flight of Time (Newlyweds).....
May 18—Cuttlefish (Scientific) .....
May 21—Thus Saith the Lord (2 reel Dr.)..
May 25—Hearts and Crosses (Com.).....
May 25—Anardhapura (Scientific) .....
May 28—The Faith Healer (2 reel Dr.).....
June 1—He Ruins His Family's Reputation (Newlyweds) .....
June 1—All on Account of an Egg (Com.).

EXCELSIOR

Feet

April 21—The Man from the City.....
April 28—The Surveyors.....
May 5—Brothers All .....

FRONTIER

May 3—An Eastern Cyclone at Bluff Ranch (Com.) .....
May 10—The Tenderfoot's Ghost (Com.).....
May 15—Steve's Girl (Com.).....
May 17—The Ranch Stenographer (Com.)..
May 22—The Stage Driver's Chivalry (Dr.)..
May 24—When Wits Win (Com.).....
May 29—A Romance of the Rails (Dr.)....
May 31—Flossie Visits Bar U Ranch (Com.).

GAUMONT

April 30—Gaumont Weekly No. 60.....
May 7—Gaumont Weekly No. 61.....
May 13—Through Mountains Majestic.....
May 14—Gaumont Weekly No. 62.....
May 15—Sweets to the Sweets.....
May 20—The Eyes that Could Not Close....
May 21—Gaumont Weekly No. 63.....
May 22—For Two Pins.....
May 27—The Light that Kills.....
May 28—Gaumont Weekly No. 64.....
May 29—A Problem in Reduction.....

GEM

April 29—Billy's Suicide .....
April 29—Views of Cape Hatteras.....
May 6—Billy's First Quarrel.....
May 6—Call Him Whiskers.....
May 13—Billy's Adventure (Com.).....
May 20—Billy Plays Poker (Com.).....
May 27—Billy's Honeymoon (Com.).....

GREAT NORTHERN

April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384
April 26—The Black Chancellor (3 reel Dr.).
May 3—Who Is Most to Blame? (Com. Dr.).1004
May 10—Her First Love Affair.....
May 10—The Harz .....
May 17—The Three Comrades (Dr.).....1017

IMP

May 12—A Woman Loved (Dr.).....
May 15—A Cry from the Dumb (Dr.).....
May 17—The War of the Beetles.....
May 17—The Bally Bunion Railway.....
May 19—The Twins (Dr.).....
May 22—She Never Knew (Dr.).....
May 24—Just for Luck.....
May 24—Hy Mayer; His Magic Hand.....
May 26—Secret Service Sam (2 reel Dr.)....
May 29—The Heart that Sees (Dr.).....
May 31—Magnetic Maid .....
May 31—Hy. Mayer; His Magic Hand.....

ITALA (Features)

Jan. 15—The Palace of Flames.....
Feb. 15—The Great Aerial Disaster.....
Mar. 15—The Shadow of Evil.....
Apr. 15—Tigris .....
May 15—The Dread of Doom.....
June 1—The Fatal Grotto.....

KAY-BEE

April 11—On Fortune's Wheel (2 reels).....2283
April 18—The Runaways (1 reel).....1030
April 25—Will-o'-the-Wisp (2 reels).....2100
May 2—Black Conspiracy (2 reels).....
May 9—Past Redemption .....
May 16—For Love of Flag (2 reels).....
May 23—The Miser (2 reels).....
May 30—Child of War (2 reels).....
June 6—The Indian's Gratitude (2 reels)....

KEYSTONE

Mar. 31—Her New Beau—On His Wedding Day 1000
April 3—The Land Salesman—Hide and Seek 1000
April 7—Those Good Old Days.....1000
April 10—Game of Poker—Father's Choice..1000
April 14—A Life in the Balance.....1000
April 17—Murphy's I. O. U.—A Dollar Did It 1030
April 21—Cupid in a Dentist Parlor—Sealing..1000
April 24—A Fishy Affair—Bangville Police...1040
April 28—New Conductor—His Chum the Baron 1000
May 1—That Ragtime Band.....1000
May 5—Algy on the Force—Ups and Downs
May 8—That Dark Town Ball—A Little Hero
May 12—Mabel's Awful Mistake.....
May 15—Their First Execution.....
May 19—Hubby's Job (Com.).....
May 19—'Twixt Love and Fire (Com.).....
May 22—The Foreman of the Jury (Com.)..

LUX By Prieur

Feet

May 16—The Mighty Hunter (Com.)..... 495
May 16—Pat Moves in Diplomatic Circles (Com.) 495
May 23—Playing with the Fire (Dr.)..... 987
May 30—The Dog and the Goat (Dr.)..... 641
May 30—Pat, the Electrician (Com.)..... 355
June 6—By the Aid of Wireless (Dr.).....1000

MAJESTIC

April 29—The Whim of Destiny.....
May 6—The Children of St. Anne (Dr.)..2000
May 11—Billy's New Watch (Com.)..... 500
May 11—Liquid and Air (Scientific)..... 500
May 13—My Lady's Boot (Dr.).....1000
May 18—The Rivals Outwitted (Com.)..... 500
May 18—Oysters (Edu.) 500
May 20—Shep, the Hero (Dr.).....1000

MECCA

April 5—By the Curate's Aid (Com.)....

MILANO

Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

May 12—The Squashville Fire Ladies Brigade (Com.) .....
May 14—The Clean-Up (Dr.).....
May 16—An Eye for an Eye (Dr.).....
May 19—Her Hero's Predicament (Com.)...
May 21—The Boy Scouts to the Rescue (Dr.)
May 23—A Mine and a Marathon (Dr.).....
May 26—On Cupid's Highway (Com.).....
May 28—A Double Sacrifice (Dr.).....
May 29—Be It Ever So Humble.....

PILOT

May 1—The Song of Songs (Dr.).....1000
May 8—The Crucible of Love (Dr.).....1000
May 15—Tony the Tenor (Dr.).....1000
May 22—School Days (Com.).....1000
May 29—The Governor's Romance (Dr.)....1000

POWERS

May 7—The Black Smallpox Scare (Com.)..
May 9—Boze Arrives (Com.) .....
May 14—The Violet Bride (Dr.).....
May 16—The Tarantula Girl (Dr.).....
May 21—The Curate's Cutting (Com.).....
May 23—Black Jack's Atonement (Dr.).....
May 28—Cheating (Com.) .....
May 29—The End of the Trail (2 reel Dr.).

RAMO

Mar. 26—The Grip of Jealousy.....1000
April 9—White Roses (Dr.).....1000
June 11—The Helping Hand (Dr.).....1000
June 18—Love and Gold (Dr.).....1000

RELIANCE

May 14—The Big Boss (Dr.).....2000
May 17—After the Massacre (Dr.).....1000
May 19—London Assurance (Dr.).....1000
May 21—Early Oklahoma (Dr.).....1000
May 24—Runa and the Blackhand (Com. Dr.).1000
May 26—Hearth Lights (Dr.).....1000
May 28—Texas Feud (Dr.).....1000
May 31—The Master Cracksman (Dr.).....2000
June 1—Italian Hearts (Dr.).....1000

REX

May 11—The Poverty of Riches (Dr.).....
May 15—The Cap of Destiny (Dr.).....
May 18—Gold and Two Men (Dr.).....
May 22—In Slavery Days (2 reel Dr.).....
May 25—The Trifler (Dr.).....
May 29—The Tourist and the Flower Girl (Com. Dr.) .....
June 1—The Boob (Com. Dr.).....

SOLAX

May 14—Dad's Orders .....
May 16—The Man in the Sick-room.....
May 21—The Amateur Highwayman.....
May 28—The Henpecked Burglar 1000
May 30—The King's Messenger 1000
May 23—The Man Who Failed.....1000
June 4—Blood and Water.....2000
June 6—Mother's Picture 1000

THANHOUSER

May 13—The Marble Heart (2 reels).....
May 16—(No release) .....
May 18—Why Babe Left Home.....
May 20—A Business Woman.....
May 23—In Their Hour of Need.....
May 25—A Pullman Nightmare.....
May 27—Carmen (3 reels).....

VICTOR

April 25—Loneliness and Love (Dr.).....
May 2—The Unseen Influence (Dr.).....
May 9—The Unknown (Dr.).....
May 16—A Fair Exchange (2-reel Dr.).....
May 23—Good for Evil (Dr.).....
May 30—The Plaything (Dr.).....

Safety Secured by Construction of Apparatus

(From Consul-General Frank H. Mason, Paris)

Safety from fire at cinematograph or moving picture exhibitions in Paris is secured not by inclosing the apparatus in a fireproof booth or cell but by the construction of the apparatus itself. In the case of large cinematograph theatres, the apparatus is generally placed outside the auditorium; but the chief security is in the construction of the machine, which may be briefly described as follows:

The film is wound in a metallic cylinder called a "choker." When in use the film passes downward in front of the lens and is automatically coiled in another metallic, fireproof "choker." Only a small section of the film—about 6 inches in length—is exposed to the rays from the lens, and should this section take fire it could not possibly ignite the portions of the film inside the "chokers" or cause a conflagration; but to avoid even this danger there is placed between the lamp and the lens a crystal vase or tank filled with water, which effectually prevents overheating the film by rays from the light.

To further secure this result a flap or movable diaphragm of metal is placed close to and in front of the film, and this is opened only when the apparatus is put in motion and closes automatically when it stops, shutting off the light from contact with the film the moment the projection is finished or suspended. This device and the existing police regulations appear to be quite effective, and there is, so far as appears, no demand that the apparatus shall be further enclosed in a fireproof booth.

(A copy, in French, of the official police ordinance which is required to be kept posted in all theatres, concert halls, and other places of public amusement, and which includes all the regulations relating to the subject now in force in Paris and the Department of the Seine, also an illustration of the machine described in the foregoing report, will be loaned by the Bureau of Manufactures.)

Racine, Wis.—Dr. Evans, well-known Danville physician and owner of 5-cent houses throughout Illinois, will erect a moving picture theatre here.

Duluth, Minn.—A $50,000 moving picture theatre building will be erected by the Bowe-Burke Company, contractors, on Second avenue west and First alley. Cost, $70,000.

St. Louis, Mo.—Harry and E. Freund will erect a moving picture theatre on the south side of Broadway, between Geyer and Allen avenues. Cost, $40,000.

Boone, Ia.—H. A. Watkins, formerly proprietor of the Lyric Theatre, has purchased two moving picture theatres at Centerville, Ia., and he and his son, Ralph, will take charge of them at once.

IT'S FAMOUS AUTHOR'S WEEK

Stewart Edward White and Richard Washburn Child, both well known to you, have written two splendid yarns for the present week's output—

"ASHES OF THREE"

Release Monday, May 26, 1913. By Stewart Edward White

Warren Kerrigan as a derelict, a stupid creature with dulled brain, is a revelation, quite the opposite from the handsome Jack you are familiar with. A rejuvenation takes place, fostered by the giant mother love of a woman made insane by grief over her own lost boy. A powerful, well-told story. From the Ashes of Three a Man was Made!

"ON THE BORDER"

Release Thursday, May 29, 1913

The pretty dancer and the casual cowboy visitor at the cabaret fell in love. A Mexican waiter loved Chiquita with the passionate ardor of his race. A Gringo get this dainty bundle of Spanish nerves and beauty? Never! He planned to destroy the cowboy lover by a drop of poison in his cup. What happened make a thrilling and entirely satisfying Western.

"HER BIG STORY"

Release Saturday, May 31, 1913

By Richard Washburn Child

She loved the managing editor but she also loved the joy of the big, exclusive story. A corrupt political boss and the Mayor of the town got her job but couldn't keep the story from an opposition paper. How she landed it, in the Mayor's private library, laid him out with a statuette when he grabbed her, and finally found consolation in her lover-managing-editor, make a charming story.

NOTE:—Handsome Lithos of popular American leads. No better business-pullers for your lobby. Ask your exchange.

AMERICAN FILM MFG. CO. **6227 Evanston Ave. Chicago, Ill.**

Lewiston, Ida.—E. D. Dickson bought the Lyric motion picture theatre.

Aitkin, Minn.—F. W. Hall sold his moving picture theatre to John C. Moore.

East Troy, Wis.—L. Churchill opened a moving picture theatre here.

THE JAPANESE DAGGER
Kleine-Eclipse production May 12th.

HER BIG STORY
For release by American Film Mfg. Co. May 31st synonymous with its issue in the Popular Magazine.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
May 3—The Wanderer	
May 5—The Tenderfoot's Money (Dr.)	
May 8—Frappe Love (Com.)	
May 8—The Coveted Prize (Com.)	
May 10—The House of Darkness (Dr.)	
May 12—The King and the Copper (Com.)	
May 12—A Rainy Day (Com.)	
May 15—The Stolen Loaf (Dr.)	
May 17—The Yaqui Cur (2 part Dr.)	
May 19—Olaf—An Atom (Dr.)	
May 22—The Hicksville Epicure (Com.)	
May 22—Cinderella and the Boob (Com.)	
May 24—Just Gold (Dr.)	

CINES

George Kleine

	Feet
May 3—Jerry's Rebellion (Com.)	500
May 6—A Mixed Affair (Dr.)	1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.)	300
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750

EDISON

	Feet
April 14—Jones Goes Shopping (Com.)	650
April 15—The New Pupil (Com. Dr.)	1000
April 16—Seven Years' Bad Luck (Com.)	1000
April 16—The Man from the West (Dr.)	1000
April 19—The Twelfth Juror (Dr.)	1000
April 21—Helda of Holland (Com. Dr.)	1000
April 22—An Innocent Informer (Dr.)	1000
April 23—His Undesirable Relatives (Com.)	1000
April 25—The High Tide of Misfortune (10th story of "What Happened to Mary") (Dr.)	1000
April 26—A Splendid Scapegrace (Dr.)	1000
April 28—When the Right Man Comes Along (Com. Dr.)	1000
April 29—The Orphan (Dr.)	1000
April 30—A Reluctant Cinderella (Com.)	1000
May 2—Groundless Suspicion (Dr.)	1000
May 3—Bill's Sweetheart (W. Dr.)	1000
May 5—The One Hundred Dollar Elopement (Com. Dr.)	1000
May 6—When Greek Meets Greek (Dr.)	1000
May 7—Aunty and the Girls (Com.)	400
May 7—With the Assistance of "Shep" (Com.)	600
May 9—The Golden Wedding	975
May 10—An Accidental Alibi (Dr.)	1000
May 12—The Heart of Valeska (Russian Dr.)	1000
May 13—The Prophecy (Dr.)	1000
May 14—The Two Merchants (Com.)	1000
May 16—John Manly's Awakening (Dr.)	1000
May 17—A Concerto for the Violin (Dr.)	1020
May 19—By Mutual Agreement (Com.)	1000
May 20—The Good in the Worst of Us (Dr.)	1000
May 21—Glipses of Colorado in Winter (Sc.)	315
May 21—Bragg's New Suit (Com.)	685
May 23—A Race to New York (Being the 11th story of "What Happened to Mary") (Dr.)	1000
May 24—The Translation of a Savage (Dr.)	1000
May 26—Dances of the Ages	975
May 27—An Unwilling Separation (Dr.)	1000
May 28—Newcomh's Necktie (Com.)	1000
May 30—The Honor of a Soldier (War Dr.)	1000
May 31—An Almond-eyed Maid	1000

ESSANAY

	Feet
April 18—The Crossing Policeman (Dr.)	
April 19—"Alkali" Ike's Homecoming (Com.)	
April 22—The Unburied Past (Dr.)	
April 23—The Rival Salesmen (Com.)	
April 24—The City of Mexico (Edu. & Sc.)	
April 25—The Deacon's Dilemma (Com.)	
April 26—Broncho Billy and the Rustler's Child	
April 29—Cousin Jane (Com.)	
April 30—Bill (Com.)	
May 1—The Story of the Desert Told	
May 2—A Child's Precaution (Dr.)	1000
May 3—The Crazy Prospector (Dr.)	1000
May 6—A Tango Tangle (Com.)	1000
May 7—The Prophecy (Dr.)	1000
May 8—Two Western Paths (Dr.)	1000
May 9—A Woman's Way (Dr.)	1000
May 10—Alkali Ike's Mother-in-Law (Com.)	1000
May 13—The Ranch Girl's Partner (W. Dr.)	
May 14—The Same Old Story (Com.)	
May 15—Boosting Business (Com.)	
May 16—Two Social Calls (Dr.)	
May 17—Broncho Billy's Grit	
May 20—Buster Brown, Tige and their creator, R. F. Outcault (Com.)	
May 21—The Letter's Mission (Com.)	
May 22—A Widow of Nevada	
May 23—Jealousy	
May 24—Broncho Billy and the Express Rider	
May 27—The New Sheriff (W. Dr.)	
May 28—On the Job (Com.)	
May 29—Their Baby (Com.)	
May 30—The Good in the Worst of Us (Dr.)	
May 31—"Alkali" Ike's Misfortunes	

KALEM

	Feet
May 9—The Cheyenne Massacre (special 2-part Dr.)	2000
May 10—The River Pirates (Dr.)	1000
May 12—The Adventure of an Heiress (Dr.)	1000
May 14—Man's Greed for Gold (Dr.)	1000
May 16—Pat, the Cowhoy (Com.)	
May 16—Food Inspection (Topical)	
May 17—The Poet and the Soldier (Dr.)	1000
May 17—The Battle for Freedom (Special—2 parts—Dr.)	2000
May 19—The Artist's Sacrifice (Dr.)	1000
May 21—The Circle of Fate (Dr.)	1000
May 23—The Black Hand (Dr.)	
May 23—The Egyptian Mummy (Com.)	
May 24—The Infamous Don Miguel (Dr.)	1000

LUBIN

	Feet
April 22—A Slight Mistake (Com.)	400
April 22—Sunshine Sue (Com.)	600
April 24—The School Principal (Com.)	1000
April 25—Diamond Cut Diamond (Dr.)	1000
April 26—The Birthmark (W. Dr.)	1000
April 28—In the Harem of Haschem (Dr.)	1000
April 29—Granny (Dr.)	1000
May 1—The Veil of Sleep (Dr.)	1000
May 2—The Girl Back East (W. Dr.)	1000
May 3—Clarence at the Theatre (Com.)	400
May 3—Fixing Clarence Up (Com.)	600
May 5—Pedro's Treachery (W. Dr.)	1000
May 6—The Judgment of the Deep (Dr.)	1000
May 8—She Must Be Ugly (Com.)	400
May 8—Hattie's New Hat (Com.)	600
May 9—A Mock Marriage (Dr.)	1000
May 10—The Paymaster	
May 12—Luck Cohen (Com.)	400
May 12—The Ten Acre Gold Brick (Com.)	600
May 13—The Padre's Strategy (W. Dr.)	1000
May 15—Longing for a Mother (Dr.)	1000
May 16—Breed of the West (W. Dr.)	1000
May 17—Retribution (Dr.)	1000
May 20—Margaret's Painting (Dr.)	1000
May 20—Kidnapping Father (Dr.)	1000
May 22—A Perilous Ride (W. Dr.)	1000
May 23—Detective Dot (Com.)	400
May 23—His First Experience (Com.)	600
May 24—Brightened Sunsets (Dr.)	1000
May 26—The Reward of Service (Dr.)	
May 27—Doing Like Daisy (Com.)	
May 27—The Yarn of the Nancy Beele (Com.)	
May 29—A Romance of the Ozarks (Dr.)	
May 30—Faith of a Girl (Dr.)	
May 31—Lone Dog, the Faithful (Dr.)	

G. MELIES

	Feet
April 24—A Trip to the Watomo Caves of New Zealand	121
May 1—The Buried Treasure (Com.)	663
May 1—The Home of Terns (Edu.)	337
May 8—A Trip to the Northern Island of New Zealand from Auckland to Wellington (Sc.)	1000
May 15—The Black Trackers (Dr.)	717
May 15—At Cairns, North Queensland, Australia (Edu.)	283
May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374

PATHE FRERES

	Feet
May 3—General Scott's Protege (Dr.)	
May 3—The Diamond Miniature (Special) (Dr.)	
May 5—Pathe's Weekly No. 19	
May 6—The Ant-lion (Science)	
May 6—Chateau of Blois, France (Travel)	
May 7—The Crooked Bankers (Dr.)	
May 8—Her Mother's Amhition (Dr.)	
May 9—Montreal, Quebec and Halifax (Travel)	
May 9—An Excursion in the Valley of Vesubie, France (Travel)	
May 10—Puttin' It Over on Papa (Com.)	
May 12—Pathe's Weekly No. 20	
May 13—A Woman of Impulse (Dr.)	
May 14—A Redskin's Mercy (W. Dr.)	
May 14—Her Masked Beauty (Com.)	
May 15—An Itinerant Wedding (Com.)	
May 16—The Jelly Fish of the Mediterranean Sea	
May 16—Along the Banks of the River Eure (Travel)	
May 16—Saragossa (Travel)	
May 17—A Wrecked Life (Dr.)	
May 19—Pathe's Weekly No. 21	
May 20—A Jockey for Love (Com.)	
May 20—Rouen, one of the Oldest Cities of France (Travel)	
May 21—The Price of Silence (Dr.)	
May 22—The Right of Way (Dr.)	
May 23—Night Birds (Science and Nature)	
May 23—The Ailanthus Silk Worm (Science)	
May 23—The Open Secret (Special—Com.)	
May 24—A Woman Scorned (Dr.)	
May 26—Pathe's Weekly No. 22	
May 27—Bull Fight in France	
May 27—In the Forest of Cochinchina (Ind.)	
May 28—The Fugitive (W. Dr.)	
May 29—White Lies (Dr.)	
May 30—The Spider Which Lives in a Bubble (Science)	
May 30—Transportation Methods in Java (Travel)	
May 30—The Human Vulture (Special) (Dr.)	
May 31—The Squawman's Awakening (Dr.)	

SELIG

	Feet
April 30—The Burglar Who Robbed Death (Dr.)	1000
May 1—Some Chickens (Edu.)	
May 1—Absentminded Mr. Boob	
May 2—Their Stepmother (Dr.)	1000
May 5—An Old Actor (Dr.)	1000
May 6—Hatching Chickens (Edu.)	
May 6—A Welded Friendship (Dr.)	
May 7—Belle Boyd, a Confederate Spy (War Dr.)	1000
May 8—Her Guardian (Dr.)	1000
May 9—In the Days of Witchcraft (Dr.)	1000
May 12—The Post-Impressionists—Something Is Nothing (Com. Satire)	
May 13—Lieutenant Jones (Dr.)	1000
May 14—Buck Richard's Bride (Dr.)	1000
May 15—In the Long Ago (Dr.)	1000
May 16—With the Students of the North Dakota Agricultural College (Edu.)	
May 16—A Daughter of the Confederacy (Dr.)	1000
May 19—His Father's Deputy (W. Dr.)	1000
May 20—The Tattle Battle (Com. Dr.)	
May 20—The Leopard Tamer (Com.)	
May 21—The Stolen Melody (Dr.)	1000
May 22—Indian Summer (Dr.)	1000
May 23—The Noisy Six (Com. Dr.)	1000

URBAN ECLIPSE

George Kleine

	Feet
April 23—A Four-Footed Detective (Dr.)	1000
April 30—A Picturesque Journey in Western France (From Annecy to Chamonix) (Phy. Geo.)	250
April 30—Grandpa's Rejuvenation (Com.)	350
April 30—German Cavalry Maneuvers (Top.)	400
May 7—The Dividing Wall (Dr.)	1000
May 12—The Japanese Dagger—Part I (Dr.)	900
May 12—The Japanese Dagger—Part II	900
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000

VITAGRAPH

	Feet
April 29—Street Scenes, Yokohama, Japan (Edu.)	
April 30—A Window on Washington Park (Dr.)	1000
May 1—Bunny Versus Cutey (Com.)	
May 1—Uses of Dynamite by U. S. Eng. Corps (Edu.)	
May 2—Cinders (Dr.)	1000
May 3—Captain Mary Brown (Dr.)	1000
May 5—Bingles Mends the Clock (Com.)	1000
May 6—Omens and Oracles (Com.)	1000
May 7—Disciplining Daisy (Com.)	
May 7—Inspection of Quebec Police (Edu.)	
May 8—The Wrath of Osaka (Dr.)	1000
May 9—Cupid's Hired Man (Dr.)	1000
May 10—The Sea Maiden (Dr.)	1000
May 12—The Wrong Pair (Com.)	
May 12—Grand Canyon (Edu.)	
May 13—Horatio Sparkins (Com.)	1000
May 14—A Maid and Three Men (Com.)	1000
May 15—A Soul in Bondage (Dr.)	1000
May 16—His Life for His Emperor (Hist. Dr.)	1000
May 17—Bunny and the Bunny Hug (Com.)	1000
May 19—Bunny's Birthday Surprise (Com.)	
May 19—Vitagraphers at Kama Kura (Com.)	
May 20—The Amateur Lion Tamer (Com.)	1000
May 21—Counsellor Bobby (Com.)	1000
May 22—A Lady and Her Maid (Com.)	1000
May 23—The Midget's Revenge (Com.)	
May 23—Going to Meet Papa	
May 24—Cupid Through the Keyhole (Com.)	1000
May 26—Up and Down the Ladder (Com.)	1000
May 27—Tricks of the Trade (Dr.)	1000
May 28—Cutey Plays Detective (Com.)	1000
May 29—The Only Veteran in Town	1000
May 30—A Husband's Trick (Com.)	1000
May 31—One Can't Always Tell (Com.)	
May 31—Who'd Have Thunk It? (Com.)	

SHADOW EFFECTS

In the production of "Satan" the Ambrosio people have introduced a novel and altogether effective scene when it represented the flagellation of Christ by means of shadow effects, and it is to be hoped that the next time the crucifixion is filmed by any producer it will be after the same manner. To do it thus will relieve the scene of much of its gruesomeness, that must of necessity appear when the cruel execution is projected in full view upon the screen.

Executions by rope, guillotine or by the electric chair are proscribed by boards of censors, and why should not the Crucifixion? While the scene is religious, it is nevertheless painful to view, and a more convincing and impressive effect would be obtained if this suggestion should be adopted.

NICHOLAS POWER COMPANY NOTES

Mr. Will C. Smith, assistant general manager, has returned from a trip through Central New York and Pennsylvania, during which he attended the Moving Picture Exhibitors' Convention at Wheeling, W. Va.

While in Pittsburgh, Mr. Smith secured the approval of Power's 6A with motor drive by the Bureau of Electricity of Greater Pittsburgh.

The Walturdaw Company, Ltd., of London, England, has recently installed eighteen Power's 6's in London and suburbs.

Through the Picture Theatre Equipment Company, of New York, there has been installed one Power's 6A and Inductor in Karl Stromberg's Theatre, Hempstead, L. I.

Two Power's 6A with motor and mechanical speed control have been installed in the Colonnade Theatre, 542 Nostrand avenue, Brooklyn.

Two Power's 6A have been installed at the Harris Theatre, Pittsburgh, and one No. 6A at the Lyric Theatre, Pittsburgh, through J. G. Foley, Johnstown.

HALLBERG "ECONOMIZER" INSTALLATIONS

As a fair sample of his ability to furnish current saving and controlling devices for all circuits, Mr. J. H. Hallberg, "The Economizer Man," reports that in one mail during the past week he received orders from F. M. Taylor, Academy of Music, Newburgh, N. Y., for Hallberg A. C. to D. C. Economizer, 60-amp. outfit; W. N. McConnell, Bijou Theatre, Quincy, Ill., 500-volt D. C. Economizer; Albert Kauffman, Rome, N. Y., Mercury Rectifier and Edison Model B. M. P. Machine; M. Schneiderman, Bath Beach, Brooklyn, N. Y. one No. 6A Power's with motor drive and Induction Current Saver. In preparation for the summer season of open-air shows, Mr. Hallberg also reports the customary large demand for Hallberg Standard A. C. Economizers. These well-known current savers are carried in stock for either 110 or 220-volts A. C. circuits, ready for immediate shipment.

KAY-BEE AND BRONCHO INDIANS

The making of the two and three-reel Indian military dramas, which have taken such a hold on picture play lovers throughout the country, has opened up a new field of endeavor for the American Indian, and many well-known chiefs of the leading tribes are now appearing in the various Western companies to great advantage. They are paid a regular salary, which keeps them amply provided with tobacco and their beloved "fire water."

It would be hard to find a more contented lot than those Indians who have been fortunate enough to secure engagements with various companies, and among these Sky Chief and his wife, or more properly speaking, his squaw, are examples. The old Indian, who is 104 years old, was one of the participants in the great Custer massacre, and many are the thrilling stories which he can relate of that historic encounter.

He has developed into a really creditable actor, and his portrayal of the various roles assigned to him would do justice to a more finished artist. He is chief of a band of 100 Sioux Indians, which appear in the Kay-Bee and Broncho pictures, produced by the New York Motion Picture Company, and has entire charge of all their movements before the camera. He takes his work most seriously, and the managing director, Mr. Thomas H. Ince, considers Sky Chief one of the most intelligent Indians he has ever met.

LOUISE VALE IN ITALIAN DISTRICT

In order to get the proper atmosphere for a comedy the Pilot is turning out, Miss Louise Vale, their leading lady, spent two days down in the Italian section of New York. Miss Vale played the part of an Italian sweetheart in Pilot's release of May 15th, "Tony the Tenor," and her characterization is superb.

* * * *

Miss Maude Fealy, guest of Miss Louise Vale, leading lady of the Pilot Company, spent all Monday at the Pilot studio. Miss Fealy has recently signed up with one of the film concerns at a large salary.

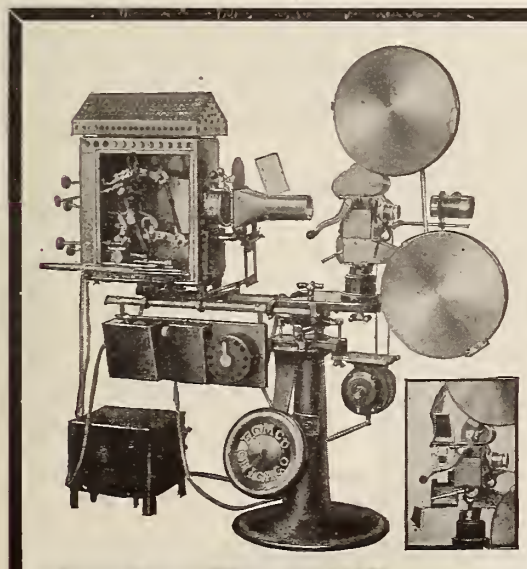
They were both guests of the Famous Players' Studio on Wednesday of last week.

Eagle Lake, Tex.—W. A. Moore bought the New Grand Theatre.

Earlington, Ky.—J. E. Wawcett bought the Princess Theatre.

Brainerd, Minn.—Paul Perkins sold his interest in the Grand Theatre to Clyde Parker and Eugene McCarthy.

Huntington, Ind.—Northern Indiana Motion Picture Company to operate theatres. Incorporated capital, $5,000. Incorporators: R. G. Mitchell, M. W. Strauss, I. E. Clark.



The Approved Machine for Motor Drive

THE MOTIOGRAPH MOTOR DRIVE MACHINE (known as No. 1002 Chicago) has been approved for use in Chicago—New York—Boston—Philadelphia and other large cities, and by **The National Board of Fire Underwriters.**

—NO OTHER MACHINE HAS AN EQUAL RECORD—

Have you examined our Motor Drive? Our constant speed, fully enclosed motor is far abead of the old variable speed type. Our speed control is continuous. No sudden jerks to damage film. Our switch is approved and the various parts of the motor equipment assembled into one compact unit.

NO MATTER HOW MUCH YOU SPEND—THERE IS NOTHING BETTER.

Made and Guaranteed by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory
568 West Randolph St. CHICAGO, ILL.

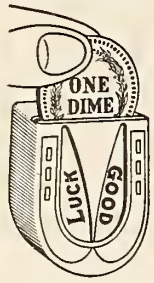
Eastern Office — **21 E. 14th St., New York City.**

Western Office — **833 Market St., San Francisco.**

Visit our booth at the big show in New York City in July, and get acquainted.

INCREASE YOUR ATTENDANCE

PREMIUMS! This Will Please the Children and Their Parents.



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED

1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

TYPEWRITING

Songs, poems and scripts neatly typewritten at reasonable rates. Authors' manuscripts revised and typewritten by expert. Special rates on large orders. MISS BARRETT, Room 714, 309 Broadway, New York City.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FOR RENT—FILMS

In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.

LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

Must Be Sold Before June 1st, 1913

A $350 (Anderson) Upright Piano, in good condition, for $100. Address "Piano," M. P. News.

WE WANT YOUR AD ON THIS PAGE —HAVE OUR REPRESENTATIVE CALL AND SEE YOU ABOUT IT.

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.

MOVING PICTURES.

M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.

MARY ALDEN

LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave. New York, N. Y.

Write for Catalog.

Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore Stree Cincinnati, O.

Powers, Simplex, Motiograph, Edison Moving Picture Machines.
Factory Selling Headquarters,

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light.

All Supplies for M. P. Theatre.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.

Write for Catalogue No. 2.

SCENARIOS WANTED

Special Attention to

COMEDIES

KINEMACOLOR CO.
East Hollywood, Los Angeles, Cal.

MAJESTIC

AN EXCEPTIONAL OFFERING—TUESDAY, MAY 20th

"SHEP THE HERO"

A SWEET HEART-INTEREST DRAMA BEAUTIFULLY PRESENTED

DURING HIS HAPPY PUPPY DAYS "SHEP" LITTLE DREAMED THAT HE WOULD WANDER AWAY AND

BECOME THE FAITHFUL FRIEND OF A KINDLY OLD MAN AND A GENTLE OLD HORSE, AND THAT

SAVING A LITTLE GIRL FROM CERTAIN DEATH BY HIS WONDERFUL INTELLIGENCE WOULD CAUSE A HAPPY REUNION IN HIS OLD HOME.

THE MAJESTIC MOTION PICTURE COMPANY **(Mutual Service)**

THIS

is our announcement of the date, May 15th, 1913, on which we will release our realistic emotional, modern and moral 3-reel film production "CONSCIENCE?" This wonderful original painting, reproduced in our three-sheet, six-color, lithographed

POSTER

is the handsomest work of its kind in the lithographer's art, and is receiving commendation from the press, the clergy and the motion picture people. Even our competitors admit that we have THE poster of the season, and it

SPEAKS

volumes for the success of our undertaking to produce the feature of the year. We have combined all the emotions of the human heart, in five parts, a prologue and an aftermath, and our scenario

FOR

thrilling interest cannot be equalled. A prominent divine writes us that "It is an impressive sermon in

ITSELF

THREE REELS

And every foot of the three thousand tinted, toned and colored under license of the COLORGRAPH COMPANY OF AMERICA.

Announcement Slides by the COLORGRAPH PROCESS OF NATURAL COLOR PHOTOGRAPHY, shown in America for the first time.

Brand-new Cameras imported expressly for this production, insuring steady pictures and clear, sharp photography.

THE CONSCIENCE FILM CO.

116 West 31st Street New York City

PRESENTS

BERNHARDT NIEMEYER

WELL-KNOWN BELASCO PLAYER,

In the dual role of the Saviour and the Presence, supported by a company of experienced moving picture people, whose faces are familiar to all, on the screen.

RELEASED MAY 15th

WIRE OFFER FOR OPEN STATES

GREATEST SELF ADVERTISED FEATURE

FULLY PROTECTED STATE RIGHTS

MAY 29 1913

MOVING PICTURE NEWS

VOLUME VII
No. 21

MAY 24
1913

MAY 29 1913
DIVISION

MISS BILLIE WEST
Leading Lady
American Film Man'f'g Co.

PRICE
TEN
CENTS

RELIANCE

"THREE ARTISTIC DRAMAS A WEEK"

SATURDAY, MAY 31ST

A SPECIAL TWO REEL PRODUCTION OF STEPHEN ALLEN REYNOLDS POWERFUL DRAMA

"The Master Cracksman"

BROADWAY PRODUCTION
ONE, THREE AND
SIX SHEET POSTERS

STAGED BY OSCAR C. APFEL

WITH IRVING CUMMINGS, IRENE HOWLEY AND THE RELIANCE FAMOUS PLAYERS. A GRIPPING HEART-INTEREST STORY OF "A MAN WHO CRACKS SAFES FOR A PRINCIPLE"

MONDAY

MAY 26TH

"HEARTH LIGHTS"

(IN ONE REEL)

FEATURING PRETTY

VIRGINIA WESTBROOK

AND HANDSOME

ALAN HALE

IN A
DELIGHTFUL
MODERN ROMANCE.

—NOTE—

HIGH CLASS ONE AND THREE SHEETS WITH ALL RELEASES BEGINNING JUNE 2ND.

MUTUAL SERVICE

IRVING CUMMINGS AND IRENE HOWLEY IN
"THE MASTER CRACKSMAN"

WEDNESDAY

MAY 28TH

"A TEXAS FEUD"

(IN ONE REEL)

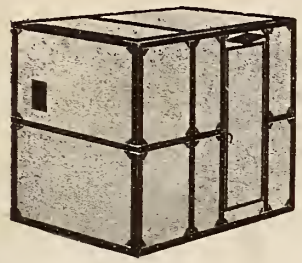
A GREAT SPECTACULAR
WESTERN DRAMA
PRODUCED ON

"MILLER BROS.' 101 RANCH" OKLAHOMA

—NOTE—

NEW AUTOGRAPHED PHOTOGRAPHS OF THE RELIANCE PLAYERS AT $1.25 PER SET.

MUTUAL SERVICE



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

HORACE VINTON
Can be engaged for Special Productions
AUTHOR AND PRODUCER—FOLLOWING RELEASES
"TWO WOMEN AND ONE MAN"
"BACHELOR'S ROMANCE"
"REFORMED BY STRATAGEM"
"TALE OF A RUBBER BOOT"
"PITTSBURGH MILLIONAIRE"
"BONANZA KING"
"BEN SAUNDERS' REDEMPTION"
"ROMANCE IN OLD CALIFORNIA"
and many others
ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

"Agfa"
MOTION PICTURE FILM
Used by Makers of Quality films
WRITE FOR PRICES
Sole American Agents
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK

Loyal Order of Moose

The most advanced order in the world.

60 per cent of the Motion Picture Workers in New York are members.

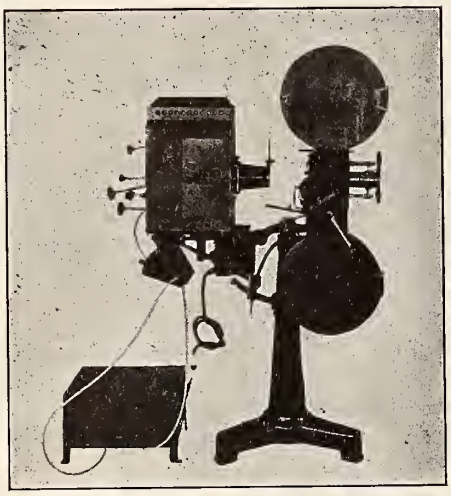
Moving Pictures for Education of its members.

Write for particulars to the National Director, L. W. CUNNINGHAM, 2 Columbus Circle, New York City.

LUMIERE
MOTION PICTURE FILM
THE
RIGHT KIND—RIGHT PRICE
LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.
Address Dept. N. 18

Simplex

THE QUALITY MACHINE



DO you know why the SIMPLEX costs more than any other motion picture projector on the market? If you don't, you should make it your business to find out right away.

When investing your money in a machine it is better to spend a little more and make sure of a good investment and low cost of maintenance.

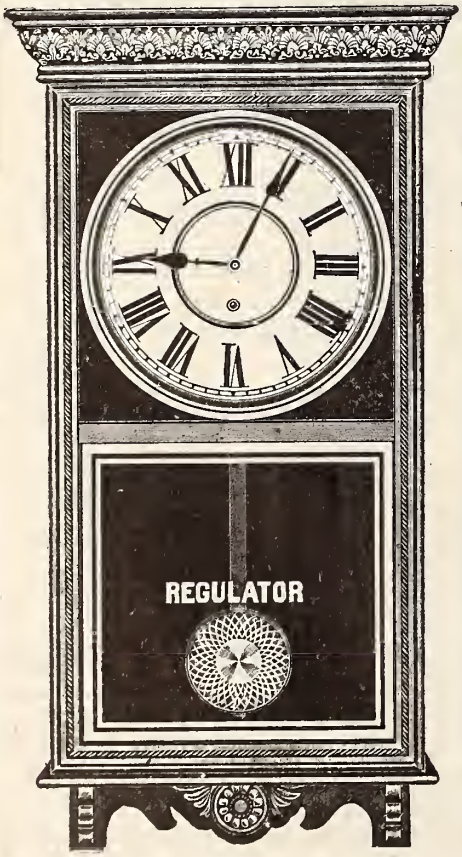
Investigate the SIMPLEX.

Write today for Catalogue B.

Made and guaranteed by

THE PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK



A Good Big Clock For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types—every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Boylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

"WE PUT THE 'CALAMITY ANNE' POSTER IN THE STREET—BUT WE HAD TO LET THE CROWDS IN"—

Says the Vaudette Theatre, Atlanta, Ga.

Arrow Shows Poster

WHEN LUCK CHANGES

Release, Monday, June 2, 1913

A remarkably powerful Western of splendid situations, that will hold and appeal. A subject certain of an enthusiastic reception.

THE WISHING SEAT

Release, Thursday, June 5, 1913

She was romanceful and longed for a lover—so she sat in the "Wishing Seat" and wished! When Lo! Her wish was answered. Down to her feet rolled an artist from a neighboring bluff, feet over head, and badly besmeared with his paint and the dirt of the mountainside. But she didn't care how Cupid came so long as he came!

VIA CABARET

Release, Saturday, June 7, 1913

He loved the pretty cabaret singer and when papa objected he married her, anyhow, just as you would do! And papa swore never to relent—and he didn't until a false friend entered the tangled skeins of the story and papa saw things rightly at last. A charming story.

NOTE—Ask your exchange for handsome lithos of popular American players. No better business pullers anywhere. You need them.

AMERICAN FILM MFG. CO.

6627 Evanston Ave. Chicago

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

WM. LORD WRIGHT
Journalist and Member of Moving Picture News Staff.

HOPP HADLEY
Publicity Manager Reliance Film Co.

H. B. COLES
Manager Publicity Precision Machine Co.

AGNES EGAN COBB
Manager and Treasurer Cobb Motion Picture Bureau.

©Cl.B285231

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (20 *years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **May 24, 1913** **Number 21**

EX-CATHEDRA

A PLEA FOR THE OPERATOR

FROM various parts of the country "press clippings" come to my desk showing that the operators are getting into a very restive condition. In some cities they are affiliated with the I. A. T. S. E. and are asking that they be amalgamated under their own charters with the A. F. L., so that they may be in a position to manage their own affairs, in their own way, and according to their experience and intelligence. I have said in previous editorials that this plea is only just and fair.

It is estimated that there are some 12,000 to 15,000 operators in the country. In New York City it is claimed there are about 800, in Chicago between 400 and 500, throughout other large cities of the Union in varied numbers, and if one great central organization was in existence there would be less confusion and more unanimity among the operators themselves to obtain their just demands. Every man in the industry will agree with me that they may justly ask and demand a greater recognition than seems to be given to them at present.

I do not think there is any industry throughout the wide world that is so onerous as that of the moving picture operators. Even a locomotive driver on the great railroads is not in a more responsible position than is the operator in the moving picture booth. Upon him depends the safety of thousands of lives, the same as the locomotive engineer. He holds in his hands the safety or the destruction of those in the theatre, as in the train.

The hours of labor of the operator are long. In some instances he commences at 10 o'clock in the morning, and goes on until 12 at night—"*fourteen hours' hard labor*"—and no one will dispute with me the term "hard labor." The fire laddies of our cities ask for two platoon or three platoon system. The policemen require the same, and I think the claim might justly go up that a two-platoon system is needed in some of the theatres, and seven or eight hours' work in a moving picture booth is amply long enough, considering what they have to undergo.

From the Moving Picture Machine Operators' Union of Greater New York, Inc., there emanated a cry to the Board of Health of New York City. This should not be left to New York alone, but should go up throughout every city in the Union, because it is becoming a menace to the lives, health, and sight of the operator. Operators who have to work in asbestos booths are worse off than any other booth constructed. There seems to be a subtle something in the composition of asbestos that grates upon the lungs of the operators which is not found in any other material used in the construction of booths, and the foolishness of the construction of these booths is largely to be commented upon.

Booths, in my opinion, are absolutely unnecessary. I traveled the whole length and breadth of England, Scotland, Ireland and Wales, and carried my projecting machine in the middle of the audience that they might watch the work, and not a single foot of film did I either destroy or burn; traveling under all sorts of conditions, exhibiting in every description of hall or schoolroom, there was never the slightest semblance of a panic, nor did the people fear danger. This, of course, was before the panic caused by several Cinematograph fires. Under such conditions I got plenty of air, plenty of room, and comfort for my work, and I would like to see the day come when by the use of a safety machine, approved by all the fire underwriters in the country, the same conditions might be obtained as I had fifteen and twenty years ago.

Looking 'round among the operators, I find that some of them have to throw up their work owing to the strain upon the eyes, by which they have practically lost the full use of their eyesight, and to save what little remains they have to seek other employment.

Among my personal friends among the operators, eight of them have died from consumption, and two or three are now seeking my aid to go to sanitariums to recover from the dread disease called the "White Plague," which might be averted by a little foresight on the part of the Boards of Health of our cities, making it compulsory for a free draught of air to circulate throughout the booths. If, as I have contended in times past, a venthole or a ventilator shaft was constructed in the top of the machine, going out into the pure air, and an inlet connecting with the air at the bottom, two-thirds of the trouble that the operators suffer from will pass away. It is an appall-

ing thing that 800 lives are at stake working in these booths, with the full liability, and the full knowledge among themselves, that they are doomed to die from the White Plague unless some remedy is quickly devised by which they can live as other beings live.

Take the factory laws, for instance, and the air space allowed for each one working in a factory. So much cubic space is compulsory on part of the factory proprietor that he must provide for each operative. Much less space is doled out to the operator of the moving picture machine in conditions that are ten, fifteen, or even twenty times worse than any condition existing in any factory or workshop of any other industry.

The dust from the carbon that the operator has to breathe for many hours of the day is bound to settle in his nostrils, his throat, and his lungs; the gases given out by the burning of the carbons are very injurious to the health of the operator. It is almost a slow poison. And then, again, the effete breathings of the audience just go through the ventilating holes at the bottom of the booth and are breathed over and over again by the operator, owing to the fact that there is no outlet for these fumes and noxious breath to escape.

Standing in an asbestos booth a few days ago, for just three parts of an hour, I felt as though I was becoming asphyxiated by the fumes from the asbestos, combined with those of the carbon and the dust. Therefore, I ask the manufacturer, exchangeman, exhibitor, and everyone else allied to the industry, that they help make a protest to enable the operator to ameliorate these conditions and make his booth, in which he spends the greater part of his life, at least healthy and well ventilated.

The cry of danger and of fire some people might raise at this late date must be put down, and put down with a firm foot, because the danger of fire in the hands of careful operators is nil. I just want to refer here to an extract from a letter I received from a high authority in the New York State Fire Department, in which he says, in the report of the Bureau of Combustibles for 1912, filed March 25, in the city of Newark occurs the following: "Moving picture places seem to be safer than our churches, inasmuch as we had four church fires in the year and only three fires in the moving picture theatres," thus proving the contention I have often advocated in these columns—that the moving pictures are by no means the fire scare some people try to make out, and if machines made by the Edison Co., Powers, the Simplex, and the Motiograph only are used, safety will be assured. No other machines come up to the standard of these four, and all others should be excluded until proper devices are adopted to make them perfectly safe. Then could the operator work from the open and all danger of contracting disease, as at present exists, will be done away with.

I therefore call upon the whole industry to assist in doing away with bad conditions and securing good ones in their place.

Alfred H. Saunders.

NEW LAW LEGALIZES SHEET METAL FOR PICTURE BOOTHS

Sheet Metal, a monthly trade journal for those who manufacture or sell sheet metal or sheet metal products, has this editorial in its May number, and shows what can be done by persistent effort in a righteous cause:

The passage of Assemblyman Wilmott's bill by the New York Legislature, and its approval by Governor Sulzer, is an instance of what united effort may accomplish in the way of attaining definite results. Our readers will recall the efforts which this journal initiated last year to secure an amendment to the then existing law affecting the construction of moving picture booths. The law referred to was so framed as to condemn and prohibit the use of sheet metal for this purpose. The result was to cause many moving picture theatres, equipped with thoroughly fireproof sheet metal booths, to replace these, at great expense, with booths of asbestos or brick construction. The loss of this class of business to the sheet metal contractors of the State represented many thousands of dollars.

Ably seconded by the editor of the Moving Picture News, Sheet Metal caused to be introduced into the Albany Legislature the Crane bill, providing for an amendment to the law which would permit the use of sheet metal on equal terms with asbestos and other fireproof materials. Letters were sent to the sheet metal trade of the State asking contractors to communicate with their representatives and urge favorable consideration of the bill. Many large manufacturers of sheets, as well as the Moving Picture News and moving picture theatre interests, joined in the campaign, with the result that the Assembly Committee having the bill in charge were made unmistakably aware of the injustice to the sheet metal interests in the existing law and were unanimously in favor of the amendment. The bill failed of enactment for the reason that it was introduced very late in the session, and in the rush which always precedes adjournment other matters were given the right of way.

The bill which has now become law, however, accomplishes the same result and is the direct outcome of the vigorous opposition to the unfair features of the former law manifested by the sheet metal and other affected interests of the State. Thus a very unreasonable discrimination against sheet metal is removed.

TROUBLE IN J. V. RITCHEY'S CAMP

The fatal mistake of engaging a blonde leading lady to play in the same company with a brunette led to a "scene" on the Reliance stage which was not written in the scenario. Fortunately, the trouble soon ended with a good cry all around and the terrible temperamental storm shifted to the West, where it wasted its substance on the desert air. Pretty Runa Hodges was the newcomer who aroused the professional jealousy of stately Rosanna Logan, both young ladies being exactly four years of age.

"Thank goodness, it happened in the youngsters' camp," said Manager Ritchey. "But it has taught me a lesson at that!"

THE MASTER CRACKSMAN
Reliance (2 Reel) May 31st.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

PROCEEDINGS OF THE SECOND SEMI-ANNUAL CONVENTION OF M. P. E. L. OF IOWA

The second semi-annual convention of the Motion Picture Exhibitors' League of Iowa was held at the Auditorium at Des Moines, Tuesday and Wednesday, May 13th and 14th.

The convention was a successful one in that over one hundred members attended. Deputy National Organizer W. G. Wylie, of Kansas City, who was one of the early arrivals, was met by Fred W. Young, secretary of the Iowa state branch.

The convention was called to order at 2 p. m. by President J. L. O'Brien, and everybody was welcome, as an open meeting was called. Many Exchange men were present from Omaha, Minneapolis and Des Moines, and all attended the open session. National Organizer W. G. Wylie made an excellent address and congratulated the Iowa exhibitors on the large attendance. He also spoke on the system of censorship, and considered it wrong. There is a national board, said Mr. Wylie, which is vested with little authority but is doing creditable work. He claimed mothers and children are the best censors for moving pictures. Mr. Wylie made several addresses at the different meetings, and gave some excellent advice to the exhibitors from knowledge he has gained from visits to different state conventions.

A telegram was read from National President M. A. Neff, stating: "Although I cannot be with you, Brother Wylie will fill my place. Tell the boys to them I send greetings in behalf of thirty-eight states. May harmony and wise council prevail and your League prosper. Best wishes to each and every member of the League."

On Wednesday afternoon a motion picture was taken by Julius Singer, of the Capital City Film Manufacturing Company, and was shown on the screen at 10 o'clock that night. At night a vaudeville entertainment was given and advance feature films were shown by the various film exchanges, over four hundred exhibitors and friends attending. Evening's entertainment wound up with a lunch and a general good time, and everybody seemed to be imbued with the spirit of the occasion. Secretary Fred Young, of Des Moines, again demonstrated his ability in conducting a convention and arranging for entertainments. Everything went off smoothly and everyone departed with words of praise for this being one of the best conventions they ever attended.

The following delegates were elected to represent Iowa at the New York convention: W. Ingledue, A. J. Diebold, E. G. Fargo, H. E. Baumgartner, A. W. McIntosh, J. S. Shortley, J. M. Heffner. Alternates: F. P. Lemen, H. A. Wolfgram, T. A. Bryan, W. G. Eddy, M. Lince and L. J. Tower.

The next convention will be held at Marshalltown, in December, definite dates as yet not being decided upon.

Thirty-five new members joined at the convention, bringing the total membership up to one hundred and fifty. This for an organization only six months old, is doing very nicely.

The officers for the ensuing year are: E. G. Fargo, of Algona, president; J. S. Bassett, of Independence, first vice-president; W. H. Dewey, Chariton, second vice-president; W. G. Eddy, Marengo, secretary; J. E. Tierney, Sioux City, treasurer; Thomas A. Brown, Iowa City, national vice-president.

The following members attended: Fred Young, Des Moines; J. L. O'Brien, Oelwein; Thomas A. Brown, Iowa City; W. H. Mart, Grinnell; M. Lince, Ottumwa; J. M. Heffner, Mason City; A. J. Diebold, Cedar Rapids; L. J. Tower, Cedar Rapids; H. E. Wolfgram, Decorah; Fred Keyes, Des Moines; C. H. Johnston, Grundy Center; J. E. Craven, Kellogg; T. J. Henrehan, Nevada; Paul Porter, Lehigh; F. R. Bandy, Britt; Harry De Baggio, Colfax; F. P. Lemen, Colfax; M. Joffe, Manning; R. G. Hatcher, Chariton; Charles C. Mendenhall, Stuart; E. G. Fargo, Algona; Ray E. Jacobson, Colfax; Charles Pewther, Indianola; M. E. Chance, Redfield; W. C. Treloar, Ogden; F. M. Childs, Villisca; J. M. Anderson, Boone; W. C. Eddy, Marengo; A. W. Walton, Perry; J. C. Juergenson, Waterloo; A. W. McIntosh, Waterloo; M. Luke, Des Moines; A. H. Blank, Des Moines; W. D. Ingledue, Marshalltown; H. E. Baumgartner, Osage; Ben B. Burns, Jr., Lake City; W. F. Smith, Clarion; C. R. Garrett, Lake Mills; Oval Anderson, Jefferson; T. A. Hanlon, Iowa City; T. A. Bryan, Oelwein; C. F. Hulburt, Madrid; N. P. Hyatt, Webster City; N. Ligutti, Adel; W. H. Bowman, Oskaloosa; J. Gerbracht, Ames; G. C. Bentley, Clearfield; P. E. Johannsen, Mason City; B. Wertz, Sigourney; P. V. Meyers, West Branch; D. B. Herrington, Paullina; W. R. Hiller, Keota; F. Bilderback, Earlham; H. C. Watkins, Centerville; H. O. Beardsley, Red Oak; M. O. Smith, Clarinda; J. S. Shortley, Sioux City; G. F. Crawford, Des Moines; B. I. Van Dyke, Des Moines; R. E. Pratt, Winfield; C. T. Sears, Ames; W. J. Bishop, Parkersburg; H. J. Agnew, A. Bessman, O. Bailey and H. E. Case.

The following exchange men were also present: S. J. Berman, Omaha; Philip Goldstone, Des Moines, Mutual; William Preller, Minneapolis; E. H. Pearson, Omaha; C. F. Calvert, General; J. Van Husan, Omaha; Dan Lederman, Des Moines; W. Bryson, Minneapolis, Universal; William Hopp, Chicago, Standard; Julius Singer, Des Moines, Union Features, and I. Kizerstein, New York.

Representatives of machine: J. E. Robin, Simplex machine; Sidney Blakeley, Motiograph, Chicago; W. Hartman, Standard, Omaha.

THE BATTLE OF SAN JUAN HILL
"101 Bison" 3 Reel War Drama Released June 3rd.

C. M. CHRISTENSON, SECRETARY M. P. E. LEAGUE OF AMERICA

In response to a request for an account of his career, Mr. C. M. Christenson has sent us the following interesting narrative:

My full name is Christian Marcus Christenson, born in Stockholm, Sweden, Dec. 5, 1876. I came to this country with my parents when three years old. My father settled at Canton, Ohio, but a few years later removed to Akron, where I attended the public schools. My first job was as bell-boy in the Buchtel Hotel of that town; later I attended business college and then took a position in the Janes Railroad Ticket Office. I worked in various railroad offices thereafter in Akron, Pittsburgh and Cleveland, going into business for myself, as a ticket broker, in this city. I was elected president of the Guarantee Ticket Brokers' Association in Kansas City in 1903, which office I held for two years.

C. M. CHRISTENSON

My first insight into the film business was in April, 1906, when I went into partnership with Eugene Cline, of Chicago, and opened a film exchange in Cleveland under the firm name of Eugene Cline & Co. This was the first film exchange in Ohio. In October of the same year, 1906, I opened a picture theatre at Broadway and Fifty-fifth street, known as the Broadway, this being the fifth picture theatre opened in this city. I have continued to be in the exhibiting business ever since.

In 1908 I discontinued my partnership with Mr. Cline, and consolidated my business with that of Mr. Edward Kohl, known as the National Film & Supply Co. We continued in business as the United Film Exchange Company until September, 1910, when we sold to the General Film Co.

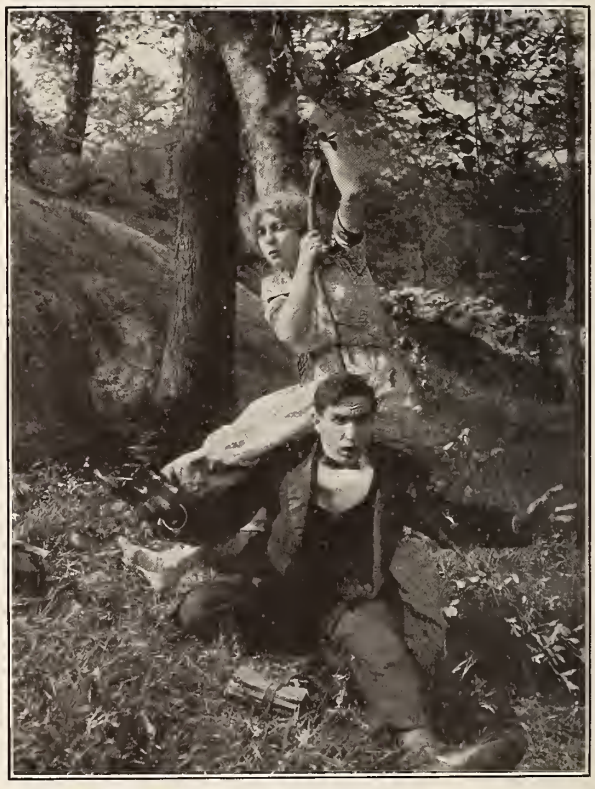
In 1911, at the first national convention of The Motion Picture Exhibitors League of America, held in this city in August of that year, I was chosen national secretary, which position I still hold. At the present time I own the Broadway Theatre, No. 4628 Broadway, and am president of the Bronx Amusement Company, owning and operating the Bronx Theatre on East Ninth street; secretary and treasurer of the Dreamland Amusement Company, owning and operating Dreamland Theatre on Euclid avenue, Cleveland, Ohio, besides being on the board of directors of other interests outside of the motion picture industry.

THE STUDY OF POSTERS

By De Facto

The study of the poster end of the moving picture game on the part of exhibitors is one that few engage in, and yet it is one that should form part of the curriculum of every man who is in the business to get the most out of it, for it goes without saying that an attractive poster in front of the theatre brings in a hundredfold more dimes and nickels than any additional cost that may be expended in order to get said display. Very few exhibitors go any further than to rely upon the one-sheets furnished by the exchanges, being too lazy or indifferent to get a move on them to brighten up their fronts even though it be an hundred to one shot that such action would amply repay them.

Mr. M. H. Bidez of the Palace Theatre of Jacksonville, could tell listless exhibitors that it pays to be up on posters and that that end of the business should be watched and studied the same as any other department. This exhibitor has the name of every lithographer in the country. He keeps tab on the regular subjects as well as the features, so that when he gets his advanced billing he immediately gets busy ordering extra one, two, three, six, eight or sixteen sheets for such subjects as may appeal to him as worthy of extra pushing. Mr. Bidez also has a supply of stock posters without titles, so that in the event of the regular posters not showing up on time, he is there with the "front" just the same, as from his large variety he is able to "dope up" for any kind of subject that may come along—comedy, Western, tragic, educational, scenic or otherwise. De Facto considers it a real pleasure to meet a man in the fraternity who gives as much time, thought and money as Mr. Bidez does to this largely, on the part of the exhibitors, neglected end of the moving picture business.



SCHOOL DAYS
Pilot Release May 22nd.

MOTOR DRIVE FOR PICTURE MACHINES

By G. D. Crain, Jr.

The eagerness with which the owners of moving picture theatres seize upon anything calculated to improve the quality of their pictures, and the satisfaction of their patrons is such that it is certain that only "conditions over which they have no control" have been largely responsible for their failure to adopt generally the use of electricity as a motive power for their machines, instead of the frequently weary and uncertain arm of a youthful and possibly more or less unreliable operator.

The general advantages of electricity as a motive power are such as within the past few years to have resulted in its adoption in numerous industries which were once wedded apparently indissolubly to steam power; and among these are its controlability, its comparative cheapness, and the fact that only as much power need be used as is required. All three of these points make it especially available for the use of the moving picture theatre, as well as the equally important point that it is probably the only known power whose operation is absolutely uniform. Inasmuch as the power of the human factor can hardly be said to fulfill perfectly all of these ideals, the superiority of current for the purpose of running the machines should be apparent.

The improvement in the picture brought about by the use of the motor drive is the result of two distinct facts. The first is that the absolutely uniform speed at which the motor runs results in a correspondingly steady and uniform movement of the film, and a consequently better picture than that produced by the necessarily less uniform work of an operator turning the crank of the machine by hand. No matter how competent the operator may be, it can hardly be said that he is as accurate as a machine; and here, as elsewhere, the machine will be found to be superior in this respect to the variable factor of flesh and blood.

The second reason for improved pictures on the screen is that the operator, left free to attend more closely to the operation of the mechanism and to his lights, by the fact that he is no longer tied to the crank, as far as one arm is concerned, can give more attention to these other important details, and attend immediately to any little difficulty that may arise, without in any way interfering with the exhibition. It goes without saying that his work in this direction will be more efficient when he has both hands free for the purpose, and can move about as he likes, than when he can use only his left hand, and can move only a few inches without materially interfering with the work of running the film through the machine.

This being the case, the use of the motor would seem to be a foregone conclusion, when its advantages were realized by exhibitors generally, especially in view of the insignificant cost of the current used, which will be pointed out later, were it not for the apparently insuperable objections which have been made to the electric drive in many places by fire insurance men.

The argument made by these interests, which undoubtedly has its merits, is that the fire risk is immeasurably increased by any device which permits the machine to run without the necessity of the operator's constant presence. The motor, once started, will continue to run, naturally, until the current is turned off. This being the case, it is suggested that the operator will busy himself in preparing for the next subject, or in other matters about the room, giving only casual attention to his machine during the running of the film, until it nears the end.

The danger in this, it is argued, arises from the fact that the film may break, or get caught in such a way as to pile up in the upper reel, and ultimately be run out directly into the flame, thus very likely causing a blaze which might prove disastrous; and the fact that a good many moving picture theatres are not arranged with a view to any such contingency has moved municipal authorities, as well as fire underwriters in many cities to place motors under an absolute ban.

It may be submitted, however, that the contingency referred to is rather remote, under almost any circumstances, and that when such safeguards are adopted as are possible, in view of the improvements which have been and are being made in the various accessories of the art, it is all but eliminated, and placed beyond the bounds of possibility. The non-inflammable film alone solves the problem, by making it impossible for anything to catch fire even in the event of the series of unusual circumstances supposed by the opponents of the motor; and the perfection of a machine which would automatically prevent the escape of the film in case of clogging or breakage would accomplish the same thing.

The experience of the Novelty Theatre, one of the most popular picture play houses in Louisville, Ky., constitutes a very striking illustration of the fact that the objections set forth above are really rather far-fetched, especially where good management prevails, as in this house. In the Novelty two machines are used, taking turns in doing the work of projection. Each, of course, has its operator, who is at his machine all the time during the running of a film. This was necessarily the case before the installation of motors, of course, and is still true, under a strict rule of the management, notwithstanding the fact that the mechanical operation of the machine is now taken care of by electric motors.

While, as indicated, the actual attendance of the operator is rendered unnecessary during the entire running of a film, where the power is furnished by electricity, in this theatre the operator remains in exactly the same position as if he were still "cranking" the machine. This is desirable, in the first place, in order that he may be in constant sight of the screen, and thus in this way catch any operating trouble not otherwise observable, such as the picture slipping up or down, or the light dimming.

In the second place, it is the custom of the operators, and the injunction of the management to them, to throw off the motor now and then and continue the operation of the machine by hand for a short time, for the reason that, as all operators know, the feel of the machine will reveal troubles in the interior that could not be detected in any other manner. In the same way, the operators frequently take hold of the crank while the motor is on, and carry it around a few revolutions with the motor, for the same purpose—to feel the machine, and ascertain whether everything is running all right.

This method of handling the machines, obviously, disposes of the objections of the fire underwriters that trouble may occur causing the breaking of the film and its unwinding into the flame, etc., for the reason that the operator is right on the job all the time, looking at the screen, at the machine, and at his lights; and the instant anything of this sort happened, he would be ready to take the proper measures to set it right—the first thing to do, of course, being to throw the switch shutting off the current and stopping the motor, which can be done just as quickly as the operator could cease turning the crank by hand, the switch being properly located on the under side of the board supporting the machine, and therefore within easy reach.

Of course, the possibility of an inflammable film igniting and thus starting a fire is always to be considered, where such a film is used; but the danger is hardly more where the motor is used than where hand operation is the rule. In either case, the construction of the operating-room of non-combustible materials, and in such a manner as to make it fireproof, reduces the hazard to a minimum. In the theatre referred to the room is walled and roofed with sheet steel, the floor being of concrete, covered with cork matting. The only apertures are those rendered necessary for the projection of the pictures, and a small door, which is also fireproof, so that a fire starting in the room would be almost certain to burn itself out there.

The additional cost of the current required to furnish power for the running of the small motor is almost infinitesimal; and even if it were substantial, the vast improvement in the pictures which it brings about would usually be considered worth the expenditure. The motor itself is extremely small, rating at about 1/10 to 1/15 horsepower, or what is known as a 100-watt motor. In the Novelty, new motors were not purchased, as the manager, who is something of a mechanical genius, handled the matter very efficiently by taking the fan blades off two 16-inch electric fans and using the motors of these, which proved to be just about the right size and power.

The application of the power was made by fixing the motor rigidly in place on its standard, so that it would not move with the pull of the belt, and screwing the standard to the floor on the left-hand side of the machine. A six-inch wooden pulley-wheel was attached to the crankshaft, which was prolonged about three inches in order to enable the placing of the wheel, and to bring it clear of the baseboard. The wheel was grooved in order to hold the belt, which was a rounded leather strap such as is used as a belt on a sewing-

machine. Current was supplied from an ordinary lamp socket, just as electric fans are ordinarily supplied; and with a three-way switch, placed as indicated above, the simple installation was complete.

The current consumed by a motor of the size indicated is about 40 watts an hour, and the usual run and the rate charged in the locality for electricity will, of course, determine the cost. An 8- or 9-cent rate, however, which is rather high for commercial purposes, would bring the cost of current for this particular use up to only four or five cents a day, which is hardly worth considering. In fact, the difference in the size of the monthly bill for current, where current is used, as it is whenever available, of course, for the work of projection, would hardly be noticeable.

The motor itself would probably cost about $18, and this initial cost is really the only item of additional expense of any importance; and it may be safely assumed that even this would hardly stand in the way of the use of the motor if conditions were such as to render it otherwise practicable. Of course there is no actual money saving involved, as the turning of the crank is a part of the operator's work, of which the motor relieves him, without giving any increased revenue, as far as the operator is concerned.

But neither does the expense of a handsome front and tasteful interior decoration return a direct profit. It simply tends to make the theatre more attractive, and therefore to draw larger audiences; and in like fashion, the improvement in the pictures produced by the substitution of the motor drive for hand-power will enable the exhibitor to serve his patrons better than before, and to draw a steadily increasing attendance.

Ida Grove, Ia.—Wilson Bender is having building remodeled for a moving picture house.

Carlisle, Pa.—The Orpheum Theatre here is to be enlarged. W. Linn McCullough, owner of the building.

Davenport, Ia.—The contract for the erection of the new Lyric Theatre was awarded to the Concrete Engineering Company of Davenport.

ADOLPH ZUKOR
President Famous Players Film Co.

NATURAL COLORED PHOTOGRAPHY

Mr. F. W. Hochstetter Tells How He Came to Find This Alchemy Photography

In answer to the query, "How did you come to discover natural colored photography?" Mr. F. W. Hochstetter, of Munich, Germany, replied, "At the age of seven years, my father who was interested in the largest producing photographing firm in Berlin, took me on a journey through the Carpathian Mountains; my father being the photographic expert of the company, having learned the photograph business from his father, in fact, I come from five generations of photographers, and may practically be said to have been born in the "hypo." While with my father in the mountains he showed me for the first time the ground glass of a camera, showing the colors of the landscape in all their glorious radiance of magnificent colorings. With childlike simplicity, which I still maintain, I asked my father why his plate did not show the colors exactly as they appear on the ground glass. He explained to me that the plate did contain the colors, and after developing showed me various forms and gradations of a grayish blue appearance, telling me that these differentiations contained the blues, greens, oranges, purples, in fact all the colors contained in the spectrum, and told me that my great-grandfathers before him had been trying to find some way of recording the colors on the photographic plate exactly as they appeared on the ground glass. From that time on, and up to one year ago, I have spent the greater portion of each day, and nearly all the night in an effort to find this that has been the dream of photographers since the days of Daguerre. The effect of this on my youthful mind was the immediate formation of the idea that I would never stop until I had succeeded in realizing what I saw on the ground glass. Starting at the age of ten I commenced to experiment, never ceasing only for time enough for sleep until about one year ago I succeeded in putting the colors and all the colors on the film of a moving picture camera, and succeeded in printing the same on positive film. I have since accomplished the taking of plates by instantaneous photography, and printing on paper almost as quickly. In making these experiments the first milestone was in the comparison of stereoscopic photography with flat plates in using a stereoscopic machine where height and distances were registered. I made an extensive search through the science of optics to ascertain why and what caused the different angles that it required two optic lens to see what I carried in a single glance. Having solved this the next question unveiled was why do the figures, even in stereoscopic photography, look perfectly flat. After experimentation covering a period of three years I succeeded in making an emulsion that produced in a single exposure stereoscopic effect with a single lens, and a plastic figure. In 1901 it occurred to me that photographers had been mismanaging and misappropriating the light, and that the properties contained in the light were being wasted at the rate of nine-tenths per ray. After working on this theory for some time I found myself on the right path, and I also found that every color of the spectrum was contained in the light rays, and then if I could succeed in properly registering them I would have accomplished my heart's desire. In the year 1900 I discovered what has since been called Kinemacolor, but discarded it as being an optical delusion, and not by any means colored photography. In 1906 I first succeeded in producing a colored plate with all the colors of the spectrum practically registered and recorded, but owing to different climatic changes of temperature I could not be sure as to the length of time a plate would retain the colors, and whether it would be possible to make reproductions from them. In 1908 I made my first success in recording all the colors and reproducing them at will. Summed up, my discoveries seem to consist in the fact that the photographic profession is at the present day obtaining slightly more than one-tenth the values of the silver, and is practically handling the light rays absolutely wrong.

Illustrating his findings, Mr. F. W. Hochstetter has made five thousand feet of moving picture film depicting the life of John Bunyan and his immortal allegory, "Pilgrim's Progress." In this picture Mr. Hochstetter shows stereoscopic effect with a single lens, plastic figures, luminous lights, meaning the throwing of light into shadow where absolute darkness existed natural colors, the natural colors being absolutely visible to the naked eye, accomplishing for the first time the dream of photographers and opening a vista to the amateur of the future that will mean more kodaks than ever.

WILLIAM LORD WRIGHT'S PAGE

THE Sunday comic supplement has a deleterious influence" on the childish mind, was the unanimous conclusion reached by the International Kindergarten Union, in convention assembled at Washington. And then with the keen judgment, and uplifting tone for which it is justly famous, the Universal proceeded to push comic supplement stuff and to contract for other cartoon comics.

* * * *

A correspondent sends us a long list of substitute names for "moving pictures." Among them are Motography, Animated Pictures, etc., etc. Anything were better than the term: "Movies." That expression is a delusion and a snare.

* * * *

The other evening we became greatly absorbed in the adventures of a box of "Rolled Alfalfa" in a moving picture play. That box of prepared food bobbed up in the Western playlet on any and all occasions. It really seemed as if the director had engaged that box at high salary to take a leading part. Invariably, the name on the box was turned to the audience. Several expressed the belief that it was an advertising scheme, pure and simple. We hope not. Such detail will do that particular brand of pictures no good. Patrons of picture theatres are not inclined to see advertising slides between the pictures, nor advertisements in the pictures.

* * * *

"Choice Stories" is the name of a new book published by the Motion Picture Story Magazine. It contains the best stories that have appeared in that Magazine for the past two years. The volume is assured a ready sale.

* * * *

Now we are partial to fairy stories. Cinematography is peculiarly adaptable for the production of the tales of Grimm, Hoff and the rest. There are so many surprising effects possible on the screen that it brings the fairy story right home. There is a wealth of fairy lore ready to the hands of the producers. Almost anyone of the tales, if rightly filmed, would be a winner. The little folks like them and the big folks go "to take the children." The success of "Cinderella," "Snow White," "Beauty and the Beast" and other fairy stories filmed, is a criterion as to the popularity with which the others would be received. We should like to see "Jack and the Bean Stalk" filmed by Selig, Vitagraph or Biograph. Then there is one of the greatest of all fairy stories: "A Midsummer Night's Dream."

* * * *

A few short years ago the exhibitor of moving pictures was classed with a side showman, or the proprietor of a street fair. Now all is changed. The exhibitor is an exhibitor no longer. He is a manager. His theatre frequently compares with the best and his entertainments are of the best.

* * * *

That old question whether the poor prefer to read and see stories about themselves rather than about the rich, has been revived both in England and America and is being discussed by serial writers and producers of motion pictures. Some believe that most people, whether poor or rich, prefer plots dealing with a class different than their own, and some maintain that the majority of readers are most interested in their own class. Nobody is certain. But something depends upon the author and the director. Dickens, as a writer, had no difficulty in interesting everybody in the poor. Thackeray made the well-to-do and the rich interesting. So does Howells. So does Mrs. Wharton. And innumerable others—not forgetting the prolific Robert W. Chambers! On the other hand, Jack London, Kauffman, Oppenheim, Whitlock, Eugene Wood, and others, have sketched wonderful pictures of lowly and obscure lives. Director Griffith, of the Biograph Company, has also visualized life among the lowly in a manner that entitles him to be classed with the geniuses. The "great American picture play" which may have been written, but is still awaiting production, will deal neither with the rich nor with the poor exclusively, nor with the middle class, but with all sorts and conditions of men. It will be a story of Democracy—neither aristocratic nor proletarian.

* * * *

Visiting the picture theatre as an ordinary patron, Mr. Robert Bartholomew, formerly Cleveland Censor, "aimed to glean from conversations overheard, ideas which would indicate the purpose patrons had in attending picture shows, together with evidence of the effect certain pictures had upon them." Bartholomew made some interesting discoveries. He says the very nature of the entertainments in all Cleveland theatres, excepting those presenting vaudeville, tends to relax the muscles of the hard working person and prepare him for complete rest so that he is glad to go home early. Late hour excesses, found in connection with many amusements, are entirely lacking in the moving picture business, says Bartholomew. He finds that low admission fees are such as to bring the theatres within reach of all. "Motion picture centers form neighborhood social centers," he says. "They do in a real sense provide a means of reasonably prized, wholesome recreation for the man of average means without the necessity of his going from the neighborhood for relaxation." Bartholomew also says the picture plays attract many from saloons. "There are 101 picture theatres adjoining or within one-half block of one or more saloons," says the Censor. "During the investigation, only one instance of an intoxicated person being seen in a motion picture theatre was recorded."

* * * *

Rev. Dr. Harry W. Jones, has resigned his pastorate of the First Reformed Church, in Valley Stream, L. I., and is engaged in the exploitation of educational and religious moving pictures. Dr. Jones agrees with us as to the wealth of material in the Bible yet unfilmed and says: "When I saw the characters of 'The Pilgrim's Progress' unfold on the screen, I felt I was wasting my time. A religious subject, tactfully and reverently treated, in my opinion, will do more to advance the cause of religion and to uplift humanity than a thousand eloquent preachers ever can hope to accomplish by their oratory. I have no sympathy with the melodramatic moving picture exploiting criminals."

* * * *

We are inclined to the belief that the objectional features, occasionally found in moving pictures, are there because a few producers of the strictly mercenary strain, think the people want them. There is another thought coming. It is rare indeed that one finds an objectional item in the Mutual or Licensed series of films. If the other producers can be assured that the people do not want cheap cartoon comedy, barroom Westerns, and exploits of criminal heroes, a sudden shift will be noticeable, for the men who make a practice of filming undesirable stuff are more frequently men who think in dollars and cents, and not in uplift. The church has a duty to a city and to the people outside the church, providing the church wishes to extend beneficent influence. In the moving picture theatre the church has an opportunity it has no right to neglect. If the pictures degenerate, and children are harmed, it will be those church workers who hold themselves aloof who will be to blame. It will be no use for "Reformers" to send memorials to managers and producers asking that the character of objectional pictures be changed, unless they will support the enterprise by discriminating between the good and the bad and attend only the clean and edifying picture programs. Innocent entertainments of any sort can be bettered and encouraged by the united forces of christianity, and if the churchgoers will marshal their forces in this country and patronize only those brands of pictures showing high-class motives, the other kind will be eliminated and another problem will be quickly solved.

JUST GOSSIP

By The Mahoney

The Mahoney has two confessed weaknesses—an inordinate admiration for those who perform heroic deeds of valor, and an almost worshipful respect for "brainy" people.

I can only fathom this obsession through the consciousness that I am an arrant coward, and sadly deficient in "gray matter."

The illustration herewith is a "counterfeit presentment" of a real hero, Chief William C. Clark, of Battalion 52, at Flushing, known to his intimates as "Billy," and to the public at large as Chief.

Chief Clark comes of a stock that fairly exudes the atmosphere of old New York, his paternal ancestor, Tom Clark, having broken and trained those creatures with animal bodies and human brains (the fire horse) for more than forty years.

Now, some hypercritical persons may wonder why Chief Clark's picture is exploited in the pages of the representative Cinematography journal. Well, The Mahoney can give excellent reasons for everything he exploits.

First of all, the Chief, is an ardent picture fan who has studied the art thoroughly and intelligently, and can discuss such technical points, as static, spots, sharpness, soft developer, contrasty developer, hypo, hylation sheets, halos, tinting and toning, with a greater degree of accuracy, than the majority of those actively engaged in the industry. He can also, like many others, theorize on how Kinemacolor produce their wonderful color effect. Then he has been ever ready to lend assistance to the director, in the development of a story requiring the use of apparatus.

But——

Chief Clark's principal claim to distinction is the fact that he has saved a score or more of lives during his thirty years of service in the most perfect and efficient fire department in the world.

* * * *

Now for the Kings.

Accoutred in checks, double-peaked cap and armored storm coat, a stalwart, handsome, debonair young man emerged from a splendidly equipped touring car, at Hamburg-American pier, Hoboken, N. J. Several cameras were at once trained on him, and the Kadeweys were worked with untiring energy and precision while he gave the necessary instructions as to the disposition of his luggage, after which he wended his way slowly to main deck of the "King" Wilhelm der Grosse.

It was King Baggott, whose expressive features are familiar to patrons of the motion picture theatres in every known country on the face of the globe.

As he ascended the gangway, he turned several times, and it was noticed that he appeared to be in a reflective mood, as if preoccupied with some question of great moment. To the casual observer, his actions would not have occasioned much thought, but the sleuth-like eye of The Mahoney was not long in detecting the true reason.

Just prior to the hour of sailing, the King had received a code message from the resourceful Herbert Brenon, unfolding the salient points of an atrocious murder that is at present occupying the attention of the entire continent of Europe, the details of which have their beginning in this country. Judging from the care exercised by the camera operators, and King's evident effort to keep within the lines, a most important original detective story will shortly be placed upon the market by the Universal, the scenes of which will be taken in the United States and several remote and interesting quarters of the globe hitherto unvisited by the motion picture camera operators.

That the several character changes necessary for the development of the plot will be artistically handled is without question, for King Baggot's screen versatility is strongly suggestive of E. L. Davenpart (the elder), Harry Perry and J. K. Mortimer, of decades ago, in dramatic work, when an actor was called upon to play "Richard III," "Uncle Tom" and Raphael in "Marble Heart" on the same night.

Bon voyage, King, and a hope for your speedy return to the land of your many artistic triumphs.

* * * *

"Will" didn't amount to much in the old days, I mean back in 1881 in San Francisco. He was just an ordinary "sub" on assignments for the dailies, and occasionally picked up a dollar or so for some pertiment paragraph on the Argus or Jack Thrum's Music and Drama.

Then "Will" pottered around with the actors a bit, like Clay Green and Ben Teal, until one night in Harry Grimm's, the late M. A. Kennedy and the later Harry Colton, organized (?) a company for a tour of the more important cities in the Northwest, Seattle, Port Townsend, Portland, and the lumber camps in the purlieus of Puget Sound, Port Jefferson, Port Washington, Port Blakely, and later, Moodyville and Granville on Burred's Inlet. The roster embraced M. A. Kennedy, Harry Colton, Robert Eberle, Charles Matthews, Joseph Leonard, Geoffrey Hawley, Mabel Burt, May Wilkes and Nellie Holbrook (Blinn), the beautiful, brilliantly gifted, distinguished mother of the now distinguished actor, Holbrook Blinn.

"Will" was employed to represent the company ahead and carried his publicity matter in a soap box, and his personal effects in a satchel (dress suit cases being unknown in those days).

It is a question as to whether William W. Randall (the "Will" above referred to) discovered Charles Frohman, or vice versa, but the fact remains the same, the first real prominence Charles really enjoyed was, as the junior member of the firm of theatrical promotors, Randall & Frohman, back in the eighties.

Mr. Randall sought contentment, some few years ago, on his Long Island estate, but the lure of the motion picture enticed him from his retirement, and he recently entered the field of the Feature Film, where he is fast gaining prominence.

* * * *

One who can boast of a record as producer, embracing Vitagraph, Pathe, Famous Players and Thanhouser (as it was), leaves little scope for critical analysis.

The record speaks for itself

Such an one is Albert W. Hale, a recent valuable addition to the American Film Manufacturing forces, at Santa Barbara, Cal.

Mr. Hale's efforts in the production department of the above-named companies are too well and favorably known to require comment.

The American Company is to be congratulated on the acquisition of so valuable an asset, and Mr. Hale is to be congratulated on an association with a company that stands in the front rank of the best-known and most popular film on the market.

* * * *

In my pleasantry last week, on the Clover Club of Kinemacolor at Edendale, Los Angeles, I inadvertently omitted the name of Cecil Magnus, one of the charter members.

Magnus is an illustrious theatrical name. Reminiscences of past efforts of dramatic excellence come thick and fast when the name (Magnus) is heard.

Julian and Cecil.

The Cinematography art is the gainer, the drama is the loser, for Cecil says he has come to stay.

AN IDEAL STUDIO AT HOLLYHOOD FOR THE POWERS PHOTO PLAYS

A Few Chatty Items of Interest with "Tom" Evans in the Centre of the Stage

The newly incorporated firm of Motion Picture Manufacturers, known as Powers Photo Plays, Inc., has started up with two great big factors to aid its claims to popularity. In the first place it possesses a plant which is beautifully situated, and in the second place the people associated with the concern can truly be described as a "happy family."

The studios are almost ideal in their location. Picture to yourself a very large garden with roses and flowers in profusion, with fruit trees and tropics, plants galore, and with modern cottages converted into offices, and with two huge stages and buildings conveniently arranged on the property. The whole is a quiet spot in beautiful Hollywood, in the immediate vicinity of orange groves and orchards, away from the busy haunts of men, so that brainy work can be done and yet within convenient reach of the city, of mountains and ocean.

No wonder the happy family is contented, for the general manager, Mr. Tom Evans, has provided for their every comfort and in return it does one's heart good to hear them talk about him. In other words, the companies have the right spirit, and that counts for much.

The larger cottage consists of four good sized rooms, one of which is the general office, one is the office of Director H. Matthews, and another accommodates Director J. Farrell Macdonald, whilst the fourth room has been converted into a large bathroom for the convenience of the employees.

The other cottage has been made over into cozy dressing rooms for the actors and actresses, who are provided with hot and cold water. These rooms have been made comfortable so that the artists can sit in them whilst not acting or otherwise employed.

Two immense stages have been erected as well as scenic docks, property rooms, carpenters' shops and the necessary assembling and technical apartments. There is lots of room and lots of comfort and lots of good feeling as well as business-like activity, and it all augurs well for the artistic and substantial success of the concern.

* * * *

The Powers Photo Plays, Inc., have just installed their own projection machine in their cozy little theatre at the studio. The pictures will be viewed by the whole company in order that everyone may see their own work. The first picture projected was "A Florentine Tragedy."

* * * *

Tom Evans was wearing a perfectly beautiful shirt, a dream in violet with pretty flowers and things on it. Questioned as to how, where and when he dared to buy it, he explained that he obtained it "in exchange." The swap took place in a well-known New York restaurant when a fellow picture play man admired the shirt that Evans was wearing. "I'll exchange you," said Tom. The other took him up and with a number of men forming a circle, the shirts were changed then and there. At the same time other articles of clothing were exchanged by the several men present, and one very prominent man in the world of motion pictures, a perfect king in fact (this hides it very nicely), managed to get rid of an outrageously fancy cloth hat in exchange for a derby that had seen better days. To this day, Mr. Evans treasures the collar he wore that night, for his companions thought it would look better with their signatures on it and proceeded to adorn it accordingly. That collar hangs in his library to-day.

* * * *

A club has been formed in Los Angeles for the benefit of the assistant directors, the property men, and the carpenters and scenic artists. It is called the Punch Club. At the first meeting, Joseph Murphy, of the Universal, was elected president, Horace Davey vice-president, Al. Young, secretary, and Jack White, treasurer. The club fills a long-felt want.

* * * *

Mrs. Tom Evans, the wife of Tom Evans, manager of the Powers Photo Plays, Inc., thinks that Los Angeles is just right. Mr. and Mrs. Evans have the jolliest little bungalow in the prettiest part of Hollywood, in which they are having the bulliest of times. Mrs. Evans thinks that there is no climate like that of Southern California, and she says that it is so nice to be able to go out in the front yard and pick oranges and lemons just when you want them.

* * * *

Frank Montgomery, who was for so long associated with the "Bison" brand and with the Universal in Los Angeles, is now producing independently. He is running a brand to be known as the "Mona" films. There is much mystery surrounding just what he is doing and why he is doing it, but this must necessarily be cleared up before long. The "Mona" stands for Mona Darkfeather, of course, and it is at least clear that she is to be featured. Mona Darkfeather is certainly the best known interpreter of Indian roles in the business to-day. Work has been started.

* * * *

Tom Evans is good at scoops and just loves to get one over. In the restaurant opposite the Hollywood studios of the Universal there is a big counter and over this is a big banner with the name Powers Plays, Inc., on it. The restaurant is being run by Mr. Griffith, so long associated with Director Harry Matthews, of the Powers Plays, and it is situated within easy reach of the Evans studios in Hollywood. It is a regular meeting place for picture players.

* * * *

One of the features, and indeed one of the attractions at the studio of the Powers Photo Plays, Inc., is the presence there of Charley Manley—"Pop" Manley to his hundreds of friends. Everyone loves to see and talk to this fine old actor, who is so full of experience and humor. Mr. and Mrs. Manley live in Hollywood and are well-known figures between the city and Hollywood. This great old gentleman is eighty-three years of age and he bears his years gracefully and gets the most out of life.

Another feature is the presence of the irrepressible Powers kids, Early and Matty—thorough children, both of them. They manage to keep everyone thoroughly alive with their lively chatter.

* * * *

Frank Crompton, in charge of the mechanics at the Powers Photo Plays, Inc., at their Hollywood studios, is happy in the acquisition of the most up-to-date machinery for manufacturing furniture that is to be obtained. Most of the furniture used by this concern is made right in their studios, doing away with many expenses and enabling them to have correct furniture for every period, and eliminating long waits.

RELIANCE 10—CRYSTAL 4

At Lenox Oval, New York City, on Saturday afternoon, the Reliance baseball team crossed bats with the Crystal Film Company's team for nine exciting innings.

The Reliance team made the trip from the Reliance studio on West Twenty-first street in a large sight-seeing automobile, accompanied by the two Reliance touring cars packed with enthusiastic rooters. In spite of the unpleasant weather, a large crowd had gathered to see the "movie" actors in their new roles, and when the beautiful Lillian Russell of pictures, Edgena De Lespine, stood in the pitcher's box and threw the first ball square across the plate, she was cheered to the echo.

Irving Cummings, who is the captain of the Reliance team, scored the first run and piloted his men to victory by a score of 10 to 4.

On Saturday, May 24th, the Powers Moving Picture Company will play Reliance at Lenox Oval (145th street and Lenox avenue), which has been leased by the Reliance team for the season.

"HIAWATHA" SELLING FAST

Mr. Moore reports a splendid sale during the past week for his all-Indian production of "Hiawatha." Western Pennsylvania, Ohio, Illinois, Missouri, California, Washington, Oregon, Kansas, Oklahoma, Colorado, New Mexico and Arizona are amongst those recently sold. Early buyers of rights for this production report splendid business.

For Those Who Worry O'er Plots and Plays

Originality

MANY people spend valuable time trying to do just what others do. They do not consider originality as a happy part of humanity. It makes them unhappy. Individual tastes are to be encouraged. They make society interesting. Of course, originality must be a part of common sense. A man or woman would not wish to do a thing or write a thing absurd in itself. Originality respects others but it does not feel it is necessary to follow them on this account. All greatness is original. It thinks for itself, and has things its own way, but has a care not to trespass on the rights of others. A man's ideas of beauty may differ from those of another, but both may have beautiful ideas. Intelligent originality is pleasing to everybody. It is the knack of being different, or of doing and writing things in a different way. Originality is an acquired gift. It is greatly to be desired. When the original script is received in the mail it stands alone, and is promptly laid aside for further consideration. Try and be original.

The Ninth Chapter of John

An editor cited us the ninth chapter of John, the story of the miracle of the blind man, as the finest example of reporting he ever knew of. "Don't imagine those old fellows did not know how to write," exclaimed the editor. He declared the writer was on the ground and that he told what happened in clear, short style. With few exceptions the words are entirely monosyllables. The enthusiasm of that editor was contagious, but the "short words" gave us pause. What was the editor thinking about? Apparently he had the much-praised Saxon of the King James version in mind, and there is no evidence that the Biblical writer could have told a Saxon from a hairy Ainu, or that the words of either of them would have been intelligible to him. So we are inclined to give the clear, short style credit to a translator of a later period. And the clear, short style and short words are acquired with careful and artistic endeavor. They are needed in picture play scripts, particularly in the sub-titling.

He Has Resigned

Walter MacNamara, staff writer for Universal, has resigned and may leave for Europe in the near future. Walter wrote "The Rise of Officer 174" and plays of kindred type, and he will be missed from the fold. He has a big deal pending and we hope he draws a royal flush.

First in the Field

It remained for Miss Maibelle Heikes Justice to be first in the field with a rip-roaring comedy on the Futurists and Cubists. There is a "cube to a cupful" and then some in Miss Justice's "The Post-Impressionists," produced by Mr. Hardee Kirkland, of Selig. It is the silly season of the Cubists and we have been watching and waiting for something to freak. It is a fine feature for a farce, and Miss Justice took in the International Cubists' exhibition one day and wrote the script the next. It is something new in comedies, and is a relief from the pathetic stuff that has been foisted upon a long-suffering people under the name of "comedy."

The Latest Offer

The latest offer in the "institute" line comes from New York. An "institute" offers the whole course for $3 or $2 for the first five lessons. It is called the "deferred tuition plan" and after "you have written and sold $100 worth of picture plots you must send us the balance of our fee, $16." And thus endeth the first chapter!

Spread the Joyful Tidings

Speed the day when the editor is permitted to edit and choose, and the director confines his talents to producing. That time is coming, we think, and "Goronflot," in The Photoplay Author, thinks so, too. He hits the nail on the head in the following article which was recently published in Editor Letendre's publication:

"It will be good news to the pictureplay writers that there is a growing disposition in the studios to regard the editors as persons who may possibly know something about the business they are supposed to handle. It is good news because it means that stories will be picked for merit, instead of the fact that they suit some director. Up to now the director has reigned supreme. In some studios, he even ranks the man who owns the plant. This is a survival of the old days when the director was about the only man around the place who knew much of drama and dramatic production. The stories had passed beyond the grip of the men who used to make the fifty-foot piece, and someone had to be called in to make the stuff that would look well.

"Fresh in the game, and with hundreds of remembered plays to borrow from, the director naturally made good. He could turn out work that his employer could not handle. There was such an improvement in the product over what had gone before that the directors were pampered and petted. They were quick to perceive their opportunities and so they erected the proposition that unless they liked a play they could not make a good production. From the first there was a disposition to 'like' only the plays that were easy to produce, and that were showy and shallow enough to make a strong impression. It was quickly discovered that the battle-and-murder story would get over more quickly than one that depended upon intrinsic merit, and the crime wave was started.

"When the business grew too large the editor was added, but the editor was an editor in name only in most of the glass-roofed places. He was permitted to turn back the obviously unfit, but the strong, real play that required thought, study and hard work was refused by the director on the grounds that it did not interest him and the editor, argue as he might, was required to send it back. In those days there were editors who knew little more than the directors, but it has been a survival of the fittest, and to-day most of the editors are capable people, well grounded in standard and current literature, quick to recognize good work, adept at making better promising material and unselfishly willing to help those who seem deserving of help. The editor has risen superior to the director in intelligence, picture knowledge and standard of ideals, and there are many who have authority equal to that of the producer. The time is coming when they will rise superior to the producer and the reason is not far to seek."

Just Good Fellowship

The final call for reservations for the Inquest Club dinner, New York City, has been issued. The Inquest Club has no constitution, no by-laws, and the members meet to discuss the art of picture play writing. Anyone can join. The only officer is the "Coroner," who is elected for each meeting. The dinner date is May 31. You must make your intention of attending known a week in advance to E. W. Sargent, Box 70, Madison Square Station, New York.

Two Shining Lights

The releases of Edison and Vitagraph are among the shining lights of Filmland. Nine out of every ten releases made by either one of these concerns is above the average. Why? Because Horace G. Plimpton, of Edison, and J. Stuart Blackton, of Vitagraph, believe in permitting the editorial departments to edit and the directors to direct. Directors with Edison and Vitagraph produce whether "the play appeals to them" or not. Mr. Plimpton slips into the theatres quite often and sees how his releases go. He studies the audiences and profits thereby.

Pertinent Pointers

Kinemacolor needs good scripts so badly that the company is advertising in magazines.

American is in the market for strong, gripping plots of all classes for two-reel productions.

The "script-a-day" plan is only for the professional writer who can devote his entire time to writing. And at that, the script-a-day is very frequently shown as such.

Louella O. Parsons, editress of Essanay Co., likes bright high-class comedies. No Western scripts are wanted at present. Scripts submitted to Essanay must be above the average. It is not an easy market.

Do not enclose loose stamps with scripts sent Kalem. Rolled MS. is rarely opened by Kalem readers. Kalem likes a synopsis not exceeding 300 words. They specialize in Civil War dramas.

Melies is not at present in the market, we are informed. The Melies company is now on a trip around the world.

Eclair is considering only two and three-reel dramatic subjects.

The editor will also consider split-reel comedy scripts.

Clients of Editor C. B. Hoadley are informed that Mr. Hoadley's address is now 151 West 103rd street, New York, N. Y. Those wishing him to criticise their work should send scripts to that address.

Study the needs of the manufacturers producing pictures

and direct your scripts accordingly. Make your plots timely.

Do not overwrite and avoid writing too little. Endeavor to strike the happy medium. It can be acquired by constant rewriting, just as the 300-word synopsis can be made artistic and comprehensive by constant revision.

Carbon Copies

The carbon copies of scripts are never read in well conducted editorial departments. Send the original. Experienced writers know it is a grave mistake to send out duplicates of a subject.

Avoid Writing Them

Miss D. B. Johnson, of Ft. Smith, Ark., writes: "Won't you please tell me why you make such a positive statement to avoid writing Western plays?" Because every beginner first tackles the Western plot; because only the Western plot in one hundred is now worthy of serious consideration; every possible twist and turn have been given the stories and they have grown monotonous; finally, because audiences are sick and tired of the cowboy-sheriff plot and long for surcease.

The April Number

The April number of The Photoplay Author is interesting. Contributors include "Goronflot," Arthur Leeds and Bailly Bartholdy. Mr. Leeds' contribution is particularly timely. The Kinemacolor Company contributes a model picture play.

You Can't Get Away with It!

"Just glance at these scripts," said the editor. We looked them over. One was a two-reel effort, idea and action copied from a Saturday Evening Post feature on the rise of a police officer. Another borrowed most of the plot and action of a "Smart Set" novelette of three years ago. The third was one of B. M. Bower's cowboy plots published in the "Popular Magazine" some years ago. You can't get away with it! The authors who submitted those scripts are blacklisted. No matter how original their stories may become in the future, they will gain no recognition in a good market. We hate a thief! The Plagiarist who rewrote Bret Harte's "Luck of Roaring Camp," and submitted it to Munsey, was honest enough to state that "as the copyright has expired I think you can use this; please send check immediately." He incited merriment. But the man or the woman who steals the work of another and submits it, thinly disguised, as original property, incites contempt. The person who tries to steal and market the ideas of others is really in the same class as the man who cracks a safe—but the cracksman has the more courage of the two! Stand alone!

A Prize Contest

Frank E. Samuels, German Bank Building, Fourth Ave. and 14th street, New York, will be pleased to consider comedy scripts. The best one will be purchased for $25. The script must be suitable for either a man or woman lead and must not take more than five minutes to act. The picture is to be used during week of the National Exhibitors' Exposition. Scripts should be forwarded immediately.

Observe the Details

A moving picture story must hang together, must be coherent and consistent. Attention to details is of prime importance. Glaring absurdities, now so numerous, must be eliminated and logic utilized. The director is supposed to mind the little things, but it as important that the author of the play being produced, do likewise. We wrote a script once in which the press room of a metropolitan newspaper was an essential. The director located a basement of a job printing establishment and used an old two-revolution, flat-bed printing press for the "big break." It ruined the picture. This was the producer's fault. But when you have Madge, the Innkeeper's daughter, traveling 1,500 miles in two hours to meet Jack, her lover, do not wonder that the script is rejected. It may have been an oversight on your part, a little bit in a world of good stuff, but such a trip would be impossible for Madge unless she wore seven-league boots. Use logic and try to imagine what you or your friends would do in certain situations. This will frequently save you from improbabilities.

Script Editors

A majority of the heads of the editorial departments of film concerns are former newspapermen and women. One thing about the newspaper profession, it compels its followers to keep cheerful. No matter how the storm clouds lower, no matter how many things may vex, discourage or harass, the newspaper person must be a Mark Tapley, and go right on preaching optimism six days out of seven. Other folks may indulge in a grouch, other folks may be knockers, but not so with the army of writers who must stand at their posts right steady, and do their level best to encourage others, and dissipate pessimism. This training is brought by the newspaper persons to the editorial offices of the film concerns. This is why the majority of editors and editresses are patient and kind with contributors. They have no time to personally answer all the silly questions and appeals that descend like an avalanche upon them—but they would like to. Remember that the heads of the editorial departments want you to succeed; it is to their interest and profit that you do succeed; and when they find a diamond in the rough midst a pile of unmentionable scripts, there are sounds of revelry.

Do Not Become Uneasy

A Cleveland author writes in: "On April 11th I submitted a script, with stamped addressed envelope, to a certain company. Do the film companies keep scripts this length of time? Do you advise my writing them? I gather from articles I have read on this subject that scripts are returned promptly." We are receiving so many inquiries of this tenor that we publish the letter above. This author becomes uneasy before 30 days had passed (we received his letter two weeks before this is published), and thinks his script lost. Don't query the editors on scripts before 30 days and 60 days were better. The longer a script is retained, the better for the writer. A query on a script may go in at just the wrong time. Give the editors and directors plenty of rope, maybe they'll "hang up" the story and send you a check.

Has An Original Method

Charles L. Douglas writes us: "I, like many others, appreciate the good work you are accomplishing through the columns of the News. I always look forward with interest to your pages. I am only a beginner in the field, but thinking that I might be of some help to the many others, I am going to tell how I supply the sub-titles to my scripts. First, I write the script without a single subtitle, and then I hand it to a friend to read. Now, when this friend comes to a scene that is not altogether clear to him, and he does not understand the action, he will ask questions about it. Then I supply a suitable sub-title explaining that part, and so on through the entire script. This way, I have only the sub-titles that are absolutely necessary."

This is an original method of sub-titling. We like the idea of getting another's point of view on work before it is sent out, but why not endeavor to so improve these scenes, not clear to the friends, so that they will not need any sub-titling at all? Mr. Douglas evidently appreciates the necessity of care and thought in preparing plots and such methods are certain to win out.

The Latest Editor

Calder Johnson, late of the New York Morning Telegraph, is now the nominal head of the Universal Company script clearing bureau.

WM. LORD WRIGHT.

An interesting picture play that will soon be released by the Vitagraph Company is "Roughing the Cub," the story of the amusing adventures of a poet-reporter. Hughie Mack takes the part of "The Cub," but the other reporters are all genuine, being on the staffs of the various Brooklyn papers and members of the Brooklyn Press Club. The story of the play was written by Courtney Ryley Cooper, a well-known newspaper man.

THE NOISY SIX

By VIRGINIA WEST

(Adapted from Selig Release)

LITTLE Dick Carter's mother died just a year after the death of his father and he was left to the care of his father's parents.

These two old people had a very scant supply of this world's goods, but their hearts were overflowing with love for the lonely little boy when he came to live with them.

The old man was too old to work at anything but his little garden, which he tended with great pride. The grandmother worked about her house, and between them they made a home.

But the only money that came into the home was a small pension of the old man. This was ample for their simple needs, but without it they would be in sore distress.

Happily the little boy and the grandparents lived together. He was feet for them both—running, running all day long, always cheerful, never tired of helping. They, in turn, were the sources of knowledge for his growing, inquiring young mind. They taught him to read and write. Patiently, carefully, they answered the boy's questions, so there was complete confidence between them.

On the third of each month old Mr. Carter began to look for his monthly allowance. Every morning he went to the post-office, and every morning returned just as cheerfully, whether he carried a government envelope or not, for he knew it would come in a few days.

One day, when little Dick was six years old, his grandfather went, as usual, to the post-office and returned as usual; but when he put his hand into his pocket to bring forth the envelope, there was no envelope there.

The old man arose and started for the door.

"What is it, John? You haven't——" The wife's voice failed her.

"I—I don't know, Susan, I must have dropped it just outside. I'll go quickly and look," he answered, trying to seem unconcerned.

"I'll call Dickie. Children's eyes are always sharp.

"Dickie! Dickie! Come quickly, Grandpa wants you."

Dickie came and he and the old man looked all the way from the house to the post-office and back again more than once, but without result.

That night there was much sorrow in the house. All inquiries proved of no avail. The name of Mr. Carter was on the envelope and he knew that if the finder had intended returning the money he would have done so by that time.

"It's a bad time to lose it—the fall is. Dickie needs winter clothes, and so do you, Susan, and the coal's not bought," the old man said in a low tone to his wife.

"And how about you, John? You need things, too," she answered, tenderly.

Although their tones were low they reached the ears of the boy playing half-heartedly in the corner. He ceased his game and sat for a time in serious silence. Then he came to his grandfather's knee.

"Grandpa, you and Grandma always tell me to ask God for what I want. Did you ask Him for your money you lost?"

The old couple looked at each other guiltily.

"Did you, Grandpa?" he insisted.

"No, dear, I'm afraid we forgot that. People forget to pray as long as it's light," the old man told him.

"Well, maybe God has a lot to do just now and doesn't know about the money. I'll write him a letter and tell him about it. Don't bother me now, will you?"

"No, darling, we will not bother you," promised the grandmother. "You may write there in the dining-room on the table. God give him such faith always," she murmured as the child set about his task.

Long and hard Dick labored, and at last the letter was completed. Fearing his grandparents would think it too late for him to mail it, and being filled with the necessity of getting it into the desired hands at once, he slipped, unseen, through the kitchen and rapidly made his way to the nearest mail box.

But alas, he could not reach high enough. There was no one on the street whose assistance he might ask and he feared Grandma and Grandpa might find he was gone and be worried about him.

What should he do? God must have the letter as soon as possible. His eyes fell upon a hitching post. Far enough from the top for Dick to reach, was a slot for the hitching strap to go through. Into this he slipped his note, whispering as he did so: "Please, God, take this out of here and leave me an answer."

While his grandmother was putting the child to bed he told her about the hitching post and how he expected God to send him some money to-morrow.

"But you must not be disappointed if it isn't there, dear," she told him, "for God might have a good reason why he doesn't want us to have the money."

"I'm sure it will be there," insisted the boy, and went to sleep so soundly that four hours later he did not hear the yells and the singing of a crowd of college boys as they passed.

"Don't trouble about the rotten ones, boys, but don't miss a good one," one of them remarked.

"All right, keep your eyes peeled," said another.

So straightway they went toward Dickie's letter box.

"Wow!" yelled one of the students, "Here's a beaut. Come on, boys; all together now."

The six boys took hold of the post, and with strength, born only of the determination of college boys on a lark, they pulled it from the ground.

"Ready! Up!" commanded the leader, and the post was raised to the shoulders of two students.

"What's this?"

One of the boys picked up Dick's note.

"Some swain's note to his Phyllis. We're in luck to-night."

"Read it!" demanded the others.

The student with the note opened it and immediately became quiet.

"Why don't you read it?" insisted the other five.

"It's not a love note."

"Well, read it anyway, you idiot."

As he did not read it, the others crowded behind him and read over his shoulder:

"dear God i am Dickie Carter an live at my grammas my granpa lost tirty dolers. plese sen him some more. we need it bad plese God

Dickie Carter

"i love you God my papa an mama live with you."

There was an embarrassed silence for several moments.

"We better put the kid's post-office back, I reckon," laughed one boy, foolishly.

Then they all began straightening the post and tramping the dirt firmly around it as though it were the most important and serious thing in the world.

"Boys," said one a little braver than the rest, "we got a chance to do something decent. How much have you fellows got on you?"

All hands dived into their respective pockets.

"How much you want?" they cried.

"Better make it just thirty," answered the wise one.

So thirty it was made, and addressed to "Dickie Carter."

"But it won't do to leave it here. Somebody'll find it before the kid gets here."

"Well, we'll have to station somebody here early in the morning to watch until he sees the kid get the cash."

The police along whose beats the boys went on their way to their rooms wondered what had happened.

"They look like a bunch o' Sunday-school lambs," remarked one to a brother as he met him at the end of the beat.

"That's right," agreed the other. "Something awful must be gonna happen. Them fellows nearly drive me mad. I don't get a minute's peace. You never know what they're gonna do next. I wouldn't trust one of 'em from here across the street."

While these things were going on Dickie lay dreaming

of angels bringing back the thirty dollars. He could see them just as plain as anything, and they came right down out of the blue sky with long robes and wings and things, and they were singing just like birds.

Dickie sat up and rubbed his eyes. Outside his window the robins in the grapevine talked of their coming trip South.

"I wonder if it was angels or just robins," said Dickie to himself.

Then he thought of his letter and sprang out of bed. He did not wait for his grandmother to come up and help him dress as usual. He struggled into his clothes alone, imagining he could do it more quickly.

Oh, what a nice surprise he would have for his grandpa and grandma while they were at breakfast, if God only hadn't been too busy to answer his note.

The child crept stealthily down the stairs and out onto the street. Then he flew to the hitching post.

The student on guard saw him coming and stood at a safe distance.

With his little heart beating so that it nearly choked him, Dickie stood up on tip-toe and took down the white envelope. Trembling, he managed to tear open the end and peep inside. There was real money!

Oh, how fast he ran home! And oh, how long the way seemed!

The watching student felt amply repaid for his long watch when he saw the expression on the child's face as he ran away with the envelope clasped tightly in his hand.

"Grandpa! Grandma!" he cried breathlessly as he rushed into the house.

"Yes, yes, my pet; what is it?" said Grandpa.

"Why, Dickie boy, I didn't know you were up," said Grandma.

"Look—look!" gasped the child, drawing the money forth.

"Where in the world did you get that, my boy?" was asked by the old man.

"God sent it," explained Dickie at once.

"How, dear?" questioned Grandma, gently.

"Why," began the boy, "I asked God for it in a letter and I mailed the letter in a hole in a post, 'cause I couldn't reach the box, and I went to see if the money was there and it was. Here, Grandpa, it is yours."

He put the money in the old man's hand. Tremblingly he counted it. "Just thirty dollars. Exactly what I lost!" he exclaimed. "God has indeed answered the boy's prayer. It is almost impossible to believe it."

"But you do believe God sent it, don't you, Grandpa?" asked Dick.

"Yes, child, indeed I do!" he was assured reverently.

And who can say that the money did not come from God?

J. V. RITCHEY, OF THE RELIANCE, CO-OPERATES WITH THE EXHIBITOR ON THE POSTER PROBLEM

In an effort to help the moving picture exhibitor compete successfully with the local theatre in the attractiveness of his lobby display, Manager J. V. Ritchey, of the Reliance, is paying particular attention to the quality and artistic value of the "paper" bearing the Reliance oval. Manager Ritchey, who was an exhibitor on a large scale before he entered the producing field, is particularly anxious to obtain posters that are as far removed from the old "ten, twent, thirt" style of melodrama paper as Lillian Russell is from "The Cherry Sisters." "The idea of advertising a high-class picture production equal to 'Ben Hur' with posters smacking of 'Nellie, the Beautiful Subway Guard,' is all wrong," says Manager Ritchey. "If the lobby display of the average picture theatre was equal to the class of picture productions presented on its screen, there would be no ground for argument. The Reliance puts itself on record as a believer in high-class, artistic posters, worthy of the films they advertise. and invites criticism and suggestions from the men who use them. No trouble or expense will be spared to obtain posters equal to those used by the greatest Broadway stars, and I firmly believe that any effort in this line will benefit the moving picture art as a whole to a greater extent than most people seem to realize.

EXPOSITION NOTES

The ever-increasing enthusiasm shown by manufacturers, exchange men, exhibitors and all who are in any way interested in the coming exposition of the Motion Picture Trades is very encouraging to the committee who have worked tirelessly for six months in the interests of the motion picture business throughout the world. Now that the exposition is a little over a month away, it seems that everybody is taking an active interest in it.

From the manufacturers' standpoint this first International Exposition of the Motion Picture Art, held as it is in conjunction with the third annual Convention of the Motion Picture Exhibitors' League of America, under its sole direction and under the same roof, will be a wonderful opportunity for demonstration, and demonstration is what the exhibitors want. They have read and heard of certain articles but have never before had an opportunity of seeing for themselves.

For just this reason thousands of them from all parts of the world are coming to New York to see how they can better their theatres. A great many of these exhibitors have never had an opportunity of looking over the talking pictures or the colored pictures. Several letters have been received at the exposition headquarters in the German Bank Building, asking if exhibits of certain kinds of articles were to be made at the Grand Central Palace. In all instances but one the committee were able to answer in the affirmative.

It is pleasing to note how many are interested in getting to New York by the first of July, so that Coney Island and the rest of the sights may be seen before the exposition opens.

The ten thousand prospectuses and other literature have by this time been received all over the country, and from now until July the main thing in the minds of all will be how to arrange their business so that they may get to the convention that will go down for generations in the annals of the history of the motion picture industry.

The Committee on Transportation and Arrangements have been busily employed in making arrangements to look after the families of the delegates, etc., who will be here.

The Hotel Imperial will be the headquarters of the different committees during the convention, the management having placed at the disposal of the Ladies' Reception Committee a suite of reception rooms, and an assembly room for meetings of committees.

During the last ten days several makers of musical instruments have made plans to make an exhibit.

JACK READ, JR., BACK FROM HAVANA WITH AN INTERESTING FILM

"Jack" Read, Jr., of the Garden of Allah Film Company, has just returned from Havana with a five-reel dramatic film entitled "Victory," which he will exhibit before the Army and Navy Department at Washington next week, and also at the Army and Navy Club in New York.

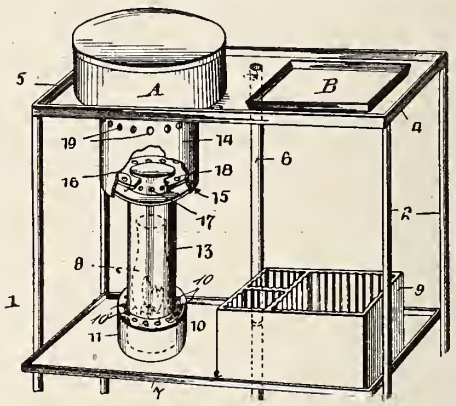
HEARTH LIGHTS
Reliance Release May 26th.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

the Patent Office the Trade-Mark Bureau is a branch thereof distinguished by lack of any other denominative, the other divisions being numbered from 1 to 43 consecutively. This is because the Trade-Mark Bureau has general jurisdiction over the trades and manufactures represented by all the other divisions combined. It also has jurisdiction over the registration of labels and prints, as well as of applications for design patents. Approximately 100,000 trade marks have been registered, classified and sub-classified by it up to the present time, and the business is steadily on the increase. Last week it registered 118 trade-marks, labels and prints, and issued 71 designs. The industries generally are realizing more than ever before the importance of trade-mark registration, and the cinematographic art particularly is sitting up and taking notice in this respect, as witness the numerous instances we have cited in this department during the last six months. It is easier to state what a trade-mark must *not* be than to define clearly what it may be. Perhaps the decision in Ball v. Broadway Bazaar, Court of Appeals, N. Y., 87 N. E., contains a definition expressing in the smallest possible number of words the function and limitations of trade-marks, viz.: *"A trade-mark may be tersely defined to be any sign, mark, symbol, word or words which indicate the origin or ownership of any article as distinguished from its quality, and which others have not the equal right to employ for the same purpose. In its strictest sense, it is applicable only to a vendible article of manufacture to which it is affixed."* This definition clearly differentiates a trade-*mark* from a trade-*name*—apparently a source of much confusion to many business men. The *mark* is "applicable only to a vendible article of merchandise," whereas a trade-*name* applies to a business in its entirety, covering possibly the use of many and various trade-marks. "Thomas A. Edison, Inc.," is a trade-name; "Kodak" is a trade-mark. But a trade-mark may under certain conditions consist of a name, a portrait, an autograph, or pictorial design. The more simple and arbitrary the sign or symbol used, the better it will serve as a means of identification. In fact, a trade-mark is essentially the commercial signature of an individual, firm or corporation, and an imitation thereof is to a conscientious business man as serious an offense as forgery, and the law and decisions maintain this view. The owner of a registered trade-mark does not need any evidence other than the public records of the Patent Office to establish his prima-facie evidence of ownership.

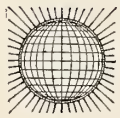
Keeping the developer used at an even temperature appears to be the primary object of Herbert Eugene Seeley, of Springfield, Missouri, in his patent No. 1,059,492, the accompanying cut being a perspective view with parts broken away, of a developing table constructed in accordance with this invention. A is a developing tank and B a tray. An edge flange 5 conveys the table top into a sink drained through pipe 6. A shelf 7 secured to the legs 2 supports the heating lamp 8, and a fixer box 9. The lamp 8 is housed in a casing 10 to prevent any white light from emanating therefrom and spoiling the films or plates when being examined by ruby light. This casing 10 comprises two separate members in the form of a cylindrical base 11 adapted to fit over the lamp body and having an opening in its top for the passage of the lamp burner and a sleeve-like member 13 designed to fit over the lamp chimney and rest at its lower edge on the base 11 with its other end closed. The base 11 of the casting 10 is provided with a plurality of apertures 10′ shown in the top thereof for admitting air to the lamp burner. A heating drum 14 is secured at its upper end to the lower face of the table top 4 and surrounds the upper end of the sleeve 13. The



drum 14 is provided in its side walls or periphery near its upper end with a plurality of openings 19 through which the heated air passes and impinges on the lower face of the metallic table top under the developing tank A, thereby heating said tank and retaining the developing liquid at the proper temperature.

Shadow photographs resembling those made by the action of the X-ray, and obtained by the use of either a permanent or electro-magnet are a recent innovation. The experiments are of course conducted in the dark. A steel object is placed upon the sensitive film of ordinary photographic plate and the poles of the magnet are then brought near the other side of the plate and held there for five minutes or so. When the plate is developed a shadow picture of the object, quite as sharp and well-defined as any X-ray picture, will be in evidence. Only paramagnetic substances, such as iron or steel, are aparently adapted to be thus photographed; but if the sensitive side of the plate is turned toward the magnetic poles, and a disc of iron nearly as large as the plate is placed on the other side, then shadow pictures of any non-magnetic object placed on the sensitive film facing the magnet may be obtained.

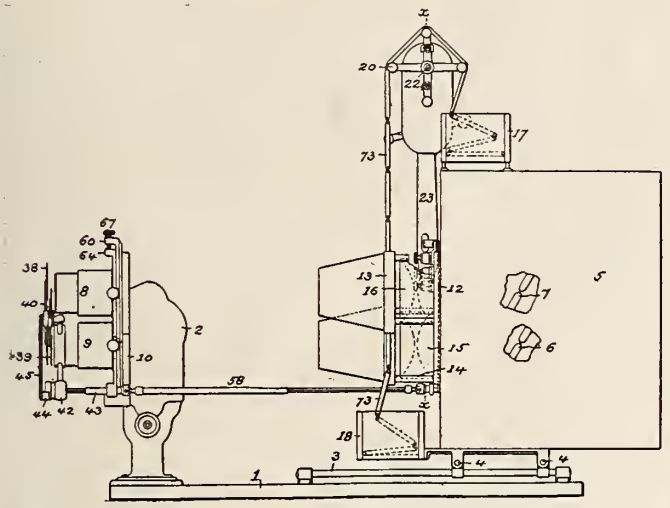
The Societe Francais des Films et Cinematographs Eclair, of New York, N. Y., has been granted registration (No. 91,613) of the subjoined trade-mark for moving picture films, claiming use of the mark since Oct. 1st, 1912.



The United States Bureau of Mines estimates that there *may be* as much as an ounce and a quarter of radium, all told, in this mundane sphere. Accustomed as we are to measure other mineral products by the ton, this amount seems infinitesimal until you consider its intrinsic value of approximately three million dollars. Its radiant energy is however practically inexhaustible, and its utility only partly developed or even surmised as yet. What has this to do with Cinematography? Nothing except by analogy.

Patent No. 1,060,128, issued to Alvah C. Roebeck, of Chicago, Ill., relates to optical projecting apparatus of the combined kinetoscope and dissolving view stereopticon type, and is designed to provide a simple and efficient arrangement of

parts with which a large number of lantern slides can be automatically manipulated and alternately and successively shifted into line with the optical axis of the lantern, with avoidance of an exhibition of the slides in wrong order, or with the views reversed or upside down; the arrangement permitting a ready rewinding or returning of the slides to their original position. The manipulation of the apparatus being of so simple a nature as to afford the operator ample time for keeping the lamps in proper adjustment and condition, to rewind the kinetoscope film, and perform other



duties ordinarily required on the part of an operator while exhibiting a combination of optical lantern views and motion pictures. To provide a simple and convenient arrangement of parts whereby a ready and rapid change can be effected from optical lantern views to motion pictures and vice versa, without disturbing the operative connections of the dissolving view shutter. To provide a simple and efficient construction whereby the maximum amount of illumination is available in the projection of motion pictures, and capable of ready change to suit the requirement in projecting lantern views. To provide a ready means for effecting the registration of the pair of stereopticon views and the motion picture views on the same spot on the screen. The view is a side elevation of the mechanism on which is mounted kinetoscope 2. 4 are transverse tracks supported on longitudinal tracks 3. 5 is a lamp house. 8 and 9 are the stereopticon objectives. 12 is a back frame secured to front of the lamp house 5, and 13 is a front frame held in separated relation to said back frame by distance pieces 14 to form space for containing the pairs of condensing lenses 15 and 16, for the passage of the flexibly connected slide carriers, and for the movement of shutter operating mechanism. 17 and 18 are upper and lower slide magazines secured to lamp house 5, and adapted to receive and deliver the connected picture slides. The inventor claims the combination of a kinetoscope, a duplex stereopticon having a dissolving shutter mechanism and arranged in lateral relation to the kinetoscope, a transversely movable lamp house arranged at the rear of the kinetoscope and stereopticon objective and adapted to be moved into line with the optical axis of either of the same, duplicate reel mechanisms moving with the lamp house, two series of connected lantern slides carried by said reels, means for imparting alternating intermittent movement to said reels, and operative connection between the reel actuating mechanism and the dissolving shutter mechanism, and a pair of illuminating apparatus arranged within the lamp house in separated vertical and horizontal planes.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

SHERMAN'S PATENTED UNBREAKABLE FEATHERWEIGHT SLIDE GOES TO THE LEVI COMPANY, INC.

Fred A. Apfelbaum, president of the Levi Co., Inc., 1560 Broadway, New York, announces the purchase of exclusive manufacturing rights to another valuable patent.

For years inventors have experimented to secure an unbreakable slide, a slide that would be light in weight, noninflammable, and at the same time unbreakable.

The weight of the Sherman slide is one-half ounce, while the ordinary slide weighs four ounces, a saving in expressage and postage. The slide withstands for any length of time the heat of motion picture machines carrying as high as 50 amperes without the slightest effect upon the slide.

The main feature of the slide lies in the excellent photographic effects it permits, the beautiful coloring and perfect detail. When enlarged and projected upon the screen it shows no imperfections, no foggy reproductions, but a picture clear and distinct. The reproductions are perfect in every detail.

NICHOLAS POWER COMPANY NOTES

The recognition of Power's Cameragraph by the Service still continues. One No. 6 has been installed at Fort Morgan, Ala., through W. H. Peck, Atlanta, Ga., and one No. 6 complete to U. S. S. "Rhode Island" through New England Universal Film Exchange, Boston.

The following installations of No. 6A machines have been made:

New Sullivan & Considine Orpheum Theatre at Vancouver, B. C., and in the Empire Theatre of Vancouver, by the Pacific Film Exchange. Henry Zahn, 646 East Division street, Syracuse, N. Y., through Auburn Film Company, Auburn. Smallwood & Cazie, Oolitic, Ind., through Lyric Film & Supply Company, Terre Haute, Ind. With Inductor to H. R. Tinkham, Grantwood, N. J. New York Motion Picture Studio, Los Angeles, Cal., through Mutual Film Corporation, New York.

ITALA MOVES TO LARGER QUARTERS IN THE COLUMBIA THEATRE BUILDING

Business growth recently necessitated the taking of larger quarters by the Itala Film Company of America, who have transferred their quarters on the eighth floor in the Columbia Theatre Building to Rooms 714-715 on the floor below.

The office personnel has been augmented. Harry R. Raver, director general, has installed John B. Clymer, one-time advertising and sales manager of the Gaumont Company, in a similar position with Itala. Mr. Raver, gratified by heavy sales, has arranged with the Itala Company of Italy to expend even more money on the making of features, spectacular and important.

Few or no feature companies can show sales sheets covering more prints and territory than do those of Itala. Merit of film plus Mr. Raver's sound salesmanship and business integrity is the reason.

THE TAXI METER
Ramo Films.

UNIVERSAL BARBECUE AND ROUND-UP

The Universal picnic and round-up at Universal City, Cal., Sunday, May 11th, was without doubt the greatest field day event in the history of picturedom. Four thousand people, embracing representatives of both Trust and Independent motion picture exhibitors and interests, were brought together at the invitation of the five hundred employees of the Universal Film Manufacturing Company. From sunrise on, the roads leading from Los Angeles to the San Fernando Valley were alive with automobiles and vehicles of every description, conveying the enthusiastic thousands to Universal City. It looked to an observer as though all of Los Angeles had determined to attend the festival. The demand for conveyances was much greater than the supply, and in consequence a large portion of the visitors walked from Hollywood to Universal City. To cheer these on their way the Universal band turned out, and marshalling them in military formation, conducted them in a parade to the ranch. There General Manager Aubrey M. Kennedy of the West Coast organization, and his numerous aides, gave all a hearty welcome as they arrived, and conducted them to spacious marquees, where refreshments were served.

When most of the guests had assembled, a program of athletic and equestrian stunts was put on the like of which has probably never previously been seen in California. The cowboys and Indians indulged in Rodeo feats, including bucking, horse-racing, lariat-throwing, shooting, and feats of dexterous horsemanship.

At the early evening intermission the guests were bidden to an old-fashioned barbecue dinner, in which oxen, lambs and pigs roasted whole in a specially prepared pit of seething hot stones, were served al fresco, with an abundance of the most succulent vegetables and fruits for garnishment. To wash this down, the finest light wines of California were served, with tea, coffee, cocoa, and all manner of soft drinks.

When everybody was in good humor, the candidates on the three rival tickets for the municipal offices of Universal City, at the election on May 20th, took advantage of the opportunity to present their respective arguments. The Suffrage candidates were particularly active, and made some telling speeches in behalf of their cause.

The important events were reproduced for the benefit of posterity by the fifteen directors, who entered into a picture-taking contest that was the hit of the day. The spectacle of fifteen directors all taking pictures at the same time is a sight that never has been duplicated, and one that awakened the greatest enthusiasm of the thousands of assembled guests.

Beginning with May 27th, in addition to the two Crystal split-comedies now being released, the Crystal Company will put out an extra reel each Tuesday.

NOTES OF SELIG PLAYERS

Tom Carrigan, the well-known Selig player, recently rejoined the Chicago branch of that company after a protracted vacation. In one mail some time later Mr. Carrigan received twenty letters, for the most part from fans, congratulating him upon his return to the picture world. The strange part about this mail was the fact that twelve of the twenty letters bore the postmark of twelve different foreign countries. Carrigan says he will soon be able to rival "Great Raymond" as an international correspondent.

* * *

Myrtle Stedman, leading woman of the Selig Arizona Company, now located at Prescott, Ariz., celebrated a birthday last week. The management of the St. Michaels Hotel, in Prescott, acted as hosts of a party given in honor of the popular picture play star.

* * * *

Lillian Hayward, character and heavy woman, of the Pacific Coast stock branch of the Selig Company, has made four trips around the world during her career behind the footlights. No matter what character or its nationality she is called upon to play, she knows just how to dress and portray it. This comes from a close study of the people of lands through which she has traveled.

* * * *

Hobart Bosworth is considered one of the most talented painters in the United States, and his oils are in great demand by art connoisseurs throughout the country. He only paints as a pastime, however, his real work being confined to portraying leading roles for the Los Angeles branch of the Selig Polyscope Company.

AMERICAN FILM MFG. CO. NOTES

S. S. Hutchinson, president of the American Film Mfg Co., returned to the Santa Barbara producing headquarters after a brief stay in Chicago. Mr. Hutchinson expects to spend considerable time in California this summer, directing the production of some coming two and three-reel features.

* * * *

The Jinx has been following Santa Barbara players of the American Film Mfg. Co. recently. The latest accident has befallen Dan Woodman, a cowboy, who, while riding in a chase scene along the precipitous Cliff Drive, was hurled, horse and all, some two hundred feet to the beach. The horse was so badly injured that it was shot while Mr. Woodman was quickly driven to the Santa Barbara Hospital. The extent of his injuries is unknown. This accident followed the one in which Jack Kerrigan severely hurt his hand. Two weeks ago Al Heimerl, camera man, was struck by a piece of rock in an explosion scene, and during the making of a Western last week, Jack Richardson was accidentally caught in a bear trap, suffering severe lacerations of the hand and wrist. Richardson has just recovered from the effects sustained in the making of "Her Big Story," in which Charlotte Burton almost brained him with a statuette of Apollo. Four stitches were taken in Richardson's forehead at that time.

* * * *

Director Hale, of the American forces at Santa Barbara, recently received some new "fire-making" equipment and used it in a story for which it had been ordered. The old Gonzale adobe house was used and from its doors and windows poured a blaze of flame and smoke. An excited woman resident rushed madly to Santa Barbara's single fire house, and the result was a hurry-up visit by the fire department. Director Hale was delighted with the unexpected turn of events and some sixty feet of film was made to include the spectacle of the bustling firemen. Then when it was all over someone remarked suddenly, "Say, that was a motor-truck fire engine. How could an old adobe house in a Mexican wilderness be saved by a brand new 1913 chugging motor fire engine?"

* * * *

Jack Kerrigan and Miss Vivian Rich had a novel ride in an aeroplane at Ventura, Cal., last week. The flight occurred in connection with the making of a single-reel subject. The famous Gilpatrick exhibition of flying at Ventura was utilized. This was Kerrigan's first flight.

* * * *

Something distinctly out of the ordinary is promised by the American Film Mfg. Co. on a two-reel French costume play soon to be released. Jack Kerrigan in costume of a French cavalier is quite the Jack Kerrigan of the sombrero and chaps, yet quite another person, too. Admirers of the handsome picture idol will be delighted with the new Kerrigan.

HARRISON DEL RUTH SUCCUMBS TO WOUNDS

Los Angeles.—Harrison Del Ruth, scenario writer for the Universal Film Manufacturing Company, died at the Los Angeles County Hospital on May 4th from a bullet wound received on April 17th. The shooting was done by Jesse Jones, a druggist, who mistook Mr. Del Ruth for a burglar, while the latter was peering into the shop window. The wounded man was hurried to the Receiving Hospital, where a major operation was performed by Dr. Zerfing. Later he was removed to the County Hospital, where hopes were entertained for his ultimate recovery, but a turn for the worse came on Saturday and the next day he died.

Mr. Del Ruth was much beloved by his associates in the Universal West Coast organization, and his widow was the recipient of many beautiful floral offerings. Besides his widow, Mr. Del Ruth left a brother, Hampton Del Ruth, who played the part of Pelleas with Arthur Maude and Constance Crawley in the recent production of Maurice Maeterlinck's "Pelleas and Melisande," which Mr. Del Ruth adapted for use before the camera.

Manufacturers' Synopses of Films

GAUMONT

MEN WERE DECEIVERS EVER (June 12.—Gaydog, though an incorrigible flirt, adores his wife. Neither she nor anyone else would have suspected it, however. One afternoon at the riverside, as she gazes over the tranquil waters, she sees, in a rowboat, her husband with a blossoming blonde. They are doing more kissing than rowing. Mad with jealousy, the wife leaves the house. She leaves a note for her husband, accusing him of his deception and saying that he will never again see her. Although she doesn't know where she is going, she is on her way.

Her husband learns that his wife has flown. The note explains the reason. He follows. Her automobile breaks down on a road by the seaside and she is forced to take refuge for the night in a fisherman's cottage. Here her husband comes. Vainly he tries to conciliate her. A storm comes on and Gaydog and his wife are invited to spend the night there. To this they agree, but insist upon having a separation between their sleeping quarters. A screen is utilized for this purpose. Gaydog stretches himself out in a Morris chair. His wife, becoming lonely in the night, realizes that husbands are handy things to have around the house. She comes out and forgives him.

THE GREAT UNWASHED (June 19).—Mrs. Harrap, a widow, in addition to having a keen eye for dust on the furniture, has a keen eye for gold dust. She seeks a husband with oodles of money and a tendency toward apoplexy. She notices in a newspaper a story about Baggs, a millionaire who has disguised himself as a beggar and who will marry the girl who is most kind to him. The story mentions that his twin brother is also abroad and that there is possibility of the two being confused. Baggs is mentioned as having a pale face, thick hair, a frank countenance, tranquil gaze and a beard.

As Mrs. Harrap goes along the street she sees something which on close inspection proves to be a man. He might have been a geologist, as he had the soil of many countries on his hands, also on his face. She reads quickly the description in the newspaper. It corresponds to the appearance of the "object." She collects this object and bundles it into a taxicab and takes it home. It is as dirty as any man can be at one time. She doesn't like the idea of sitting at the table with him until he has been fumigated. She is "just out" of insectine. She asks him if he will have a bath. H consents to do it, although he says it will spoil his whole evening.

He goes into the bathroom and admires the soap. He doesn't use it, however, to take off the dirt, but to take away his appetite. He sprinkles a little talcum powder on it to give it flavor.

His table manners are almost as bad as those of a young rhinoceros. He dusts his shoes with the celery and drinks the water from the celery vase. He almost cuts his tonsils out eating with his knife. Our widow friend, convinced that this is only a millionaire in disguise and disgust, stands for it, though she could hardly resist the temptation to turn the hose on him.

She decides that a good masseur would come in pretty handy through the doorway. The masseur is a brunette person, and, although he seems colored, he was born that way.

An admirer of the widow, who, unhappily, is not embarrassed by millions, calls. He is jealous of His Ragship and inquires if the widow dragged him out of the ashheap. He advises her not to let the dog catchers see him. In disgust, he starts to go away. To add to the poor widow's troubles, she then is handed a newspaper which contains the following sad story:

"The millionaire, W. Baggs, denies the statements made in a newspaper this morning. He has no brother; moreover, he is already married."

KINEMACOLOR

THE BETTER SUCCESS.—A story full of gripping scenes and strong heart interest, dealing with the lives of two farmer boys. At the beginning of the story Wallace is tired of the drudgery of farm life and determines to go to the city. There he meets with success, rising in power and wealth until he marries the cold, heartless daughter of a famous millionaire.

Meanwhile, John, the other brother, has married a sweet little country girl, and we see them in their happy home life, with their children about them. No children have blessed the loveless union of Wallace, who has become a power in a money district of New York. Husband and wife drift apart, Wallace is finally caught in the whirlpool of Wall Street, and in order to save himself, uses funds intrusted to his care.

A powerful scene shows a panic in the Stock Exchange, where Wallace is not only ruined himself, but has brought ruin on others. He rushes home, tells his wife his story, and begs her help in replacing the funds he took. She refuses, and the desperate man goes to his brother, whom he has long neglected, but he is followed, and shortly after he rushes into the quiet country home, begging for protection; the officers of the law enter. Before they can arrest him, his overtaxed heart gives out and he falls dead at the feet of the brother who represents "The Better Success."

TOO MANY MAIDS.—Father's fad is fishing, so, to ingratiate himself before asking for Victoria's hand, Dick takes Dad on a fishing excursion, but by his awkwardness manages to dump the old gentleman into the drink. Thereafter he is forbidden the house, and in order to facilitate courtship, Victoria exchanges costumes with her maid and thus manages to meet Dick outside. Then follow a series of dual identity scenes, which are screamingly funny, as they follow each other in swift succession upon the screen.

While recovering from the cold which is the only thing he caught on the fishing expedition, Dad takes a stroll in the park, where he spies Dick making love to a lady's maid. With his kodak he takes a snapshot, but on showing it to Vic as proof of Dick's perfidy, all he gets is the laugh. A little later he sees apparently the same maid sweethearting with a chauffeur. The next moment he sees the maid and Dick in another direction.

Convinced that the "bait" and water he swallowed on the fishing excursion, combined with the "cold cure," have made him see double, Dad returns home, where a rapid succession of mysteriously appearing and disappearing "maids" make the old man think he has the "Suffrage D. T.'s."

At any rate, he is so glad to have Dick and Vic explain the phenomena that he gives them the parental benediction, "Bless you, my children."

AMERICAN

HER BIG STORY (May 31).—Beatrice Nevin, the Union's utility woman, did "space work" for a living, which is another way of saying that Beatrice was very poor.

Joel Hammond, the business managing editor, grew very fond of Beatrice, for he was a bachelor and a much abused newspaper man. The owner of the Union was a mysterious personage, whom the staff discussed in whispers. Beatrice then was seized with a mania to pry into the city affairs of the "boss" and see what story she might uncover.

From then on she shadowed the mayor and neglected her regular work, and one day when Joel could no longer stand her charming beauty, he kissed her and they plighted their troth then and there, although Joel, as managing editor, warned her not to go too far on the big story.

One day the mysterious boss, George Huestiss, owner of the Union, motored to the mayor's home. Later, with Beatrice hot on the trail, the mayor came out with Huestiss and they dismissed the chauffeur. This aroused Beatrice's suspicions and, climbing through a window, she found herself in the deserted library of the mayor's home. There she found the papers which revealed the big story and then she heard footsteps which sent her scurrying behind the curtains. A moment later Huestiss and the mayor entered. Not finding the papers, they grew excited, and in the search discovered Beatrice. Then she made her mistake, telling them that she had the story and that the Union that night would print it. They laughed at her and Huestiss discharged her on the spot. The mayor attempted to grab her, but, eluding him, she howled him over with a statuette and fled through the window.

Back she raced to the office and hammered out her story. Then she took it in to her sweetheart, Joel, and he read it with a frown and tried to tear it up. Then Huestiss entered and ordered Joel to destroy the story. But Joel, seeing his sweetheart's waning faith in him, threw all to the winds and resigned. The opposition paper that night carried the big story and Joel crept through dark alleyways to the dreary rooms of Beatrice. Love settled the editorial difference of opinion.

WHEN LUCK CHANGES (June 2).—Young Cal Jim had often called upon Betty, but never found the courage to propose. His pal, Mark Halworthy, did, however, and Betty accepted.

Disappointed, Cal asked and received a grubstake from Mark and went away into the hills to seek gold and heart balm. Two years later Mark took to gambling. He neglected Betty and, one day, intoxicated, struck her. Then Cal returned and the pair had a joyous meeting, a meeting witnessed by the drunken Mark. He assaulted her on her way home and, with what remained in her pocketbook, went back to the saloon to gamble. He quickly lost the little change, and in coming from the saloon roughly knocked down a bad-looking Mexican who carelessly blocked his way. This same Mexican Mark had irritated persistently on each occasion of his periodical drunks and gambling losses. This time the Mexican, nursing a fiendish hatred toward Mark, slipped behind the barn and shot him dead. No one could be found on whom to fix suspicion, and the matter gradually dropped, for Mark was never popular.

A short time after the shooting, Cal, having attended to some small business matter,

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price $4.00 per 1,000; 5,000 lots, $3.50 per 1,000; 10,000 lots, $3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Address Dept. N.

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT

EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Sq., N.Y.**

Write for free Catalogue and Advertising Matter

ITALA BIG FILMS
THE WORLD'S MASTER PRODUCTIONS
FAMOUS FOR
"THE FALL OF TROY" "PALACE OF FLAMES" "TIGRIS"
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
COPYRIGHTED
COMING
EXCLUSIVE TERRITORY AVAILABLE NOW
ZACCONI IN "THE DREAD OF DOOM" THREE REELS
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO. OF AMERICA
805 COLUMBIA THEATRE, NEW YORK
HARRY R. RAVER, DIRECTOR GENERAL

wended his way to Mark's home to divide a bag of gold, according to the law of the West, for Mark, be it remembered, had grubstaked him. There he found the widow crying softly. But in the days that followed, Cal found little difficulty in wiping away those tears and leading her to a happiness that should have been theirs from the first.

LUBIN

FAITH OF A GIRL (May 30).—The story opens with the wedding of Laura Mills to Jim Farley. It was a merry function, and Mr. and Mrs. Mills were very proud of their handsome son-in-law. Jim, however, had a story that he had tried to bury. He had done things in the past that were against the law; but when an old pal had written him to come to Pittsburgh, as the gang had a job on hand, Jim replied that he intended to follow the straight and narrow path, as he had found a little girl that believed in him. Dodging the showers of rice, the young couple made haste to the depot for the honeymoon. They had scarcely left the doorstep when two detectives presented themselves at the Mills home and informed the family that they wanted Jim. The bridal couple had just been shown to their room at the big city hotel when the officers entered, and Jim had to kiss his beautiful young wife good-bye. Jim was arraigned for a confidence job pulled off six months before. Laura had to return to her parents' home and was there confronted with the newspaper account of the crime. The parents denounced Farley, and, refusing to hear a word against her husband, Laura left the house and sought employment. She found a position in the office of Richard Starley. The work was enjoyable and Laura paid weekly visits to her husband in the jail. One evening, as she was about to leave the office, Starley attempted to embrace her. She recoiled with horror, but next day reported as usual. Starley declared his love for her and proposed to secure a divorce for her if she would marry him. For reply, Laura produced a locket containing Jim's picture and her own and reiterated her love for her unfortunate husband. From that moment Starley became her friend. It was visiting day at the prison and Laura was there. A fire broke out in the jail and a panic ensued. Convicts, guards and visitors were rushing for safety. Among those in danger was the warden's son. Jim seized the boy and, trying to battle with the flames, was overcome. The guards rescued them both, unconscious, and they were taken to the hospital, where they lie in twin beds until convalescent. The warden and Starley interested themselves in Jim and for his bravery secured his release. Laura took her husband back to her family and all was forgiven.

CRYSTAL

WHERE CHARITY BEGINS (May 27).—Helen Morris, a wealthy settlement worker, devotes most of her time to ministering to the wants of the poor, neglecting her duties to her own mother and to her home. She acts as nurse to a poor woman who has been stricken ill, while she engages a trained nurse for her mother, who has also been taken ill. This state of affairs continues until Helen discovers that the daughter of the poor woman is out enjoying herself and having a good time, leaving Helen to attend to her mother's wants. Helen then appreciates her own mother's condition and realizes that one's duty to oneself is always first and that charity begins at home.

ESSANAY

THE NEW SHERIFF (May 27).—Three thousand dollars is offered for the capture of the desperate Sheppard gang. Volunteers would not have been so scarce had not the sheriff been killed the day before by one of the Sheppards. Judge Boyd implores the men to come forward and assist in capturing the desperadoes. Blenton steps forward and says he will try. His trial proved to be a huge success, when before the astonished villagers he marches the three men of the gang to jail. The secret of his success was the outlaw's undoing, and it all happened because Jack Sheppard had placed too much confidence in his dog. Just see it.

VITAGRAPH

ONE CAN'T ALWAYS TELL (May 31).—Why will visitors always give short notice, think the three Misses Bardell, when one morning they receive a letter announcing the arrival of their Aunt Lydia in the afternoon. All is hustle and bustle, for, although they have never seen the old lady, they know she is a particular housekeeper, and their own house is upside down. The maid declines to be hustled about by three people at once and leaves in a huff. In despair, the sisters 'phone to an employment agency for a maid and anxiously await her arrival. It does not occur to them to tidy the house themselves.

Aunt Lydia, dressed very simply and plainly, arrives at the house and is mistaken for the expected maid. She is given a countless number of tasks to do all at once, and starts cleaning up. While she is sweeping the steps the real maid arrives and is coaxed by Aunt Lydia to impersonate her. The maid, as Aunt Lydia, is received right well by the girls, who shower her with kindnesses, in spite of the fact that she drinks out of a saucer and makes other similar mistakes. Behind her back the girls make fun of her, disgusting the real aunt, who is waiting on them as maid. The manner of the girls becomes so overbearing that the real aunt discloses her identity. Telling the girls that her money will be left to charity, she departs, taking the maid with her.

On the same reel:

WHO'D HAVE THUNK IT?—A fat man's jealousy is aroused by the arrival of an old chum of his sweetheart's brother. To soothe his feelings, he gorges himself with food and wine, after which he falls to sleep and dreams that the young lady is eloping with the man in question. He wakes up to find that it is only a nightmare.

101 BISON

THE BATTLE OF SAN JUAN HILL (3 Reels) (June 3).—In rendering assistance to a wounded Cuban, Inez Lopez, wife of Dr. Lopez, a loyal Spaniard, learns the secret of the source of Cuban ammunition. Gen. Simmons, a soldier of fortune fighting for Cubra libre, hears the confession and, knowing Inez will make use of the knowledge, summons several of his men and makes Inez a prisoner. She is taken to Simmons' luxurious quarters at the outskirts of the city.

Dr. Lopez, who has for some time been very abusive to his wife, is at this time absent from home, having gone on one of his periodical visits, presumably to confer with Gen. Linares, but in reality his journey is actuated by a desire to see "the other woman," Dolores, a sensuous Cuban.

Simmons visits Inez' prison nightly and on each call he attempts to make love to the beautiful girl. She scorns his advances, much to his amusement. On one of his visits he comes to the assistance of an old Cuban woman who is being robbed by a band of Speniards, and in the melee Simmons receives a wound in his arm. When Inez realizes that he is wounded she betrays for the first time that the handsome, reckless soldier of fortune has attracted her. She dresses his wound and at her gentle touch Simmons' first real interest in the woman is aroused. He feigns faintness and, as Inez bathes his forehead, her fingers linger in his thick dark hair. He opens his eyes suddenly and they hold each other's gaze with awakened understanding.

Simmons has, in the meantime, received orders to move the ammunition to the front, and pays Inez a last visit, telling her she is now free to leave her prison. As they are about to part the American troops arrive and, after battering down the door, rush in and seize Simmons. Inez, in agony, realizing that her note has brought about Simmons' disgrace among the Americans, suddenly decides to defend the soldier of fortune. She steps laughingly forward and declares that there must be some mistake, as she is a willing prisoner. The American officer, with a covert sneer, leaves, and Inez and Simmons say farewell. Simmons wishes Inez to stay at the quarters, but, telling him she can return home, sadly takes her departure while Simmons rides aawy to the front.

Slowly returning to her home, Inez sees her husband and the Cuban girl in an affectionate embrace. She realizes his duplicity and exits sorrowfully.

Simmons, who has reported to the American general, is ordered to learn the movements of the Spanish forces. He visits a native drinking place and, finding the doctor and several of his cronies in a state of intoxication, Simmons plies the doctor with drinks and learns of the defense of San Juan Hill. He is about to depart when a number of Spanish soldiers ride up to quench their thirst. They find that the intoxicated doctor believes Simmons to be one of their men and has told Spanish secrets. Simmons escapes and the Spaniards return just as Dr. Lopez, resenting his interference, has shot and killed Andreas, a lover of Dolores, who objected to the doctor's rough treatment of the Cuban girl.

Dr. Lopez retreats through a rear door, holding the Spaniards at bay and, after a running fight with them, succeeds in making his way to his own home, where Inez, realizing the seriousness of his wounds, with gentle sympathy administers to him. She goes for assistance, and while away the Spaniards find him and, after locking him in the room, they plant dynamite to blow the beautiful home to atoms. Inez, who has returned, pleads for her husband's life but is led away just before the explosion. Dr. Lopez sees the preparation for the dynamiting from the window and the agony of fear mingles with the extreme agony he is suffering from his wounds. He falls praying across the couch as the explosion takes place.

Simmons shows wonderful courage during

the battle of San Juan Hill. The wavering columns of men fight their way up the side of the hill toward the San Juan blockhouse, steadily advancing under the burning sun. They reach the top at last and the Spanish flag gives way to the Stars and Stripes.

Simmons, who is wounded in the engagement, is assisted home by two of his men. He finds no comfort in the luxurious quarters, for he misses the presence of the girl who shouldered dishonor to save him. He does not know that even while he is longing for her Inez, finding her home a smoking ruin and her husband dead, has turned instinctively to him. She slips in as he mourns for her, and with a great love shining in her eyes, drops to her knees by his side. With wonder and love, Simmons, the soldier of fortune, claims his mate.

FRONTIER

THE PILLAR OF PERIL (June 5).—Most people have an idea that the forest service is something that prevents people from cutting timber. The other phases of its activity have been more or less neglected by the public attention, yet there is a strong dramatic story based upon one of the branches of service activity of which little is known.

May Rodgers and Ray Sterling are classmates at a great university. A mutual attraction ends in their engagement on graduation day, following the creditable performance of Ray in some track and field sports, of which enough is shown to create an atmosphere. May goes home to the ranch house of her father, who owns large herds and is not overly careful where they graze. Ray enters the forest service.

After receiving his outfit, Ray rides into the mountains to the Cedro station, where he reports to the chief ranger and is put on fire patrol. Meanwhile May has visited her father's different cattle camps and is becoming familiar once more to riding through the wild grandeur of the mountains and over the great spaces of the plains.

On one of these rides she meets Ray, whose duties have called him to the part of the forest where she is riding. May takes Ray up the rocks to "The Devil's Peephole" and through that shows him her father's herds grazing and drinking far below. The peephole is a natural opening in the solid rock and is very picturesque. Having viewed the camp from a distance she takes him down for a closer look and attempts to introduce him to her father. When Rogers, Sr., learns that Ray is a forest service man he displays a good deal of resentment and orders him from the place, because of the natural enmity of a certain class of stockmen for the service. Ray rides out and leaves May much perturbed.

In the forest there are two half-breed trappers whose carelessness in the handling of brush and slashings has caused them trouble from the service more than once. Notwithstanding this, however, these men continue to pile brush near their cabin. To their place comes May on one of her trips. Fearless, she asks for a drink and they invite her into the cabin to get it. Once in their habitation the predatory spirit rises too strong for one of them and he attempts to kiss her. His companion interferes and it looks for a moment like a first-class fight, but the trappers end their difficulty by determining to play a game of cards for May. They bind her and begin playing. May's quick wits assure her that a fire cannot long pass unnoticed in that country and at that season when there were many fire patrolmen about, and she cautiously steals a brand from the fireplace of the trappers' cabin. She throws this through the window into the brushheap, which speedily breaks into flames.

Far off in the hills Ray sees the column of ascending smoke. Fires are his special delight, and toward this one he races as fast as horseflesh can carry him. The flames spread and the house is ignited and beginning to burn through as the trappers starts for May, their games of cards ended. The winner of the game is opposed by the loser and, while they fight, Ray gets to the cabin. Needless to say he carries May through the flames and to safety, while the trappers, awakening to their danger by the growing heat, forget their own troubles in a desire for life and rush outside. May takes Ray home with her, and as soon as she tells the story of his bravery in saving her, her father's anger turns to something more charitable and he makes Ray welcome. The story ends with the approval of the father extended to the young folks plans.

BE HAPPY!

Happiness usually comes to the **business man** in the form of profits—increased patronage—and public standing.

KINEMACOLOR brings with it all these and will help you to **build** and **own** that new theatre you've had in mind.

CHEER UP!

KINEMACOLOR COMPANY

New York, 1600 Broadway. Chicago, 532 South Dearborn Street.
Cincinnati, 132 East Fourth Street. Providence, 509 Westminster Street.

GEM

BILLY IN ARMOR (June 2).—Billy Quirk and Count Gastrome are rivals for Violet Horners heart—Vi's Dad wishes her to marry into nobility—but Vi loves Billy—Dad has forbidden Billy entrance to his house—but by a clever ruse Billy gets in.

The Count tries to steal some of Vi's birthday presents, Billy catches him in the act—while the Count is putting the stolen articles in his pocket. Billy, who is in a suit of armor, steals them.

Later by dropping the presents into the pockets of the different guests Billy makes each think that they are kleptomaniacs. Dad, worried, telephones to the police. A diamond brooch is lost. Bill finds this and drops it in the Count's pocket, when the police arrive the Count (not knowing the brooch is in his pocket), suggests that everyone be searched—the brooch is found on him, and he is arrested. Billy then succeeds in getting all the jewels into Dad's pocket. Dad discovers this while standing in front of the armor. Bill raises the visor of the armor, and catches Dad looking at the jewels, and threatens to tell the guest that Dad has done the stealing, thus he succeeds in getting Dad's consent to marry Violet.

THE KIDNAPPED TRAIN (June 6).—As the result of a strike a foundry lies idle, and the men become ugly. The owner upholds the superintendent, who has been cheating both him and the men, by falsifying the payrolls.

The superintendent's stenographer, a young girl, learns of his duplicity, and telegraphs the owner. The superintendent decides to take more of the owner's money, and securities, and to prevent exposure, locks the stenographer in the office vault. He then takes a train for New York.

The girl's lover, a railroad fireman, knows that she was in the office. He comes for her, and discovers that she is in the vault. As the superintendent is the only one who knows the combination, the fireman and his engineer pursue the New York train, on their engine, and overtake it. After a desperate struggle the car containing the superintendent is dragged back to the foundry, by the fireman's engine.

The superintendent is forced to open the vault and release the girl. The owner, learning that he has been cheated and robbed, brings the strike to an end. And the girl and her resourceful lover are happy.

POWERS

DOLLY AND THE BURGLAR (June 4).—Because tiny Matty Baxter is left by his sister Early and her girl friend to care for Early's best-loved doll, little Matty rebels and displays a decidedly masculine streak of temper. He proceeds to vent his spite on the doll, poking its eyes out, then smashing its head.

The new doll which takes the old one's place proves so attractive that night to little Early, that when she is supposed to be safely tucked in bed, she creeps into the library to see that her beautiful doll is asleep. Her advent frightens off a burglar intent on robbing the safe of a package of bonds and securities that Mr. Baxter had brought home with him for safekeeping.

Early steals into the library in time to see the burglar leaving by the window, having been interrupted before he could complete the robbery. Early, fearing for the safety of her loved dolly with a strange man about the place, removes the package of bonds from the opened safe, substituting the box in which she has placed her dolly. The burglar returns and takes the wrong package, opens it, sees the doll, dashes it to the floor in anger and escapes by the window.

When Baxter and his wife find the safe open, they are distracted, until Early, in a temper at the sight of her broken doll, dashed the second package to the floor spilling the bonds and securities. When Early tells of the man at the window, Baxter realizes how close an escape he has had. He phones the police, who capture the tramp, and Early is rewarded by the most beautiful doll she has ever possessed.

IMP

JUST A FIRE FIGHTER (June 2).—Jane is terribly stagestruck, and possessed of an ambition to play the heroines of Shakespeare, especially Ophelia, and her ambition causes her to scorn Moore, an honest young fireman, who has been appointed to duty in a vaudeville theatre. Thinking to give her a lesson he secures her an opportunity on amateur night, and grimly watched her reception by the hooting, yelling gallery, and scornful occupants of the orchestra and boxes.

But when Jane's Ophelia causes the gallery to pelt her with vegetables, and draws insulting remarks, from young rowdies below, Moore dashes to the stage, and by descending into the orchestra, and beating one young rowdy, and threatening the rest of the house with a similar fate and throwing the stage with the "Hook" into the alley, he gives Jane an opportunity to proceed with her try-out. Humiliated, Jane leaves the stage, and hides in her dressing room in tears.

Later during the regular performance, fire breaks out on the stage, and a panic is averted by the fireman, who gets the audience safely out of the theatre before leaving the burning stage, to seek his girl. He finds her the last to attempt to leave, all the actresses and stage crew have escaped. All means of escape by stairs, elevators or fire escape is cut off by walls of flame. Wrapping the girl up in wet sheets he manages to reach the roof, and just in time is able to get her to another roof, where the firemen are playing on the flames, and thus make their escape. Cured by a double lesson Jane renounces the stage and its roles for the better part of "Just a Wife."

NESTOR

A MIXUP IN BANDITS (June 2).—Eddie and Lee leave the ranch house to visit their cousins in the city. The girls have never been West and after supper persuade the boys to recount some of their adventures. The boys exchange a meaning wink and Eddie, the more fertile liar of the two, tells how he and Lee rescued a settler and his family from the Indians while they were penned up in their cabin. The girls shiver delightfully as Eddie tells the tale of their terrific deeds of daring and of how the two of them exterminated a whole tribe of Indians. He describes how the settler and his family hung about their necks and how they said, with lofty disdain, "Pooh! that is merely a trifle."

Eddie gets through and the girls' eyes glow with pride at possessing two such brave cousins. Lee's turn, and he does his best, and his best is quite good in the fib line. He tells the tale of the girl abducted by a fierce and bloodthirsty band of bandits, who take her to their rocky cave in the wilds of the forest and tie her to a stake while they heartlessly play "seven up" on the top of a barrel. Eddie and Lee—heroes that they are—smile at the offer of assistance and sally forth, shoot the leader and capture the rest of the bandits and return the girl to the bosom of her sorrowing family.

The cousins, whose breath has been coming in gasps, give a deep, united sigh and fall in love with the heroic defenders of the helpless and the innocent.

The boys return home, and in due course the two girl cousins are invited to the ranch.

Soon after they arrive the news comes that Peevish Pete, the notorious desperado, is at large. The sheriff, cowboys and the boys' father start in pursuit, but Eddie and Lee politely but firmly refuse to go. The cousins are astonished and twit the boys with want of bravery. They say they will go to show the girls, and getting to a safe distance they sit down and smoke, but take to a tree when they hear a roar. It is only a burro! The girls see them and tell the boys' sisters and they determine to punish the boys for their cowardice. They dress up as bandits and with guns and masks steal upon the boys and take them off trembling, begging for mercy. They tie them to a tree and shoot at their feet and slipping a note in Eddie's pocket they release them and tell them to go. The boys flee panic stricken as the bullets fly around them. The boys read the note which is from the girls and which says, "You are some brave heroes—NOT."

They meet the sheriff and posse returning with the bandit, and tell of their humiliation and the sheriff laughingly agrees to help them. The whole party hide in the bushes, and emptying the bandit's gun tell him to accost the girls. He does this as the party cover him from the bushes, and reduces the girls to abject terror. Eddie and Lee fly to the rescue and retake the tame bandit and are reinstated as heroes, for the girls take off their masks and capitulate.

MAJESTIC

LEGALLY RIGHT (May 25).—A wealthy man left his estate to his daughter, intending that his only brother should be her guardian. The document was awkwardly constructed, one of the sections reading: "My daughter must live under the same roof with her uncle until she is of age; and be married under that same roof before her twenty-first birthday or else her fortune goes to the aforesaid uncle."

What the man really meant was that his daughter could not wed without her uncle's consent before she was twenty-one. What he really did say was that she had to marry under his roof before reaching her majority.

The fortune was fairly large and the uncle was tricky. He determined not to let the girl marry anyone and thereby secure the money himself. For a time it looked as though his scheme would be successful, but a shrewd man found a way to circumvent him. This resourceful individual was a justice of the peace, and a great friend of the girl's father, and the sheriff of the county with whom she was in love. He put up a job on the crooked uncle just five days before the girl's twenty-first birthday. The uncle was arrested for fighting and sent to the county jail for five days. The jail is the sheriff's home, and under these circumstances it was also the uncle's roof, so the justice of the peace married the girl and the sheriff under "the uncle's roof" (the prison corridor outside his cell). It was still the uncle's roof when the girl reached her majority, for the uncle had to serve out his term, while his niece and her husband naturally set up housekeeping in the sheriff's quarters.

Thus did a crook find that there is more than one way to interpret a will.

HER FAIRY GODFATHER (May 27).—She was a good enough cook, as cooks go, but the trouble was that her heart was not in her work. The master of the house complained bitterly that when she should have been studying how to make chicken a la Maryland, she was wasting her time reading sensational novels or flirting with a policeman.

Under the circumstances her employers felt justified in refusing to grant her favors, so when she asked permission to attend a picnic nearby they did not hem and haw about the matter, but told her frankly that she could not go, then to make her perfectly happy, they went themselves. The girl had her revenge, however, for she found that although she could not attend in person, she could attend in spirit. For she had a delightful dream in which, as she explained afterwards she made "the Queen of the May look like a second cook in a poor house." It was all the work of her fairy godfather, whom she found to be a spirit every bit as effective as a fairy godmother. He wore a blue uniform, it is true, and instead of a wand used a club for his incantations, but he got results, and what more could be asked.

Yes, the girl is very fond of her fairy godfather, and she hopes that the civil service board will make him a police captain some day.

THANHOUSER

CARMEN (May 27).—Don Jose, the hero of the famous book by Prosper Merimee, and Bizet's celebrated opera, was born in the Basque provinces of Spain. He was a young, good looking peasant, devoted to his old mother and greatly in love with his pretty sweetheart, Mercedes.

The plans of Jose and Mercedes for an early marriage were rudely dissipated by the news that the young man had been drafted for service in the Spanish army. Jose comforted his mother and Mercedes, telling them that he would soon return and they would never be separated again.

The young man proved to be a good soldier and in a short time was made a corporal. His commanding officer, who had great confidence in the new corporal's ability and trustworthiness, sent him with a detachment of soldiers to preserve order in a certain unruly quarter of the town.

Jose was strolling by a cigar factory one day when some of the girls employed in the establishment came out. One of them, a beautiful brunette called Carmen, held a red rose between her teeth, and as she passed the young officer, she cast a coquettish glance at him, and then, taking the rose, tossed it to him. He let it fall to the ground unheeded. Furious, she ran off, followed by the mocking laughter of her companions.

But Jose was more attracted by the girl than his manner had indicated. When he thought himself unobserved he picked up the rose and pressed it to his lips. Carmen, from a distance, saw the action and smiled.

Almost before the soldier realized it, he was completed infatuated with the fascinating cigar maker. Gradually, though his better nature struggled against it, he forgot his mother and Mercedes, his faithful sweetheart. Then the moment came when he had to choose between his loyalty as a soldier and his devotion to Carmen.

A dispute arose in the factory between Carmen and Michele, another cigar girl. They fought, but the struggle was of short duration, and soon Michele lay on the ground, a dagger wound in her side. The soldiers rushed into the factory, and Jose, much against his inclinations, made the girl a prisoner and took her before his commanding officer.

Carmen was committed to Jose's charge until she could be turned over to the proper authorities. And then, the girl, confident of her power, exerted all her wiles to make the young man forget his oath to his country and his love for those he held dear. She succeeded and Jose let her escape, but at the cost of dishonor to himself.

Then Jose was cast into prison, but Carmen tricked his jailors and Jose escaped. They fled together to the mountains, where they were welcomed by the gypsies, Carmen's people. There Jose led a life that was far different from the peaceful religious atmosphere of his native village, and the stirring martial days when he was a soldier. The gypsies were smugglers and he became one of their band. The uniform of a soldier, which had been a familiar and welcome sight to him in the former days, was an object of fear and hate, now that he was a violator of the laws, not its defender.

Jose's mother, in her quiet home in the mountains, was dying, mercifully unaware of her son's disgrace. Just before she passed away, she gave the cross she had worn all her life to the weeping Mercedes, Jose's former sweetheart, who still loved him, ad ntold her to give it to Jose with her blessing.

Mercedes set out on her quest, but to her surprise and grief, found that Jose was no longer an honored soldier of the Spanish king, but a fugitive from justice. Her search seemed hopeless, for none knew where he had gone.

Although an outlaw, Jose was not unhappy, for Carmen made him think he stood first in her affections, but when she met Escamillo, the noted toreador, her attitude changed. The idol of the Spanish populace was a far more attractive figure to the beautiful gypsy than the fugitive soldier, and Jose soon found himself supplanted by the toreador. Frantic, he reproached Carmen, but she laughed at him.

Escamillo, desirous of exhibiting his professional skill to Carmen, invited her to be present at a bullfight. The girl, sneering scornfully at the jealous protestations of Jose, accompanied the toreador to the arena where the bull fight was to take place. Mad with rage Jose followed them. Carmen watched the bull fight with absorbed interest, and blew a kiss to Escamillo as he bowed low to the plaudits of the crowd. It was her farewell to the toreador, for at that moment, Jose, leaping forward, buried his knife in her bosom.

The soldiers crowded around Jose and made him their prisoner. He gazed in dazed manner at the dying Carmen, then feeling a gentle touch on his arm, he turned and looked into the eyes of Mercedes, his faithful sweetheart. Pityingly she told him of his mother's death, and gave him the cross and her message. Jose bowed his head in sorrow and remorse. He had forsaken the ones who had loved him for a woman who brought him to disgrace and death. Silently he turned, surrounded by his captors, and made his way toward the prison.

PATHE

PATHE'S WEEKLY NO. 22 (May 26).

BULLFIGHT IN FRANCE (May 27).—This is the most thrilling film ever offered to exhibitors. With it an exhibitor has an opportunity to present a bullfight that has more thrills than a Spanish bullfight, without the distasteful spectacle of a wounded bull. The French bullfighters use no weapons, depending solely on their nerve and agility to avoid the bull's wild rushes. The film is a combination of laughs, startling incidents and thrills, thrills, thrills. Go after it hard and make sure that it is assigned to you as soon after release date as you can get it.

On the same reel:

IN THE FOREST OF COCHIN-CHINA.—A very interesting study of the gathering of

THE MEINHARDT CLOCK SLIDE
U. S. Patent 1016575

SHOWING 18 different designs in CLOCKS and CLOCK COMBINATION ANNOUNCEMENTS. *Write for Booklet.* Made exclusively by **LEVI CO., Inc.** FRED. A. APFELBAUM, Pres. **1560 Broadway, New York.** Line on display at MOTION PICTURE CENTER, New York.

lumber in Cochin-China, showing the antiquated methods by which the work is carried on.

THE FUGITIVE (May 28).—Harold Hammond sees a young girl accosted by a masher and immediately goes to her defense. Instantly a fight. The masher draws his gun, but Hammond is quicker and the masher drops. Hammond flees and no trace of him is found. Years afterward, a girl visiting an Indian settlement in the wilds of Arizona is surprised to meet a white man living with the savages, and becomes interested in his story. The story he tells proves him to be Harold Hammond, the man who so gallantly defended the girl to whom he is talking. She tells him that the man he shot recovered later and received the penalty of the law for his offense. Hammond had long dreamed of the girl, and she, having long longed to reward him, gives him her heart when he asks it.

WHITE LIES (May 29).—Lillian Sinclair is the belle of a little country town, and the birthday party at her home is well attended. Her most ardent suitors are two brothers, Bill and Dan Douglas. In the course of the evening Bill discovers that Lillian is in love with his younger brother, Dan. He mentions this to Dan, and Dan laughs it off, telling Bill that he is going out West the next day. After the guests have gone, a sudden tempest arises and Lillian watches the pouring rain through the window. A bolt of lightning flashes before her and the girl is blind. The flash of lightning is the most realistic thing you ever saw. Under the doctor's care, the blind girl now spends her time dreaming of Dan. No word is received from him, but Lillian's broken-hearted mother lies artfully to her that Dan has written in a letter that he loves her. Waiting for Dan, the girl is gradually failing in health, and the doctor decides that nothing except Dan's love will save her life. But the first news of Dan is a notice to his brother of his death. Bill still loves the blind girl, and with her parent's consent he proposes to her as Dan. She accepts, and is soon happy and well, although she never discovers the white lies.

THE SPIDER WHICH LIVES IN A BUBBLE (May 30).—The spider studied in this film is the only member of the spider family that takes to the water, its favorite haunts being stagnant pools or sluggish streams overgrown with reeds. The most remarkable thing about the water spider is its home, as it lives in an air bubble. By gathering the tiny air bubbles that are constantly rising to the surface of the water, the spider, by slow degrees, builds a bubble large enough for himself to live in and enjoy the many insects on which it preys.

On the same reel:

TRANSPORTATION METHODS IN JAVA.—An educational film that takes us to far-off Java, there to witness the difficulties with which the Javanese have to contend in embarking and disembarking from the steamers; also the dangers of unloading cattle, as there are no steamship docks in Java.

THE SQUAWMAN'S AWAKENING (May 31).—Paleface Magee, who has married a squaw and almost forgotten civilization, meets one day a white woman being made captive by two Indians. He forces the redmen to release her, and as she thanks him all his old dreams and memories return, bringing with them a yearning to return to his own people. Magee's squaw discovers his affection for the white woman and attempts a summary vengeance. Thwarted in her plan she gathers her papoose in her arms, returns to her tribe, leaving Magee with his new love to answer the call of civilization.

RELIANCE

HEARTH LIGHTS (May 26).—Paul Norton, a young artist, dwells with his mother in a country estate of fading grandeur, leading a secluded, scholarly life, environed with the dignity of bygone age. Learning that Kent Rankin, a wealthy young art student, is stopping at Marvin Mansion, a nearby summer estate, Paul hopes to interest him in his paintings. Kent and the Marvins are leaving in the late autumn for their city home when Paul calls with a specimen of his work. Pretty Ula Marvin admires his work but Kent, who loves her, has only sneers for it, and Paul is left alone in humiliation as the Marvin auto departs. A white rose lies in his hand, a token of sympathy from Ula, covertly given. Kent opens his studio in the city and fails miserably. The critics condemn his work. He asks Marvin for Ula's hand but is told to prove his worth. Desperate, he sends for some of Paul's pictures and exhibits them as his own work. The pictures create a sensation and renown comes to Kent. He pays court to Ula more successfully. Far away, Paul sits by his mother's hearth caressing a withered rose. He has Kent's check for $75 in payment for his pictures. On a cold winter day Ula sets out on an errand to the country mansion in an auto. The gasoline gives out and the chauffeur departs in quest of more. At a village store he gets drunk. Paul discovers Ula nearly frozen and takes her home. She is made comfortable and as she sleeps in the glow of the fire Paul is inspired to paint his great picture, "Hearth Lights." Ula is enthusiastic and poses for him. Love deepens between the two and she yields to his embrace. But he regrets his presumption and vows that they must not meet again. Kent learns that a prize of $5,000 will be given for the best painting entered in a certain club gallery. He secures "Hearth Lights," owing to Paul's poverty. Ula sends a clipping of the offering to Paul, who hastily paints a picture. Paul's entry is his poorest work and at the exhibition he finds it in an obscure corner. Paul bestows himself in a corner, while in the main gallery Kent receives the prize for "Hearth Lights." Ula arrives late and discovers Paul's entry. Her disappointment hurts Paul. Kent enters, triumphant, and, admonished by her father, Ula yields to his lovemaking. Kent shows her his prize-winning "Hearth Lights." His perfidy dawns upon her and she denounces him before all. Paul is attracted to the spot and Kent, hopelessly cornered, returns the check, which is transferred to Paul together with fame. Paul is urged to stop with the Marvins. Within the magnificent walls of her home, Paul clasps Ula in his arms, while far away his mother dreams, alone in the light of the hearth.

THE MASTER CRACKSMAN (2 Reels) (May 31).—Robert Thatcher invents a device to protect banks from thieves. This is bought up for a few thousands by Thomas, who later makes a million out of Thatcher's invention. Thatcher, discovering a weakness in his system, perfects this, and when he offers the perfect invention to Thomas for $50,000 his offer is refused and he is ordered out of the office. This breaks his heart and he dies in poverty. His young son, Robert, about to finish his course at the Institute of Technology, discovers the truth about the Thomas patent and how his father was cheated. He gets work in the Thomas shops and deliberately sets about to prove the weakness of the "Safe Protective" system. When he has gained all the knowledge he needs—he sets out to break every bank carrying the Thomas system. His little sweetheart, Madge, afraid to let him go alone, accompanies him, attired in a boy's suit and cap.

The Thomas people receive reports from all their protected banks telling of a mysterious cracksman who, with master hand, opens every safe, proving that the Thomas System has a flaw. But, strange to relate, the bank burglar steals not a cent.

A detective is put on the case and one night he apprehends Robert and his little "pal" in the act of breaking into the Shoe and Leather Bank. The girl breaks down and Robert tells their story to the detective, whose sympathy is awakened. He goes to Thomas and tells him that unless Robert is given $50,000 and a share in the business created by his father's invention he will spread the story broadcast through the medium of the press. Thomas is forced to agree to this demand and Robert comes into his own at last.

SELIG

THE WORDLESS MESSAGE (May 28).—Captain Porter, a veteran of the G. A. R., is gathering flowers for Decoration Day. He is accompanied by his daughter, Bessie, and her fiancee, Tom, a custom that has been hallowed by tender memories ever since her babyhood. The scene shifts to the next recurrence of the anniversary. Bessie, in the interim, has eloped while under the malign influence of a quick infatuation. She is too ashamed and too proud to write a word of explanation to the Captain and Tom, who are much together in their grief and loneliness. The poor, lonely old soldier tries hard to forget, but his grief is too poignant. He cannot even gather flowers again. His sole comfort is considerate Tom, who continues as his faithful friend.

Five years pass. Life has been growing harder for Bessie, although she has been deserted by her worthless husband. One day she happens to see a motion picture called "Memorial Day in a Country Town." On the screen before her she sees again her old home, the town poet, her brave, faithful, first sweetheart, Tom, and then her dear old father, too feeble to keep step with the other soldiers, staggering in his weakness and falling from the ranks. This wordless message from the past breaks her selfish pride and sends her back to the old home in meekness and happiness. There, in the old garden, she finds once more love and happiness after the flight of years.

SOLAX

THE HOPES OF BELINDA (June 4).—How would you feel if you walked into a village hotel, saw a traveling man showing a picture of your wife to his friend, calling her a peach and telling about writing to her. And then suppose you coldly decided to trail this man and followed him to the depot. There you should see a typical village dandy also showing a picture of your wife to his friends and telling them that he was going to the city to see her.

Jones was frantic. To him it was a tragedy.

STATE AND TERRITORIAL RIGHTS FOR LEASE ON

EDISON'S TALKING PICTURES

(Leases already made with exhibitors will not be affected.)

According to our agreement with the Thomas A. Edison, Inc., we will on June First install the Genuine Edison Talking Pictures in Motion Picture Theatres throughout the United States and Canada. Parties may now secure Territorial Rights for as many machines as they desire for the smallest or largest City. After June First machines may be installed in any Theatre, and on terms which will meet conditions of the Motion Picture business.

After June First Four Subjects Per Week—After October First Six Subjects Per Week—Be Alive to the Advancement in your Business.

Get the genuine Edison Talking Pictures. Write or telegraph at once for printed matter, terms and particulars.

AMERICAN TALKING PICTURE COMPANY, Sole Distributors 1493 Broadway NEW YORK

He felt like killing them on the spot. Then he decided on a cold, heartless revenge. He would follow these men to the city, imprison them in his house, make his wife face them, and then, then he did not know what he would do next.

He followed them. He bought rope, plenty of it, he imprisoned them, tied them in chairs, when they called at the house. He flourished a gun in their faces and told them he was going to kill them when his wife returned from downtown.

She returned. The tragedy reached its climax. Murder was about to be committed when Belinda, the hired girl, ran into the room and saved three lives. Belinda was an old maid. She was homely as sin. Her face had ruined her matrimonial prospects. She tried to win the iceman, the milkman, the groceryman, and all turned her down. Then Belinda advertised. A traveling man and a village dandy answered the ads. and sent photos. Belinda was intoxicated with joy. She was afraid to send her own picture for fear they would quit writing, so she sent pictures of her mistress, and this is what caused the trouble. Jones and his wife saw the ludicrous side and were reconciled. The men wasted no time in getting in the clear.

GREGORY'S SHADOW (June 6).—Old Joe Gregory hates both his nephews and loves his young ward, Esther. Of the two boys Rick is the more detested, because Rick and Esther are sweethearts. Gregory is jealous of Rick. The second hrother, Jim, is a weak character, a spendthrift, and indulges in gamhling.

Jim asks Rick for a loan. Rick has repeatedly helped Jim out of holes, and this tim refuses to do more. Jim, desperate on account of an impending note, decides that he will appeal to Uncle Joe Gregory.

The two brothers occupy adjoining rooms. Rick is asleep in bed, when Jim asks Gregory to come to his room a moment. Reaching Jim's room the two men talk. Rick, asleep in the next room, hears not'ing. Jim begs in vain for a loan from Uncle Joe. The old man denounces him as a spendthrift, sneering at him. A hitter quarrel follows. Jim, goaded hy the old man's taunts, grapples with him, demanding the loan. Gregory, in a high rage, whips out a revolver and shoots Jim. Jim staggers and falls limp over a chair, his head hanging down one side and his legs the other. The old fellow creeps out, keeping his eyes fastened on the horrihle sight, fascinated.

Rick is awakened hy the shot and, springing from bed, rushes into Jim's room. Reaching the side of his brother he half lifts the limp body, then gently lowers it and picks the revolver from the floor. Standing thus, over his brother, revolver in hand, he is surprised by Gregory and the servants, who burst into the room.

Immediately Gregory points to Rick as the murderer. Evidence is black against Rick. Although stoutly declaring his innocence an officer is summoned and he is placed under arrest.

Gregory now begins to chuckle. The two brothers are disposed of, and the coast is clear. He continues his fawning attentions to broken-hearted Esther and tells her he will spend a large sum to try and clear Rick if, in return, Esther will promise to marry him. Esther, harried thus, consents. However, old Gregory feels pretty sure that Rick is doomed. But Nemesis is on Gregory's trail. The old man discovers that whenever he is alone a shadow pursues him; not a vision but a shadow, hlack and awful, which springs upon the wall and the shadow is Jim's limp figure over the chair. Gregory at first helieves the shadow is caused by ohjects ahout the room, cast by the firelight on the wall. In moving everything he discovers the shadow remains fixed, and he becomes gradually palsied with fear. Afraid to be alone, this terror grows upon him until he takes to his hed, and suspicion turns to him. Yet he will not confess, although Esther and, in fact, all are convinced of his guilt. At last Gregory dies, and as he dies the shadow appears to all present, only now, instead of the figure of Jim across the chair alone, two figures are seen, Jim and old Gregory, who has just shot him. Rick is therehy cleared.

PILOT

THE GOVERNOR'S ROMANCE (May 29).—Governor Madden resolves to personally investigate the reports of anarchistic activities in his state. He shaves his beard, which greatly alters his appearance, and, donning rough clothes, goes sleuthing in the slums. He rescues Bianca, an Italian girl, from toughs, and accepts an invitation to her home, where he meets Norvelli, her uncle. He falls in love with Bianca and, forgetting his mission, spends most of his time with her. She reciprocates his passion. Norvelli sounds him upon his politics and it develops that he, Norvelli, is the head of the anarchistic organization in question, and of which Bianca is one of the leading spirits.

They urge him to join and, hoping to win Bianca from them, he does so.

At the first meeting in which he participates it is decided that the governor must die. and Bianca, insisting upon assuming the full responsihility of membership, draws the hlack bean. Vainly Madden tries to persuade her to leave the work to other hands, but the girl is adamant.

She will keep her oath. She breaks her engagement to him, and sends him away. If she escapes the consequences of the act he may return to her if he wishes to. He returns to the capital and awaits developments. A week later Bianca steals into the festive gubernatorial mansion on murder bent, and in a smoking room awaits her opportunity. The governor's spies, who have had her constantly under espionage since their separation, apprise him of her presence, and he resolves to put her love to the supreme test.

With his secretary he walks to the door of the smoking room and there instructs him in a changed voice: "If the mayor calls, show him into this room. I am going to smoke." "Yes, your excellency," replies the secretary.

Bianca hears and raises her revolver to be ready. Madden enters the room. She recognizes him. A tense moment, during which the nerveless hand holds the weapon to his heart, then, recovering from her stupefaction, the girl realizes that she has heen duped, and staggers back all hut overcome.

Again she raises the weapon, fury-maddened, but again her finger falters on the trigger. She cannot do it. He steps toward her with outstretched arms, hut with a stricken cry she waves him hack and ere he can prevent it, turns the gun upon herself and fires. The wound does not prove fatal and she recovers. Norvelli and his hrethren come to her hedside and voluntarily release her from her oath and, promising to plot no more against the government, are pardoned by the governor.

EDISON

THE HONOR OF A SOLDIER (May 30).—A soldier, saying a fond good-hye to his wife and daughter, is suddenly called by his tentmate to join his regiment, which is about to go into action. His home, not far from the hattlegrounds, is near where artillery action is taking place.

Just before the advance, Stanley notices the heavy firing in the direction of his home. His thougbts turn toward wife and child. Should he go to them or stay with his regiment? Love proves stronger and, leaving the line of firing, he goes on to carry his dear ones to safety. Many shells burst around the little home and Stanley, seeing this from the distance, hurries onward. One hits his home, hursts and sets fire to the house. He rushes on and arrives just in time to save the child, whom he takes to his mother's home in the town.

The roll is called. Stanley is missed. A deserter! The sergeant calls his squad and starts out to learn his whereabouts. Stanley, from his mother's windows, sees them coming and realizes that they think him to he a deserter. What can he do? How can he return and clear himself? An idea suggests itself to his mother. In her home is a civilian who has just expired as the result of an injury received from a stray shell. Her son can exchange clothes with him! He does so and escapes hy the window just as the soldiers enter.

The sergeant is suspicious and orders some of his men to search the woods. They capture Stanley and hring him back. It is still difficult to prove his identity. It suddenly occurs to the sergeant to try the child. She will know her father. The grandmother is sent to call the child.

When the little one enters the room she intuitively realizes that something is wrong and that harm may hefall her father through these strange and rough looking soldiers, so with quick wit she replies to the sergeant's question, "Is this your papa?" with, "No, my papa is in that room." The sergeant departs with his men and Stanley makes his way to the general's headquarters where he tells the whole story and is restored to his place in the company.

The Writer's Magazine

(Formerly The Magazine Maker)

A Journal of Information for Literary Workers. Helps you Write, Re-write and Sell

Short Stories, Serials, Books, Special Articles, Poems, Songs, Dramas and Photoplays.

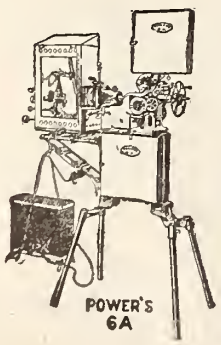
KEEPS YOU IN CONSTANT TOUCH WITH THE MARKETS

No Writer can afford to be without a copy on his desk.

Send 15 cts. for a Sample Copy and see

THE WRITER'S MAGAZINE
32 Union Square, East, New York City.

MIATT PATENTS



How can you expand your business and break down barriers that block the road to success?

PUT IN A

Power's Cameragraph No. 6A

It satisfies wherever used; and it is used throughout the world.

For fifteen years **POWER'S CAMERAGRAPH** supremacy has been conceded. Its sales represent over 65% of the entire moving picture machine output of the Western Hemisphere. It is recognized to-day as: **THE PREMIER PROJECTOR.**

A **POWER'S** exclusive **SPECIAL FEATURE** is the patented loop setter device which automatically maintains lower loop, prevents film breakage, keeping film always in motion and doing away with interrupted pictures and a dark screen.

If motor drive is desired, we have **IT.** No more trouble with variable speed motors. Our motors are constant; speed control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION.

Write for Catalogue D with full details.

NICHOLAS POWER CO., 88-90 Gold Street, New York

The leading makers of motion picture machines.

FATHER OF HIS COUNTRY

Harry R. Raver recently was entertaining an exchange man from Utah. As they sat at a table near the cabaret stage, a lissome maiden came out and burst into "Here Comes My Daddy Now." As the audience echoed explosively, "Oh; Pop! Oh, Pop!" the venerable exchange man, true kin to Brigham Young, arose and bowed in a fatherly way.

ITALA'S "DREAD OF DOOM" ABOUNDS WITH THRILLS

Gruesome though his method, and gruesome the result as evidenced in the three-reel "Dread of Doom," chilling one's blood into rivers of red ice, most amazing is the artistic thoroughness of Ermete Zacconi in seeking to see for himself how men die from the effects of strychnine poisoning. It is not often afforded opportunity of seeing demonstrations by obliging persons willing to take strychnine in order that an actor may take notes on their dying agonies for the benefit of art. Understanding this strange reticence of healthy people to stay on this side of the Styx, Zacconi, before the film was taken, spent several weeks with hospital physicians waiting for ambulance calls from persons who accidentally or purposely had taken strychnine. Not altogether did he gamble on the possibility of there not arising such emergency calls, he having learned that there existed in a minor Italian city, a suicide club whose members seemed to dote on strychnine as a means of departing this life. Accordingly, during his several weeks' quest in this district of mortality, he twice was "in at the death," so to speak. A sense of delicacy refrained him from toting a motion picture camera and taking it down "throe by throe."

Directors of hospitals the nation wide, astounded by Zacconi's remarkable acting, have made inquiries regarding showing this part of the film at clinics and at lectures on the subject of poisons.

RELIANCE GOSSIP

The first Reliance picture that will introduce Fritzi Brunette under her new management will be released on June 11th under the title of "Annie Laurie." Miss Brunette followed Florence Lawrence at the Victor studio before joining the Reliance Stock Company.

Another new acquisition of Manager J. V. Ritchey's is the well-known leading man, Crane Wilbur, who has been featured in Pathe releases, probably best remembered by his work in "The Compact." Crane Wilbur starts work at the Reliance studio at an early date, as also does Rosemary Theby, the new Reliance leading lady. Miss Theby attracted Manager Ritchey's attention by her interpretation of "The Snake" in the Vitagraph production of "The Reincarnation of Karma."

Irving Cummings distinguished himself as a baseball star by bringing in the first run for Reliance in last Saturday's game with the Crystal players. The game ended with a victory for Reliance of 10 to 4. Irving was a Bush League player earlier in his career. And Clifford Saums also claims distinction as a juggler of the little sphere.

HALLBERG EQUIPS MANY THEATRES WITH MACHINES AND ECONOMIZERS

Mr. J. H. Hallberg, "The Economizer Man," submits the following partial list of installations for the past week:

Hallberg Standard A. C. Economizers at Congress Theatre, Greenwich, Conn.; Bijou Hill Theatre, New York; Savoy Theatre, Asbury Park, N. J., and Nestor Film Laboratory, Bayonne, N. J.

Powers No. 6 to Treon & Co., Scranton, Pa.; Powers No. 6A with motor drive and Hallberg A. C. Economizer, to W. F. Kertscher, Grand Theatre, Brooklyn, N. Y.; Powers No. 6A with Hallberg A. C. Economizer, and complete moving picture equipment to the Oasis Theatre, 165th street and St. Nicholas avenue, New York. The Castle Theatre, Rock Rapids, Iowa, has placed order for 220-volt direct-current Economizer, guaranteed to save over seventy per cent on electric bill over use of rheostat.

FROM THE PILOT STUDIO

It isn't often that Vale gets "cold feet," but he had them so badly Friday night he soaked them in hot water, with the result that he has been wearing slippers and walking on a stick ever since.

Plumbers were working at Vale's apartment Friday and his water was turned off. The maid went into the bathroom and turned on the hot water faucet. Not getting any water, she went away, forgetting to turn it off again. Vala retired and slept peacefully for several hours. The wailing of his pet cat awoke him, and Vale rushed into the bathroom, which by this time was flooded with boiling water (the plumber having turned the water on again) hence the slippers and stick.

* * * *

Herbert Barrington, one of the leading men of the Pilot Company, had to walk about four blocks in the make-up of a "hobo" last week.

Barrington was very much chagrined when a policeman arrested him for vagrancy. After the police station had communicated with the Pilot studio, Barrington was released after another novel experience.

GOOD CAMERA MEN ARE FEW

Any one who is seriously desirous of producing the highest class of motion picture photography and wishes to secure the services of a reliable and first-class man to accomplish this, will kindly address H. Cronjager, 502 West 113th street, who will positively deliver the above.

Evansville, Ind—Bids for the Alhambra Theatorium, to be erected at Adams avenue and Third street by Messrs. Wollenberger and Henry Heilman, have been received in the office of Architect Schiotter.

PEARLS OF THE MADONNA
Mabel Van Buren as Jaquita, M. J. MacQuarrie as Jose.
Kinemacolor Release.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

April 26—Golden Rain (2 reel Dr.).....
May 3—The Spider (2-reel Dr.) .....
May 10—Tempest and Sunshine (2 reel Dr.).
May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....

AMERICAN

May 10—Youth and Jealousy (Dr.).....1000
May 12—Angel of the Canyons (Dr.) 1000
May 15—The Kiss (Dr.).....1000
May 17—The Great Harmony (Dr.).....1000
May 19—Her Innocent Marriage (Dr.).....1000
May 22—Calamity Anne Parcel Post (Com.).1000
May 24—The Modern Snare (Dr.).....1000
May 26—Ashes of Three (2 reel Dr.).....2000
May 29—On the Border (Dr.).....1000
May 31—Her Big Story (Dr.).....1000
June 2—When Luck Changes (Dr.).....1000
June 5—The Wishing Seat (Dr.).....1000
June 7—Via Cabaret (Dr.).....1000
June 9—California Poultry (Edu.).....1000
June 12—Hearts and Horses (Dr.).....1000
June 14—Reward of Courage (Dr.).....1000

BISON

May 20—The Stars and Stripes Forever (3 reel Mil. Dr.).....
May 24—Under Fire (2 reel Dr.).....
May 27—Love, Life and Liberty (2 reel Mil. Dr.) .....
May 31—The Honor of the Regiment (2 reel Dr.) .....
June 3—The Battle of San Juan Hill (3 reel Mil. Dr.) .....
June 7—The Spirit of the Flag (2 reel Mil. Dr.) .....

BRONCHO

April 23—Retrogression (2 reels).....2000
April 30—Bread Cast Upon the Waters.....2180
May 7—Way of the Mother .....
May 14—A Slave's Devotion (2 reels).....
May 21—The Sea Dog (2 reels).....
May 28—Drummer of the 8th (2 reels).....
June 4—Dixie Mother (2 reels).....
June 11—Indian's Gratitude (1 reel).....

CHAMPION

April 21—When Strong Men Meet (Dr.)....
April 28—The Clown Hero.....
April 28—Life in Sudan.....
May 5—The Shark God (Dr.).....
May 12—Hawaiian Love (Dr.).....
May 19—The Leper (Dr.).....

CRYSTAL

May 4—Oh! Whiskers .....
May 11—When Love is Young.....
May 11—His Awful Daughter.....
May 18—Homlock Shermes (Com.).....
May 18—Our Willie (Com.).....
May 25—Toodleums (Com.) .....
May 25—Supper for Three (Com.).....
May 27—Where Charity Begins (Dr.).....
June 1—Hooked (Com.) .....
June 1—Clancy, the Model (Com.).....
June 3—Mary's Romance (Dr.).....
June 8—The New Typist.....
June 8—Black and White.....

DRAGON FILM CO.
(Formerly Ryno)

May 12—The Outcast (Dr.).....1000
May 19—The Sergeant's Daughter (Mil. Dr.).2000
May 26—Love's Monogram (Dr.).....1000
June 2—Comrades (Dr.) 1000
June 9—Memories of Long Ago.....1000

ECLAIR

May 4—The Bewitched Matches.....
May 4—Salamanders (Scientific) .....
May 7—The Scns of a Soldier (3 reels)...
May 11—A Wise Judge (Com.).....
May 11—Manufacture of Steel (Scientific)..
May 14—The Key (2 reels).....
May 18—He Loves to Watch the Flight of Time (Newlyweds).....
May 18—Cuttlefish (Scientific) .....
May 21—Thus Saith the Lord (2 reel Dr.)..
May 25—Hearts and Crosses (Com.).....
May 25—Anardhapura (Scientific) .....
May 28—The Faith Healer (2 reel Dr.).....
June 1—He Ruins His Family's Reputation (Newlyweds) .....
June 1—All on Account of an Egg (Com.).
June 4—Why? (3 reel Dr.).....
June 8—The Spider .....
June 8—He Could Not Lose Her.....

EXCELSIOR

Feet

April 21—The Man from the City.....
April 28—The Surveyors.....
May 5—Brothers All .....

FRONTIER

May 15—Steve's Girl (Com.).....
May 17—The Ranch Stenographer (Com.)..
May 22—The Stage Driver's Chivalry (Dr.)..
May 24—When Wits Win (Com.).....
May 29—A Romance of the Rails (Dr.)....
May 31—Flossie Visits Bar U Ranch (Com.).
June 5—The Pillar of Peril (W. Dr.).....
June 7—The Ranch Girl and the Sky Pilot (W. Com.) .....

GAUMONT

April 30—Gaumont Weekly No. 60.....
May 7—Gaumont Weekly No. 61.....
May 13—Through Mountains Majestic.....
May 14—Gaumont Weekly No. 62.....
May 15—Sweets to the Sweets.....
May 20—The Eyes that Could Not Close....
May 21—Gaumont Weekly No. 63.....
May 22—For Two Pins.....
May 27—The Light that Kills.....
May 28—Gaumont Weekly No. 64.....
May 29—A Problem in Reduction.....

GEM

April 29—Views of Cape Hatteras.....
May 6—Billy's First Quarrel.....
May 6—Call Him Whiskers.....
May 13—Billy's Adventure (Com.).....
May 20—Billy Plays Poker (Com.).....
May 27—Billy's Honeymoon (Com.).....
June 2—Billy in Armor (Com.).....

GREAT NORTHERN

April 12—The Bewitched Rubber Shoes (Com.) 588
April 12—Spanish Towns (Sc.)..... 384
April 26—The Black Chancellor (3 reel Dr.).
May 3—Who Is Most to Blame? (Com. Dr.).1004
May 10—Her First Love Affair.....
May 10—The Harz .....
May 17—The Three Comrades (Dr.).....1017

IMP

May 19—The Twins (Dr.).....
May 22—She Never Knew (Dr.).....
May 24—Just for Luck.....
May 24—Hy Mayer; His Magic Hand.....
May 26—Secret Service Sam (2 reel Dr.)....
May 29—The Heart that Sees (Dr.).....
May 31—Magnetic Maid .....
May 31—Hy. Mayer; His Magic Hand.....
June 2—Just a Fire Fighter (Dr.).....
June 5—Self Accused (Dr.).....
June 7—The Count Retires.....
June 7—Pen Talks by Hy. Mayer.....

ITALA (Features)

Jan. 15—The Palace of Flames.....
Feb. 15—The Great Aerial Disaster.....
Mar. 15—The Shadow of Evil.....
Apr. 15—Tigris .....
May 15—The Dread of Doom.....
June 1—The Fatal Grotto.....

KAY-BEE

April 25—Will-o'-the-Wisp (2 reels).....2100
May 2—Black Conspiracy (2 reels).....2220
May 9—Past Redemption 2200
May 16—For Love of Flag (2 reels).....2000
May 23—The Miser (2 reels).....2175
May 30—Child of War (2 reels).....
June 6—A True Believer (2 reels).....
June 13—The Boomerang (2 reels).....

KEYSTONE

April 14—A Life in the Balance.....1000
April 17—Murphy's I. O. U.—A Dollar Did It 1030
April 21—Cupid in a Dentist Parlor—Sealing..1000
April 24—A Fishy Affair—Bangville Police...1040
April 28—New Conductor—His Chum the Baron 1000
May 1—That Ragtime Band.....1000
May 5—Algy on the Force—Ups and Downs.1000
May 8—That Dark Town Ball—A Little Hero 1000
May 12—Mabel's Awful Mistake.....1000
May 15—Their First Execution.....1000
May 19—Hubby's Job (Com.).....1000
May 19—'Twixt Love and Fire (Com.).....1000
May 22—The Foreman of the Jury (Com.)..1000
May 26—Toplitsky & Co.....
May 29—Gangsters .....
June 2—Barney Oldfield's Race for a Life...
June 5—Passions—He Had Three—Help, Help, Hydrophobia .....
June 9—The Hansom Driver's Feeding Time

LUX
By Prieur

Feet

May 16—Pat Moves in Diplomatic Circles (Com.) 495
May 23—Playing with the Fire (Dr.)..... 987
May 30—The Dog and the Goat (Dr.)..... 641
May 30—Pat, the Electrician (Com.)..... 355
June 6—By the Aid of Wireless (Dr.).....1000
June 13—Engulfed (Dr.) 930

MAJESTIC

April 29—The Whim of Destiny.....
May 6—The Children of St. Anne (Dr.)..2000
May 11—Billy's New Watch (Com.)..... 500
May 11—Liquid and Air (Scientific)..... 500
May 13—My Lady's Boot (Dr.).....1000
May 18—The Rivals Outwitted (Com.)..... 500
May 18—Oysters (Edu.) 500
May 20—Shep, the Hero (Dr.).....1000

MECCA

April 5—By the Curate's Aid (Com.)....

MILANO

Mar. 8—The Victory of Virtue (2-reel Dr.)
Mar. 15—The Sins of the Father (2-reel Dr.)

NESTOR

May 19—Her Hero's Predicament (Com.)...
May 21—The Boy Scouts to the Rescue (Dr.)
May 23—A Mine and a Marathon (Dr.).....
May 26—On Cupid's Highway (Com.).....
May 28—A Double Sacrifice (Dr.).....
May 29—Be It Ever So Humble.....
June 2—A Mix-up in Bandits (W. Com.)....
June 4—The Idol of Bonanza Camp (Dr.)..
June 6—Owana, the Devil Woman (Indian Dr.) .....

PILOT

May 15—Tony the Tenor (Dr.).....1000
May 22—School Days (Com.).....1000
May 29—The Governor's Romance (Dr.)....1000
June 5—The Power of the Sea (Dr.).....1000
June 12—For Old Time's Sake (Dr.).....1000

POWERS

May 16—The Tarantula Girl (Dr.).....
May 21—The Curate's Cutting (Com.).....
May 23—Black Jack's Atonement (Dr.).....
May 28—Cheating (Com.) .....
May 29—The End of the Trail (2 reel Dr.).
June 4—Dolly and the Burglar (Com. Dr.)..
June 6—Why Grandaddy Went to Sea (Com. Dr.) .....

RAMO

Mar. 26—The Grip of Jealousy.....1000
April 9—White Roses (Dr.).....1000
June 11—The Helping Hand (Dr.).....1000
June 18—Love and Gold (Dr.).....1000
June 25—The Worth of Man (Dr.).....1000

RELIANCE

May 19—London Assurance (Dr.).....1000
May 21—Early Oklahoma (Dr.).....1000
May 24—Runa and the Blackhand (Com. Dr.).1000
May 26—Hearth Lights (Dr.).....1000
May 28—Texas Feud (Dr.).....1000
May 31—The Master Cracksman (Dr.).....2000
June 2—Italian Hearts (Dr.).....1000
June 4—Faithful Shep .....
June 7—The Madcap of the Hills.....

REX

May 18—Gold and Two Men (Dr.).....
May 22—In Slavery Days (2 reel Dr.).....
May 25—The Trifler (Dr.).....
May 29—The Tourist and the Flower Girl (Com. Dr.) .....
June 1—The Boob (Com. Dr.).....
June 5—The World at Large (Dr.).....
June 8—The Shadow (Dr.).....

SOLAX

May 28—The Henpecked Burglar 1000
May 23—The Man Who Failed.....1000
May 30—The King's Messenger 1000
June 6—Mother's Picture 1000
June 4—The Hopes of Belinda.....1000
June 11—Gregory's Shadow 1000
June 13—Her Mother's Picture.....1000

THANHOUSER

May 20—A Business Woman.....
May 23—In Their Hour of Need.....
May 25—A Pullman Nightmare.....
May 27—Carmen (3 reels).....
June 1—A Victim of Circumstances.....
June 3—The Caged Bird.....
June 6—The Runaway .....

VICTOR

May 2—The Unseen Influence (Dr.).....
May 9—The Unknown (Dr.).....
May 16—A Fair Exchange (2-reel Dr.).....
May 23—Good for Evil (Dr.).....
May 30—The Plaything (Dr.).....
June 6—The Kidnapped Train (Dr.).....

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC.,

LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—John Rickards.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.
Assistant Business Representative—John Rickards.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

All moving picture machine operators having New York City license can now avail themselves of the grand opportunity which is extended to them by the Moving Picture Machine Operators' Union of Greater New York (Inc.), Local No. 1. This ever-increasing organization is becoming so strong in membership that it is almost impossible to carry on the regular business at the headquarters, and the members had decided to hold two open meetings in the coming month of June, that all fellow craftsmen who are not members as yet may take advantage of the small amount required to become members of this union. All operators will be welcome at these open meetings, and some prominent speakers will be on hand to point out the benefits of organized labor.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, is trying to assist all men of this craft, and it is up to the operator to join in with his fellow workers to better the conditions of this industry, and if there is principle in you it must be represented. There is only one way to better your conditions, and no matter how you try single-handed it will never do any good. You must unite yourself with this great army of organized labor. There are two organizations in this city at present, but there is only one Moving Picture Machine Operators' Union, Local No. 1, and no other organization can use that name. The other organization referred to in this chat is the Spot Light Workers' Union, who are trying their utmost to make a picture operators' department.

After the last convention the operators decided that they could make up a better organization than what they had, and branched for themselves and proved that their side of the story was true. The former mother local wanted to show that they could do likewise, and started a new department. The new department has not their own delegate. The delegate of the Spot Light organization acts for both. The Moving Picture Machine Operators' Union, Local No. 1, has been very successful and has a membership of over five hundred. At the last meeting, which was held on Monday, May 19, 1913, at Teutonia Hall, 66 Essex street, the members praised their officers for their splendid work and for the grand success of the organization. At this meeting many members spoke of the good work of the business agent and moved that he receive an increase in salary. This will be the fourth time that the business agent had received an increase in salary, and this alone proves the success of the Moving Picture Machine Operators' Union, Local No. 1.

A fair advice to all operators who wish to join this union: Don't put off till to-morrow what you can do to-day. The initiation fee will be $50.00 after the open meeting and the books will positively be closed, so, therefore, get right down to business and make your application at once while the entrance fee is $5.00 and save $45.00, which is as good as earned, and the best speculation you ever made in all your lives.

Application for membership can be made at the office any week day from 10 a. m. to 2 p. m., and any information you wish to have will be furnished by the business agent. The next regular meeting will be held on Monday, June 2, 1913. All members are requested to attend.

RALPH J. KNASTER, Business Representative.
Office 133 Third Ave., near 14th St., New York City.

SELIG RELEASES FOR WEEK OF JUNE 2

What grown person is there living to-day who does not often long to be a boy or girl once more, and especially so on that red-letter day when the circus comes to town? This is the sympathetic theme of Selig's appealing release of June 2nd. It is entitled "When the Circus Comes to Town," and records the experiences of two tiny tots who want to see the show—oh, ever so much—but haven't the price. "Baby" Lillian Wade, Roy Clark and Bessie Eyton play the principal roles.

* * * *

June 3rd is the date scheduled for the release of "A Flag of Two Wars." The story is a military drama in which the son of an old Confederate veteran upholds the family honor while protecting the flag of his father and his country. Herbert Rawlinson, Eugenie Besserer and George Hernandez play the principal roles.

* * * *

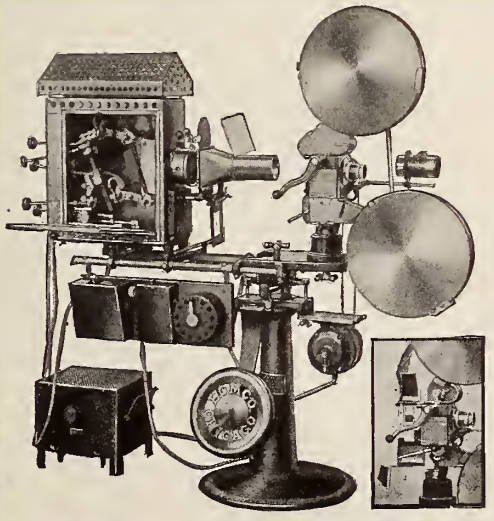
In striking contrast of the women folk of yesterday is Miss America, the mannish, suffrage-advocating, hail-fellow-well-met young woman of the present day. These feminine peculiarities are the subject of Selig's comedy drama entitled "Woman—Past and Present," which will be released on the 4th of June. On this day also the Selig people will make a special release of their two-reel feature, "The Law and the Outlaw." The latter is a sensational drama of Western life.

* * * *

"The Suwanee River" is the poetic title of a sentimental drama of the picturesque and lovable Southland which the Selig Polyscope Company will release on June 5th. The haunting melody of "'Way Down Upon the Suwanee River" furnished the theme for the present delightful picture."

* * * *

"An Embarrassed Bridegroom" is the title of the forepart of Selig's split reel for June 6th. This is a comedy by the Selig Western players and shows that clothes are essential to a wedding. On the same reel is a strong educational subject, entitled "Manila Normal and Public Schools," showing the good work being accomplished by the American army of educators in the Philippines.



The Approved Machine for Motor Drive

THE MOTIOGRAPH MOTOR DRIVE MACHINE (known as No. 1002 Chicago) has been approved for use in Chicago—New York—Boston—Philadelphia and other large cities, and by **The National Board of Fire Underwriters.**

—NO OTHER MACHINE HAS AN EQUAL RECORD—

Have you examined our Motor Drive? Our constant speed, fully enclosed motor is far ahead of the old variable speed type. Our speed control is continuous. No sudden jerks to damage film. Our switch is approved and the various parts of the motor equipment assembled into one compact unit.

NO MATTER HOW MUCH YOU SPEND—THERE IS NOTHING BETTER.

Made and Guaranteed by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory
568 West Randolph St. CHICAGO, ILL.

Eastern Office **Western Office**
21 E. 14th St., New York City. 833 Market St., San Francisco.

Visit our booth at the big show in New York City in July, and get acquainted.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

May 10—The House of Darkness (Dr.).....
May 12—The King and the Copper (Com.)..
May 12—A Rainy Day (Com.).....
May 15—The Stolen Loaf (Dr.).....
May 17—The Yaqui Cur (2 part Dr.).....
May 19—Olaf—An Atom (Dr.).....
May 22—The Hicksville Epicure (Com.)....
May 22—Cinderella and the Boob (Com.)...
May 24—Just Gold (Dr.).....
May 26—Highbrow Love (Com.).....
May 26—The Trimmers Trimmed (Com.)....
May 29—A Dangerous Foe (Dr.).....
May 31—His Mother's Son (Dr.).....

CINES

George Kleine

May 3—Jerry's Rebellion (Com.)..... 500
May 6—A Mixed Affair (Dr.) 1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.)..... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750

EDISON

April 25—The High Tide of Misfortune (10th story of "What Happened to Mary") (Dr.).....1000
April 26—A Splendid Scapegrace (Dr.).....1000
April 28—When the Right Man Comes Along (Com. Dr.) 1000
April 29—The Orphan (Dr.) 1000
April 30—A Reluctant Cinderella (Com.)....1000
May 2—Groundless Suspicion (Dr.).....1000
May 3—Bill's Sweetheart (W. Dr.).....1000
May 5—The One Hundred Dollar Elopement (Com. Dr.) 1000
May 6—When Greek Meets Greek (Dr.)....1000
May 7—Aunty and the Girls (Com.)..... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding 975
May 10—An Accidental Alibi (Dr.) 1000
May 12—The Heart of Valeska (Russian Dr.).1000
May 13—The Prophecy (Dr.).....1000
May 14—The Two Merchants (Com.).....1000
May 16—John Manly's Awakening (Dr.)....1000
May 17—A Concerto for the Violin (Dr.)..1020
May 19—By Mutual Agreement (Com.).....1000
May 20—The Good in the Worst of Us (Dr.).1000
May 21—Glipses of Colorado in Winter (Sc.) 315
May 21—Bragg's New Suit (Com.)..... 685
May 23—A Race to New York (Being the 11th story of "What Happened to Mary") (Dr.) 1000
May 24—The Translation of a Savage (Dr.).1000
May 26—Dances of the Ages..... 975
May 27—An Unwilling Separation (Dr.).....1000
May 28—Newcomb's Necktie (Com.).....1000
May 30—The Honor of a Soldier (War Dr.).1000
May 31—An Almond-eyed Maid.....1000
June 2—Professor William Nutt (Com.)....1000
June 3—Right for Right's Sake (Dr.).....1000
June 4—Some Spots in and Around Los Angeles, Calif. (Sc.)..... 350
June 4—Don't Worry (Com.)..... 640
June 6—Mercy Merrick, from "The New Magdalene" (Dr.) 1000
June 7—While John Bolt Slept.....1050

ESSANAY

April 18—The Crossing Policeman (Dr.).....
April 19—"Alkali" Ike's Homecoming (Com.)
April 22—The Unburied Past (Dr.) .....
April 23—The Rival Salesmen (Com.).....
April 24—The City of Mexico (Edu. & Sc.)..
April 25—The Deacon's Dilemma (Com.)....
April 26—Broncho Billy and the Rustler's Child .....
April 29—Cousin Jane (Com.) .....
April 30—Bill (Com.) .....
May 1—The Story of the Desert Told.....
May 2—A Child's Precaution (Dr.).....1000
May 3—The Crazy Prospector (Dr.) 1000
May 6—A Tango Tangle (Com.).....1000
May 7—The Prophecy (Dr.).....1000
May 8—Two Western Paths (Dr.).....1000
May 9—A Woman's Way (Dr.).....1000
May 10—Alkali Ike's Mother-in-Law (Com.).1000
May 13—The Ranch Girl's Partner (W. Dr.).

Feet

May 14—The Same Old Story (Com.).....
May 15—Boosting Business (Com.).....
May 16—Two Social Calls (Dr.).....
May 17—Broncho Billy's Grit.....
May 20—Buster Brown, Tige and their creator, R. F. Outcault (Com.).
May 21—The Letter's Mission (Com.).....
May 22—A Widow of Nevada.....
May 23—Jealousy .....
May 24—Broncho Billy and the Express Rider
May 27—The New Sheriff (W. Dr.).....
May 28—On the Job (Com.).....
May 29—Their Baby (Com.).....
May 30—The Good in the Worst of Us (Dr.)
May 31—"Alkali" Ike's Misfortunes.....

KALEM

May 16—Pat, the Cowboy (Com.).....
May 16—Food Inspection (Topical).....
May 17—The Poet and the Soldier (Dr.)...1000
May 17—The Battle for Freedom (Special—2 parts—Dr.) 2000
May 19—The Artist's Sacrifice (Dr.).....1000
May 21—The Circle of Fate (Dr.).....1000
May 23—The Black Hand (Dr.).....
May 23—The Egyptian Mummy (Com.).....
May 24—The Infamous Don Miguel (Dr.)...1000
May 26—A Victim of Heredity (Dr.).....1000
May 28—Captured by Strategy (Dr.).....1000
May 30—The Widow from Winnipeg (Com.)
May 30—The Comedy Team's Strategy (Com.)
May 31—John Burns of Gettysburg (Dr.)...1000

LUBIN

April 29—Granny (Dr.) 1000
May 1—The Veil of Sleep (Dr.).....1000
May 2—The Girl Back East (W. Dr.).....1000
May 3—Clarence at the Theatre (Com.)... 400
May 3—Fixing Clarence Up (Com.)..... 600
May 5—Pedro's Treachery (W. Dr.) 1000
May 6—The Judgment of the Deep (Dr.)..1000
May 8—She Must Be Ugly (Com.) 400
May 8—Hattie's New Hat (Com.) 600
May 9—A Mock Marriage (Dr.) 1000
May 10—The Paymaster .....
May 12—Luck Conen (Com.) 400
May 12—The Ten Acre Gold Brick (Com.).. 600
May 13—The Padre's Strategy (W. Dr.)....1000
May 15—Longing for a Mother (Dr.).....1000
May 16—Breed of the West (W. Dr.).....1000
May 17—Retribution (Dr.) 1000
May 20—Margaret's Painting (Dr.).....1000
May 20—Kidnapping Father (Dr.).....1000
May 22—A Perilous Ride (W. Dr.).....1000
May 23—Detective Dot (Com.)..... 400
May 23—His First Experience (Com.)..... 600
May 24—Brightened Sunsets (Dr.).....1000
May 26—The Reward of Service (Dr.).....
May 27—Doing Like Daisy (Com.).....
May 27—The Yarn of the Nancy Beele (Com.)
May 29—A Romance of the Ozarks (Dr.)....
May 30—Faith of a Girl (Dr.).....
May 31—Lone Dog, the Faithful (Dr.).....
June 2—A Woman's Heart (Dr.).....
June 3—A Jealous Husband (Dr.).....
June 5—Bob Builds a Chicken House (Com.)
June 5—Kate the Cop (Com.).....
June 6—The Penalty of Jealousy (Dr.)....
June 7—The Great Pearl (Dr.).....

G. MELIES

April 24—A Trip to the Watomo Caves of New Zealand 121
May 1—The Buried Treasure (Com.)..... 663
May 1—The Home of Terns (Edu.) 337
May 8—A Trip to the Northern Island of New Zealand from Auckland to Wellington (Sc.) 1000
May 15—The Black Trackers (Dr.)..... 717
May 15—At Cairns, North Queensland, Australia (Edu.) 283
May 22—Gold and the Gilded Way (Dr.)....1000
May 29—Foster Brothers (Dr.)..... 626
May 29—Tandjong, Priok, Java (Edu.)..... 374

PATHE FRERES

May 10—Puttin' It Over on Papa (Com.)..
May 12—Pathe's Weekly No. 20.....
May 13—A Woman of Impulse (Dr.).....
May 14—A Redskin's Mercy (W. Dr.).....
May 14—Her Masked Beauty (Com.).....
May 15—An Itinerant Wedding (Com.).....
May 16—The Jelly Fish of the Mediterranean Sea .....
May 16—Along the Banks of the River Eure (Travel) .....
May 16—Saragossa (Travel) .....
May 17—A Wrecked Life (Dr.).....
May 19—Pathe's Weekly No. 21.....
May 20—A Jockey for Love (Com.).....
May 20—Rouen, one of the Oldest Cities of France (Travel) .....
May 21—The Price of Silence (Dr.).....
May 22—The Right of Way (Dr.).....
May 23—Night Birds (Science and Nature).
May 23—The Ailanthus Silk Worm (Science)
May 23—The Open Secret (Special—Com.)..
May 24—A Woman Scorned (Dr.).....
May 26—Pathe's Weekly No. 22.....
May 27—Bull Fight in France.....

Feet

May 27—In the Forest of Cochinchina (Ind.)
May 28—The Fugitive (W. Dr.).....
May 29—White Lies (Dr.).....
May 30—The Spider Which Lives in a Bubble (Science) .....
May 30—Transportation Methods in Java (Travel) .....
May 30—The Human Vulture (Special) (Dr.)
May 31—The Squawman's Awakening (Dr.)
June 2—Pathe's Weekly No. 23.....
June 3—Dredges and Farm Implements in the West (Ind.) .....
June 3—A Market in Kabylia, Algeria (Custom) .....
June 4—The Saving Lie (Dr.).....
June 5—What the Good Book Taught (W. Dr.) .....
June 6—Birds and Animals of Brazil (Sc.)..
June 6—Tananarive, Madagascar (Travel)..
June 7—Get Rich Quick Billington (Com.)..

SELIG

May 8—Her Guardian (Dr.).....1000
May 9—In the Days of Witchcraft (Dr.)..1000
May 12—The Post-Impressionists—Something Is Nothing (Com. Satire).....
May 13—Lieutenant Jones (Dr.).....1000
May 14—Buck Richard's Bride (Dr.).....1000
May 15—In the Long Ago (Dr.).....1000
May 16—With the Students of the North Dakota Agricultural College (Edu.)
May 16—A Daughter of the Confederacy (Dr.) 1000
May 19—His Father's Deputy (W. Dr.).....1000
May 20—The Tattle Battle (Com. Dr.).....
May 20—The Leopard Tamer (Com.).....
May 21—The Stolen Melody (Dr.).....1000
May 22—Indian Summer (Dr.).....1000
May 23—The Noisy Six (Com. Dr.).....1000
May 26—Religion and Gun Practice.....
May 27—The Girl and the Judge.....
May 28—The Wordless Message.....
May 29—The Ex-Convict's Plunge.....
May 30—The Wood Fire at Martin's.....
June 2—When the Circus Came to Town....
June 3—A Flag of Two Wars.....
June 4—Woman—Past and Present.....
June 5—The Suwanee River.....
June 6—An Embarrassed Bridegroom.....

URBAN ECLIPSE

George Kleine

April 23—A Four-Footed Detective (Dr.)...1000
April 30—A Picturesque Journey in Western France (From Annecy to Chamonix) (Phy. Geo.)..... 250
April 30—Grandpa's Rejuvenation (Com.)... 350
April 30—German Cavalry Maneuvers (Top.) 400
May 7—The Dividing Wall (Dr.) 1000
May 12—The Japanese Dagger—Part I (Dr.). 900
May 12—The Japanese Dagger—Part II..... 900
May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000

VITAGRAPH

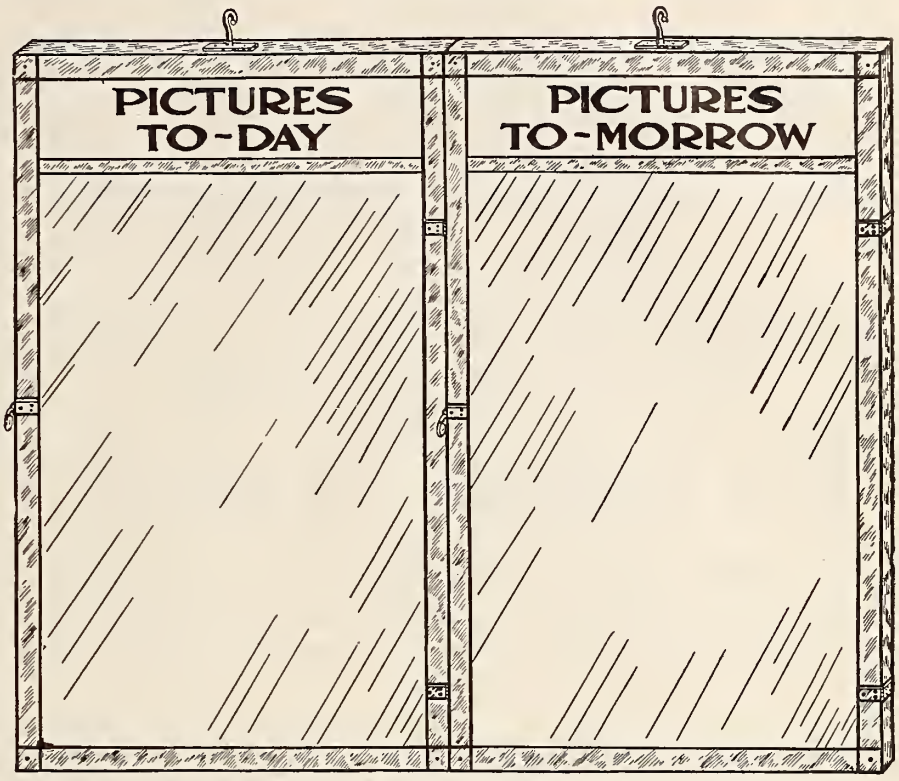
April 29—Street Scenes, Yokohama, Japan (Edu.) .....
April 30—A Window on Washington Park (Dr.) 1000
May 1—Bunny Versus Cutey (Com.).....
May 1—Uses of Dynamite by U. S. Eng. Corps (Edu.) .....
May 2—Cinders (Dr.) 1000
May 3—Captain Mary Brown (Dr.).....1000
May 5—Bingles Mends the Clock (Com.)..1000
May 6—Omens and Oracles (Com.).....1000
May 7—Disciplining Daisy (Com.).....
May 7—Inspection of Quebec Police (Edu.)
May 8—The Wrath of Osaka (Dr.).....1000
May 9—Cupid's Hired Man (Dr.).....1000
May 10—The Sea Maiden (Dr.).....1000
May 12—The Wrong Pair (Com.).....
May 12—Grand Canyon (Edu.).....
May 13—Horatio Sparkins (Com.).....1000
May 14—A Maid and Three Men (Com.)....1000
May 15—A Soul in Bondage (Dr.).....1000
May 16—His Life for His Emperor (Hist. Dr.) 1000
May 17—Bunny and the Bunny Hug (Com.).1000
May 19—Bunny's Birthday Surprise (Com.)
May 19—Vitagraphers at Kama Kura (Com.)
May 20—The Amateur Lion Tamer (Com.)..1000
May 21—Counsellor Bobby (Com.).....1000
May 22—A Lady and Her Maid (Com.).....1000
May 23—The Midget's Revenge (Com.).....
May 23—Going to Meet Papa.....
May 24—Cupid Through the Keyhole (Com.).1000
May 26—Up and Down the Ladder (Com.)..1000
May 27—Tricks of the Trade (Dr.).....1000
May 28—Cutey Plays Detective (Com.).....1000
May 29—The Only Veteran in Town.....1000
May 30—A Husband's Trick (Com.).....1000
May 31—One Can't Always Tell (Com.).....
May 31—Who'd Have Thunk It? (Com.).....

THE LOBBY

By S. J. Newman, Secretary and Treasurer of the Newman Manufacturing Company

I hope my other articles have proven of benefit to many exhibitors, as it is my aim to help them to make their lobbies productive of good and not bad results.

The lobby is undoubtedly a vital asset to any theatre, as frequently it can make or break a theatre. Many a theatre failure can be attributed to a neglected lobby, where the manager simply failed to take advantage of that most vital part of the theatre. Yes, and to-day hundreds of theatre managers are sorely neglecting their lobbies. How any manager can deliberately fail to take advantage of his lobby, is more than I can comprehend. Even one with a superficial brain must undoubtedly know that a theatre with an attractive lobby display is bound to be more inviting and have greater drawing powers, than one with a lobby plastered up with posters or with a display of cheap wooden frames.



Not only is it essential to make an attractive lobby display, but also it is necessary to keep up the interest of the public, with not only the picture plays showing, but the plays coming, as well. One of the latest brass frames for that purpose is shown on the illustration herewith. It is a triple combination brass frame for wall, with three glass doors opening outward on hinges, and each provided with a lock. Three regular one-sheet posters are displayed and across the top a six-inch compartment is made for the insertion of cards upon which can be written "Pictures Monday," "Pictures Tuesday," "Pictures Saturday," "Pictures Coming," etc., etc., or any announcement desired can be made. The height of frame is fifty inches and length ninety-six inches.

Two triple combination frames can be used on the side walls of almost any lobby—and it is not only convenient and out of the way, but also is exceedingly attractive and is bound to keep up the interest of the pictureplay goers, who will await with expectancy the plays coming.

Where wall space is limited instead of triple wall frames, double wall frames can be used.

I wonder how many theatre managers can step on the outside of their theatres, view their lobbies critically, and be able to truthfully say, "My lobby display is as attractive as it can possibly be made"?

DEFIES LAW AND DEATH IN DARING MOTOR-CYCLE LEAP

Rodman Law, Daredevil, and Hazel Hall, Take Thrilling Plunge While Rehearsing for Moving Picture

Rodman Law, hero of a hundred hair-raising adventures, added another daredevil feat to his record of May 14th. With Miss Hazel Hall as passenger, and going at a sixty-five-mile-an-hour clip, he drove his motorcycle through the open draw of the bridge over the Shrewsbury River at Seabright, N. J., and plunged thirty-five feet into the waters beneath.

The thrilling feat was an incident of the taking of the new Imp photoplay "The Daredevil Mountaineer," under the direction of George Hall, of the Universal forces. The fact that four other young women had previously attempted the feat with Mr. Law, only to be taken to hospitals without the scene being properly filmed, did not deter Miss Hall from attempting it, and this hardihood almost proved her undoing.

The start was made a half-mile from the river, and before the police and bridge-tenders were aware what was taking place, the motor-cycle streaked by and leaped into space. A battery of moving picture cameras was trained from every angle, and the entire details were filmed successfully. As the machine struck the water with a resounding splash, Law disengaged himself and came to the surface. Miss Hall did not come up immediately, and when she did emerge, she was motionless, although a good swimmer. Law and the director pulled her into the awaiting rescue boat, and she was hurried to the office of Dr. Cobb of Seabright, where she was found to be suffering from nervous shock. A vigorous massage and stimulant speedily restored her, and she returned to New York none the worse for her thrilling experience.

"HIAWATHA" IN THE OPEN

Mr. F. E. Moore, the producer of the all-Indian motion picture masque "Hiawatha," has arranged to bring the Indian players to New York this summer, to give the play at Fieldston, near Van Cortlandt Park, under the auspices of the Women's Municipal League. Fieldston is a short walk from the 242nd street station of the Subway, and Mr. Moore says it offers greater possibilities than any place he has ever had. There is a beautiful little lake, with tall trees shading the seats, and when the Indians' wigwams are put up, the rocks will form a perfect background. This is the ninth season for the play, and following the run of the pictures at the Berkeley theatre, which has advertised the Indian players, aided by the enthusiasm of the ladies who have it in charge, the engagement, which is indefinite, should prove the most successful "Hiawatha" has known. Those who have seen the pictures will be glad of an opportunity to see the actors in their parts and hear their songs.

June 9th has been chosen for the opening, and two performances will be given daily except Sunday, one at 4 and the other at 8:30. Special performances for children will also be arranged, at which Indian-made souvenirs will be distributed.

INCREASE YOUR ATTENDANCE

PREMIUMS!

This Will Please the Children and Their Parents.

Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED

1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

MINNEAPOLIS FEATURE FILM EXCHANGE
1st Floor Temple Court Minneapolis, Minn.

MOVING PICTURES.
M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.

Must Be Sold Before June 1st, 1913

A $350 (Anderson) Upright Piano, in good condition, for $100.
Address "Piano," M. P. News.

MARY ALDEN

LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

FOR RENT—FILMS

In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.

LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.

Write for Catalog.

Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

Powers, Simplex, Motiograph, Edison Moving Picture Machines.

Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light. All Supplies for M. P. Theatre.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.

Write for Catalogue No. 2.

EBERHARD SCHNEIDER'S JUNIOR CAMERA, Developing Outfits, Laboratory and Projecting Supply is used by the U. S. Government, Universities, Dep't of the Interior, etc. It ought to be good enough for you. Special film work and full guarantee for my products. Establishment occupies five floors.
219 Second Ave., New York City.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free
Ames Publishing Company, Clyde, Ohio. Dept. B.

TYPEWRITING

Songs, poems and scripts neatly typewritten at reasonable rates. Authors' manuscripts revised and typewritten by expert. Special rates on large orders. MISS BARRETT, Room 714, 309 Broadway, New York City.

General Film Service—always good, most times the best, and inexpensive at that

SPECIAL MULTIPLE-REEL FEATURES

RELEASED ON SATURDAY, MAY 31st

"The White Slave"

A beautiful story of the days before the War. A series of thrilling scenes, following one after the other in rapid succession, with a love story running all through.

Produced by the talented VITAGRAPH players, headed by Clara Kimball Young, Lillian Walker and Earle Williams. Two reels.

RELEASED ON MONDAY, JUNE 2nd

"When a Woman Loves"

The story involves two political factions, one of which is led by the Duchess Charlotte. She becomes fascinated with Marco Flamma, a young enthusiast, but he does not reciprocate her affection. The revenge she plans forces her suicide, and results in Flamma winning the lady of his choice. CINES-KLEINE, three reels.

RELEASED ON WEDNESDAY, JUNE 4th

"The Law and the Outlaw"

One of the two most sensational "Westerns" ever released. Bucking bronchos and dare-devil cowboys in death-defying stunts. The outlaw (Tom Mix) chases a maddened steer, leaps on his back and actually throws and ties him without assistance. Sounds like pure fiction, doesn't it? Well, wait till you see the picture. SELIG, two reels.

RELEASED ON FRIDAY, JUNE 6th

"The Accusing Hand"

A novel story told in a novel manner. Written by and acted under the direction of LUBIN'S popular producer-actor, Romaine Fielding.

"The accusing hand" greets the criminal at every turn of the road, and eventually draws a confession from him. "The silent third degree" in practise. Two reels.

SATURDAY, JUNE 7th, 1913	"The Tragedy of Big Eagle Mine"	KALEM. Two reels.
MONDAY, JUNE 9th, 1913	"The Final Judgment"	ESSANAY. Two reels.
WEDNESDAY, JUNE 11th, 1913	"A Regiment of Two"	VITAGRAPH. Two reels.
FRIDAY, June 13th, 1913	"The Governor's Double"	PATHEPLAY. Two reels.
SATURDAY, June 14th, 1913	"Alone in the Jungle"	SELIG. Two reels.
MONDAY, JUNE 16th, 1913	"The Rival Engineers"	CINES-KLEINE. Two reels.
WEDNESDAY, JUNE 18th, 1913	"The Weaker Mind"	LUBIN. Two reels.

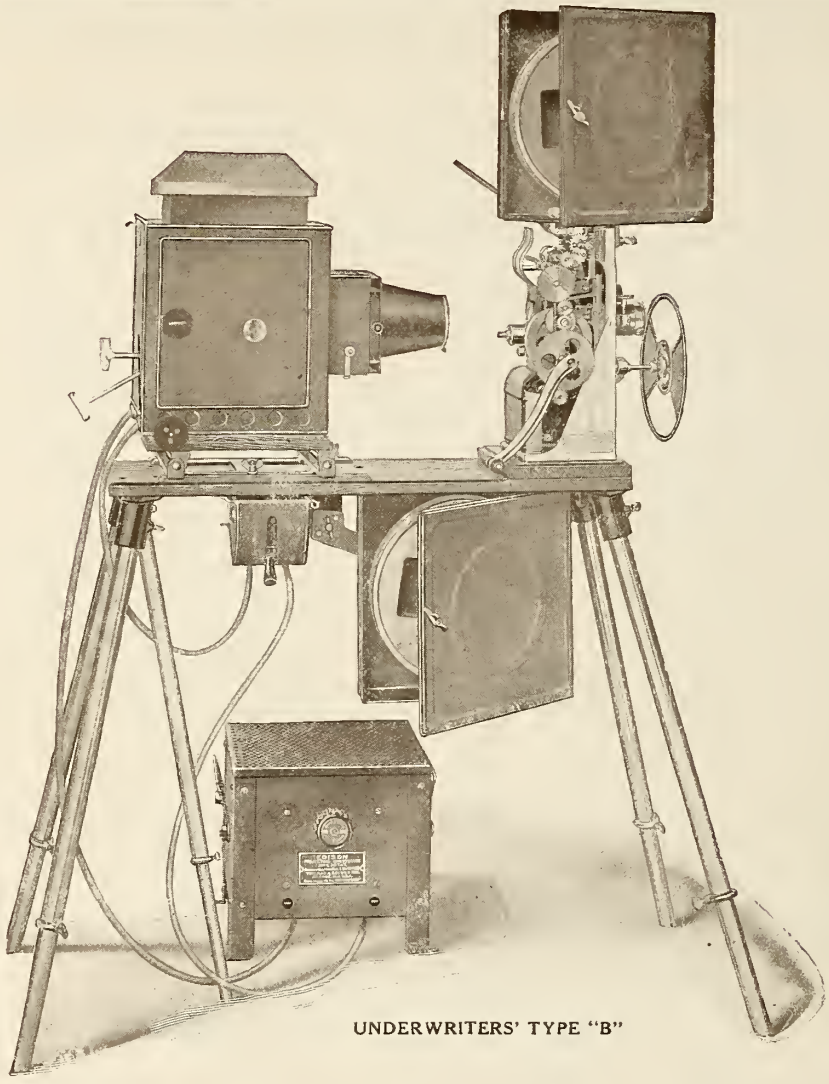
A LIST OF SINGLE REELS AVAILABLE THROUGH GENERAL FILM SERVICE WILL BE FOUND ON ANOTHER PAGE OF THIS ISSUE.

THIS SOUNDS ALMOST TOO GOOD TO BE TRUE

On May 10th, our Dallas office received notice from an exhibitor in Pecos, Texas, to discontinue service. He stated as his excuse for giving up General Film Service that his patrons were "clamoring for new faces and new actors." We discontinued his service, with regret, of course. On May 14th he wired our office as follows: "My patrons don't like —— stuff. Ship me show at once and continue shipping every day." The only part of this transaction we cannot understand is the ability of the exhibitor to get along without General Film Service for even so short a period as four days!

General Film Company,

200 FIFTH AVENUE, NEW YORK
Distributing Offices Everywhere



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

No guessing about it—jumping, flickering pictures drive the crowd away. If your audiences are falling off, you can lay it up to that and nothing else. And the remedy—the way to boost your show and get more people and more nickels than you ever got before—is to install the Edison Kinetoscope. The pictures it projects are clear, flickerless and pleasing. They don't tire the eyes.

Edison—*the* Edison, who *invented* moving pictures—has perfected the Kinetoscope so that it will not only give the best show when new, but will give the best show throughout a long, hard life of constant service. He has made it capable of taking the daily grind without ruining you with repair bills. Find out all about it today. Send for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes -	$225.00
Price, " 110 volt, 60 Cycle Transformer - -	245.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

JUN 9 1913

MOVING PICTURE NEWS

VOLUME VII
No. 22

MAY 31
1913

PERIODICAL DIVISION JUN 10 1913

ROSEMARY THEBY
New Leading Lady of Reliance Co.

PRICE
TEN
CENTS

RELIANCE.

RELIANCE.

GREAT DRAMAS BY NOTED AUTHORS

SATURDAY, MAY 31st

"THE MASTER CRACKSMAN"

IN TWO REELS **IN TWO REELS**

A THRILLING PICTURE DRAMATIZATION OF THE SENSATIONAL STORY BY STEPHEN ALLEN REYNOLDS
WITH IRVING CUMMINGS AND THE RELIANCE FAMOUS PLAYERS
(NEW STYLE HIGH CLASS ARTISTIC ONE, THREE AND SIX-SHEET POSTERS)

"I AM THROUGH WITH YOU FOREVER"—(ITALIAN LOVE)

MONDAY, JUNE 2d

"ITALIAN LOVE"

A POWERFUL MELODRAMA OF LIFE IN NEW YORK'S "LITTLE ITALY," BY IRVING CUMMINGS, WHO APPEARS IN THE LEADING ROLE

WEDNESDAY, JUNE 4th

"FAITHFUL SHEP"

An absorbing heart-interest drama featuring little Runa Hodges and the beautiful acting dog known all over the world.

SATURDAY, JUNE 7th

"The MADCAP of the HILLS"

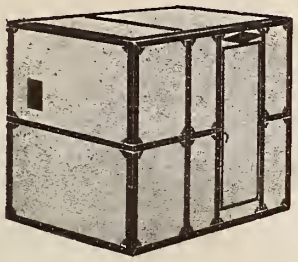
A fascinating love-drama of "The Blue Ridge Mountains of Virginia," presenting Virginia Westbrook, Alan Hale and a splendid cast.

ONE AND THREE SHEET POSTERS WITH EACH RELEASE

MUTUAL SERVICE

RELIANCE.

RELIANCE.



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

HORACE VINTON

AUTHOR AND DIRECTOR
OF MANY **NOTABLE FILMS**
Will Revise SCENARIOS, and ARRANGE Them for PRODUCTION
Fee $2.00
SPECIAL WORKING SCENARIOS PREPARED from SYNOPSES and STORIES of any description
ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

"Agfa"

MOTION PICTURE FILM
Used by Makers of Quality films
WRITE FOR PRICES
Sole American Agents
RAW FILM SUPPLY CO.
15 E. 26th St. NEW YORK

Loyal Order of Moose

The most advanced order in the world.

60 per cent of the Motion Picture Workers in New York are members.

Moving Pictures for Education of its members.

Write for particulars to the National Director, I. W. CUNNINGHAM, 2 Columbus Circle, New York City.

LUMIERE

MOTION PICTURE FILM
THE
RIGHT KIND—RIGHT PRICE

LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.
Address Dept. N. 18

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types—every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Scene from "Reward of Courage"

CALIFORNIA POULTRY
(Release Monday, June 9, 1913

Made under the personal direction of S. S. Hutchinson, president. Many miles of California hills and valleys were covered before this completed story of a giant industry was ready to be laid before you. The model chicken plants of California are models for the world. An interesting, highly instructive educational on a subject of importance.

HEARTS AND HORSES
(Release Thursday, June 12, 1913)

A vivid, highly sensational and distinctly out-of-the ordinary Western, backed by a splendid plot, superb photography and good acting. A story with a "kick" which is never finished until the tail piece flashes across the screen. You will like it—and what's more, to the point, your patrons will also.

REWARD OF COURAGE
(Release Saturday, June 14, 1913)

A game leg prevented him from swimming, golfing, and dancing. An envious rival plugged his auto and went off with his girl. Then chance threw opportunity in his way. How he hauled her from the raging sea and made her his wife makes a charming social story. Magnificent settings, beautiful photography and superb photography. Jack Kerrigan at his best.

NOTE.—Handsome lithos of popular American players. No better business puller anywhere. You need them. Ask your exchange.

AMERICAN FILM MFG. CO.
6227 Evanston Ave. Chicago, Ill.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive,
Phone 3390 Morningside.
NEW YORK CITY.

Simplex

SATISFIES

YOU DON'T KNOW WHAT MACHINE AND SCREEN SATISFACTION IS UNLESS YOU ARE NOW USING A SIMPLEX PROJECTOR

READ THE TESTIMONY OF EXPERIENCED MEN:

Columbia, Mo., March 15, 1913.
"We have tried out the Simplex machine recently purchased from you and the results are highly satisfactory."
A. Lincoln Hyde,
University of Missouri,
School of Engineering.

Buffalo, N. Y., May 19, 1913.
"The Simplex machines at the Globe Theatre are wonderful, the pictures without comparison, and we have the town talking."
S. S. Webster,
Atlantic City, N. J., April 23, 1913.

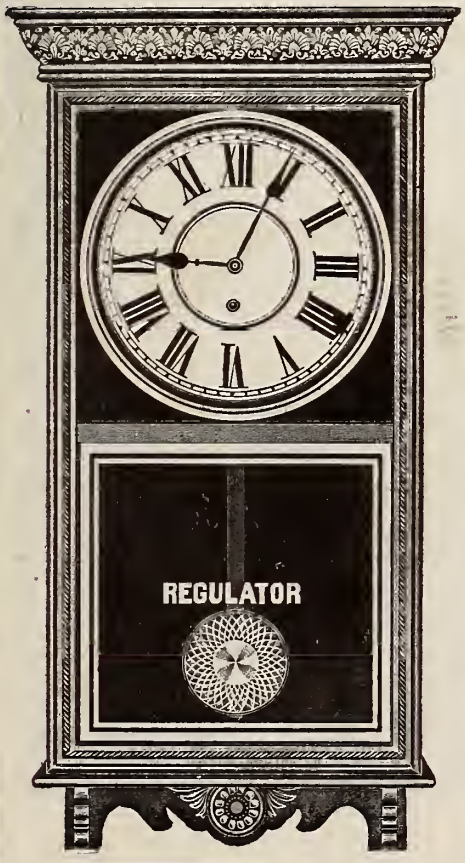
"I have been operating ever since the moving picture business began. I now have three of your machines under my control—one at Apollo Theatre and two at the Palace Theatre, and I cannot recommend them highly enough."
E. French,
Operator, Apollo Theatre.

WRITE TODAY FOR CATALOGUE B.

Made and guaranteed by

THE PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK



A Good Big Clock
For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY

SOME LEADING STARS OF THE PROFESSION

THOMAS R. MILLS
Reliance.

MARY STUART SMITH
Lubin.

MAE HOTELY
Lubin.

ALBERT W. HALE
Producer American Film Co.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **May 31, 1913** **Number 22**

EX-CATHEDRA

A DISGUSTING FILM

WITH utter disgust I read the papers a short while ago referring to the filming of such characters as Jack Rose, Sam Schepps and Harry Vallon, three men from the underworld of New York City, who have obtained an unsavory notoriety throughout the whole world by the action they took in the Rosenthal murder last year. They are going to be exploited in films with a story written round them specially and in which they would act the special characters.

I tried hard to ascertain the people who were about to portray this story entitled "The Wages of Sin." There are some papers in the industry who for the sake of a paltry dollar will take any sort of advertising that is submitted to them and no questions asked. The News has always upheld the highest in the Cinematograph industry, and I want to voice my protest in as vigorous tones and words I possibly can against this exploitation by any state right purchaser, any exchangeman, or any exhibitor. More particularly do I call upon the latter to use their influence and refuse absolutely under any circumstances, or conditions, or place to exhibit one of the greatest monstrosities in the shape of a Cinematograph film as this "Wages of Sin" is.

I appeal to every censor board throughout America; I appeal to every mayor in the country; I appeal to every decent newspaper to raise a protest against the exhibition of such characters as are portrayed in the film. It is a travesty of good taste, morals, common sense, and that high part of a man's nature, the soul that is in him.

Manufacturers who produce such films ought to be banned from the ranks of the industry as tending to degrade rather than elevate the art. It may be that there are some good moral points in the story which I very much question, but what good would the exploitation of such a film be to the younger element of the cities, and when the one-, three-, sixteen- and twenty-four-sheet posters are exhibited in glaring display outside the theatres where the film may be in the course of exhibition? What will be the result?

All the worse elements in the youth of our cities will flock to see this film; the worse elements in the community will endeavor to witness it. All the respectable ones, all the moral, clean, upright, thinking people will once more refer to the degrading and disgusting condition of Cinematography. The churches of whatever denomination they may belong to will raise a voice of protest against those horrible moving pictures, and with good reason forsooth.

What is the story of "The Wages of Sin"? Three prominent criminals of the underworld of New York City, two of them self-confessed accomplices in the murder committed in the most cold-blooded manner of Herman Rosenthal, a gambler, who endeavored to expose the conditions of the police in New York City and for whose death one police official and four gunmen are under sentence of death. The third man escaped the meshes of the law by confessing that he was only an outside man for the other two. The yellow journals of the city reeked with nauseating details which were read with avidity by the young people in subway, elevated and surface cars. The details of the evidence revealed a terrible condition of affairs, and this is the story in "The Wages of Sin."

I have raised my voice in strong protest over and over again against such films of which I speak. When the Thaw-White trial was filmed I got that suppressed in New York City, and I am going to do what little I can to get "The Wages of Sin" suppressed, and I believe I am right in saying that any exhibitor using this film in New York City will immediately have his license taken away from him, and for very good reason indeed.

The Mayor, the Police Commissioner, the Censorship Board and every decent-minded man or woman will help in keeping the moving picture houses in New York City clear and clean from any such vile representation as this film shows. Not only New York City but Chicago and every other large centre will do the same.

This is not a campaign for one man; it is a campaign for every one who has the interests of the industry at heart, and I appeal earnestly and sincerely to everyone

who has the love of Cinematography in his or her heart to help me in this protest against such a backward movement as this film will prove to be. Appeal quickly; appeal earnestly to your mayors, to the heads of police, to your state legislators, and even if necessary take it up to the President himself so that Cinematography may stand on the pinnacle it has succeeded in reaching to-day, and not be thrown down for the sake of enriching a few people who desire clean money from filthy subjects, and I ask every publication which respects common decency and has any respect for itself or its readers to refuse absolutely any advertising matter this company may offer.

Alfred H. Saunders.

DAVID BELASCO EARNS FIVE DOLLARS

When the check teller of the Broadway Trust Company cancels check number 3273, for five dollars, signed by the president, Adolph Zukor, of the Famous Players Film Company, and drawn to the order of David Belasco, he need not feel called upon to question the marginal notation "on account of talent." It may occur to him that a clerical error must have made it five dollars instead of five thousand. But, take it from Daniel Frohman, who hires the "talent," five dollars is right.

Not even Mr. Belasco himself is disposed to question this valuation. Indeed, he is highly elated that as a movie actor he was able to earn the regulation day's stipend on his very first appearance. He has accepted the five-spot, if only for the satisfaction of reducing Daniel Frohman's sinking fund by that amount, but he has also insisted on indirectly forcing Daniel Frohman to practice what he preaches, by sending the five to the Actors' Fund, of which Mr. Frohman is president.

It all came about when, one day last week, David Belasco visited the studio of the Famous Players Film Company, where motion pictures were being produced of "A Good Little Devil." He became so interested that, after watching the rehearsal for a few minutes, he found himself running up to William Norris, Mary Pickford, Ernest Truex and the other actors, correcting or polishing some bit of stage business. Though Belasco was unmindful of his surroundings, Director Ed Porter was not. The reel continued to wind, the rapid click of the machine went on, and when Mr. Belasco and the others were ready to stop for luncheon he was courteously informed that a motion picture had been made that would be called, "David Belasco conducting a rehearsal of one of his companies."

As a moving picture actor Mr. Belasco has improved upon the reputation which he recently acquired as an elevator boy in his own theatre. Witness check No. 3273, "On account of talent," sent by Daniel Frohman as managing director of the Famous Players Film Company, and reading, "Pay to the order of David Belasco, five dollars."

WHEN A WOMAN LOVES

Coming Cines-Kleine 3-Reel Release

On June 2, 1913, George Kleine will release a multiple reel film entitled "When a Woman Loves." It is in three parts and excels in its many features. The plot of the story has afforded the producers many opportunities to exhibit their talents in stage settings and these have been skillfully handled. The interior scenes of the ballroom are especially noteworthy for their grandeur and color.

The story is that of a woman's passion enkindled by her jealousy of a young and charming, yet unaffected girl. The pictures portray her exercising every angle of the game of hearts known to her in order that her vanity may not be ignored. The pictures also show a man true to his faith, yet deserving much credit for having to battle against the clutches of this enticing vampire.

The vampire is characterized by Miss Maria Hesperia, who, aided by her own natural charms, portrays the part in a dexterous fashion.

The story involves two political factions, one of which is led by the Duchess Charlotte. She is greatly beloved by Count Hubert, one of the constituents of her party.

Marco Flamma, also a young enthusiast of the cause, while publicly addressing a street crowd, is arrested. Shortly afterwards, Flamma is placed on trial and among the sympathetic spectators the Duchess is found conspicuously interested in his case. As Flamma makes his impassioned plea from his cell inside the courtroom, Charlotte becomes so enraptured with his speech and personality that she falls in love with him and determines to secure his release. In this she is successful and later requests him by letter to call upon her. Marco complies, and during his visit she proclaims her love for him and is

SCENE FROM "WHEN A WOMAN LOVES"

very demonstrative in her explanation. He resents her advances, whereupon she dismisses him from the house.

In the meantime the Duchess scorns Hubert's love. Through a clever ruse she obtains a letter from Hubert showing Flamma had sworn to put to death the Prime Minister. Immediately the Duchess enlists the services of one of her male attendants, who, about the hour when the murder is to take place, approaches Flamma from behind and, kidnapping him, brings him to the palace of the Duchess, where he is confronted with the Duchess and Luciana, his charming fiancee.

The story ends by the Duchess committing suicide with the dagger with which Marco Flamma had intended to put to death the Prime Minister, and uniting of the hands of Marco Flamma and Luciana.

LOTTIE PICKFORD WITH THE PILOT COMPANY

Thirteen years ago Miss Pickford joined the Valentine Stock Company in Toronto, Canada, where she was born, and continued in the theatrical profession up to about three or four years ago, when she gave up the legitimate stage for the moving picture profession. Miss Pickford was with Chauncey Olcott for three years. In the moving picture field she has been with the Biograph, Kalem and Imp Companies. Although only nineteen years of age Miss Pickford has had a wonderful experience, and is well fitted for her new field. Miss Pickford says she thinks her engagement with the Pilot Company will be permanent.

Everyone will look for Pilot with a new interest. The first Pilot picture in which Miss Pickford appears will be released June 5th, "For Old Times' Sake."

Orange City, Ia.—J. C. Innes, of Sutherland, was here to make arrangements for opening a moving picture theatre.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

M. P. E. LEAGUE NOTES

The amount collected for the flood sufferers was $553, divided among Ohio and Indiana as follows: Indiana received $100, however, Indiana had received contributions direct from members of the League from Louisiana; Hamilton received $40; Pomeroy, O., received $20; Middletown, O., received $10; Ironton, O., received $20; Marietta, O., received $10, and O. S. Finch, an exhibitor of Omaha, Neb., whose theatre was totally destroyed, received $25. The balance, $328, was turned over to Dayton Local No. 5 and will be distributed by them.

It is expected that other contributions will come in, which will be sent to Dayton. After the committee had lunched at the Phillips House, they met at two o'clock at the headquarters of the Dayton Local No. 5, in the Pruden Building. Present at the meeting to distribute the funds were: O. B. Weaver, first vice-president of the Ohio State Branch No. 1; Herman Lehman, secretary of the Dayton Local No. 5; W. Raynor, treasurer of the Dayton Local No. 5, and R. J. Kastel, president of Dayton Local No. 5.

When the contributions were first asked for, letters were sent out asking the members in the flood and cyclone districts to advise Mr. Neff of those who were entitled to receive benefits and consideration. There was also a committee appointed to investigate and reports were made and letters read in the presence of the officers of Dayton Local No. 5. There was not one hitch in the proceedings and the distribution of funds was satisfactory to everybody present.

The committee was in session from two until five o'clock. After the adjournment they visited Mr. Weaver's Lyceum Theatre, which is open and doing a fine business, and waited until Mr. Weaver's automobile came and they were taken about the city sight-seeing. After a pleasant drive through the city, M. A. Neff, F. J. Rembusch and J. H. Mayer, of the Bill-Board, boarded the Big Four for Cincinnati, and Mr. R. H. Wilson took the Pennsylvania for Columbus.

The committee desires to thank every contributor throughout the country and assures them that they appreciate their assistance and that the funds were distributed to the best of their ability, and assure everybody that everyone who received a penny were members of the M. P. E. L. and were deserving of assistance. While the fund was small, it will be the means of doing great good and will cause several of our members who suffered from the flood and cyclone to feel pleased that they were not forgotten by their brother members and friends.

Cincinnati Local Branch No. 2 held a meeting at the Sinton Hotel, Tuesday, May 20th. Arrangements were made for a big outing in August, and the committee on arrangements was appointed. President Dingelstedt was absent, being at his theatre in Hamilton. Three new members were taken in. The Local decided to visit Mr. Kitt's school for operators, which is established on Price Hill at the big Pavilion Theatre, where three pictures are run at one time. This is one of the most complete operators' schools ever established in the United States. Cincinnati Local at every session is strictly business and from three to four hours' hard work is put in.

B. D. Egan, of Roncevert, W. Va., visited Mr. Neff Tuesday. Mr. Broomhall, state secretary of Hamilton, held a conference with Mr. Neff. Mr. Sherman Arn, of Maysville, Ky., was a caller at Mr. Neff's office on Tuesday.

VIRGINIA CONVENTION

Moving picture reels in which kissing and similar scenes are shown should not be censored, except in extreme cases, according to M. A. Neff, president of the Motion Picture Exhibitors' League of America, who attended the organization of a Virginia branch at the Jefferson Hotel at Richmond on May 23rd.

Mr. Neff strongly urged that if the moving picture is to retain its dramatic and educational value, it must show life as it is, and he believes that censorship should be neither prudish nor prejudiced. He asserted that classical works of art which are exhibited and admired in galleries in all of the large cities, if thrown on a moving picture screen, would start something like a riot, and he cites this example to show that many people regard the "movies" with the eye of suspicion. He expressed the same view with regard to depicting suicide and murder scenes in moving pictures. No lurid or gruesome details should be shown, he declared, but as these things are a part of life, and may contain valuable moral lessons, they ought not to be excluded altogether.

One thing for which the league stands is open moving picture shows on Sunday, wherever the people want them, and Mr. Neff defended this practice in the strongest terms. In Cincinnati, whence Mr. Neff hails, the picture shows

M. A. NEFF
President M. P. E. L. of America.

are all open on Sunday, and he asserted that they are filled with men who would otherwise be using the side doors to saloons or taking a hand in clandestine poker games. The working people, who have no time for any amusement during the week, he said, find an hour of relaxation at the picture shows on Sunday, a whole family going for a quarter.

Mr. Neff modestly termed the moving picture as one of the greatest benefits to humanity, asserting that it has educational and moral possibilities that are as yet entirely undeveloped. He said he could prove by figures that both crime and the use of intoxicants have been reduced by the introduction of picture shows, and that they have almost driven the dime novel out of existence.

The morning meeting of the delegates was open to the public. An address of welcome was made by Attorney D. C. O'Flaherty, and President Neff made the response. In the afternoon the meeting got down to business, and the Virginia branch of the national league was formally organized and officers elected. Delegates to the national convention to be held in New York, July 15th and 16th, and alternates, were also chosen.

In the evening a banquet was given at the Jefferson, when speeches were made by L. R. Thomas, organizer of the Virginia branch, President Neff, C. E. Tandy, W. C. Smith, M. L. Hofheimer and others.

President Neff spoke at some length upon the subject of the national board of censors, saying in substance, that it was ineffectual because it was self-constituted, and has no authority over local censorships, and that it is inefficient because most of its members know nothing about moving pictures. He unfolded a plan for a national congress of censors, in which all of the States were to have a part. He also attacked the injustice of high license for moving picture shows, asserting that they are placed on a par with whiskey, as though they were merely a dissipation, their high educational and moral value being entirely overlooked.

H. C. Stradford was elected national vice-president, each State branch having one. C. E. Tandy, of Richmond, was elected president of the State branch; C. A. Turner, of Portsmouth, first vice-president; A. H. Campbell, second vice-president; D. P. Wine, of Harrisonburg, treasurer; E. J. Sparks, secretary, and A. F. Parrish, of Richmond, sergeant-at-arms.

Delegates to the national convention are Mrs. A. E. Thorp, of Richmond; C. E. Tandy, of Richmond; J. W. Myrtle, of Staunton; J. C. Boss, of Norfolk, and W. T. Crall, of Norfolk. The alternates are M. L. Hofheimer, of Richmond; J. Weinberg, of Lexington; D. P. Wine, of Harrisonburg; J. T. Hill and R. B. Holstein, of Petersburg.

Members of the grievance committee selected were J. T. Hill, C. A. Turner, Mrs. A. E. Thorp, M. L. Hofheimer and J. W. Myrtle.

The Convention also adopted a constitution and by-laws and chose Norfolk as place of the next convention.

DELAWARE STATE CONVENTION

Meeting called to order May 26th, Du Pont Hotel, Wilmington, Del., by President M. A. Neff.

The following officers were elected to serve for the ensuing year: James N. Ginns, national vice-president; Charles I. Beckett, president; David R. Sablosky, vice-president; Harry E. Klume, secretary; Nicholas A. Jones, treasurer.

The convention adopted Ohio's Constitution and By-Laws to govern their organization temporarily until the next meeting. The next meeting of the Delaware State League is to be held on Friday, June 20th, at the Du Pont Hotel, Wilmington.

BERG AND BLOOM OFF TO EUROPE

Mr. Jacob Berg and Abraham Bloom, of the Supreme Feature Film Company, left for Europe for the purpose of manufacturing three-, four- and five-reel features.

With the experience they have had and the financial backing at their command, there is no doubt but what good results will be obtained. The Supreme Feature Film Company are the New York City and State Right owners of "Satan" and they have made a wonderful success with the production. Mr. Berg is a young man of executive ability and his future in this line is looked upon with great interest.

Salem, O.—The John W. Long building on Main street is being remodeled and fixed up for a moving picture show. Mr. De Vorin, manager, will expend about $4,000 on same.

Chicago, Ill.—The Colonial theatre in Randolph street will open May 26th. Jones, Linick & Schnefer, managers, vaudeville firm.

LUBIN BASEBALL TEAM WILL COME TO NEW YORK IN SPECIAL CAR WITH 200 LUBIN FANS FOR GAMES WITH RELIANCE AND PATHE TEAMS

Billy Hallman, captain of the Lubin baseball team, has his boys using up every available moment to practice for the Reliance and Pathe Freres games, which will take place on the 7th and 8th of June respectively at the Reliance grounds at Lenox Oval Park, 145th street and Lexington avenue, and Pathe Freres grounds in Jersey City. A special car will leave Philadelphia on Saturday with about 200 Lubin fans, among whom will be found "Pop" Lubin, Mr. and Mrs. I. M. Lowry, Lottie Bricoe, Daisy Evans, Florence Hackett, Howard M. Mitchell, Jennie Nelson, Harry C. Myers, Pete Volkman, Arthur V. Johnson, R. J. MacFarland, Tom Cochrane, Joseph Smiley, Barry O'Neil, Clara Lambert, Lloyd B. Carleton, George Terwilliger, John Ince, Robert Drouet, Lionel Adams, Harrington Reynolds, James Humphreys, H. A. D'Arcy, Robert Fischer, Tom Kerry and Bennie from Lubinville.

FEATURE FILM MEN ACTIVE IN SECURING ITALA FEATURE FILMS

Chicago exhibitors are paying the biggest prices for feature films, according to A. Bradley, of the Exclusive Feature Film Company of that city. Mr. Bradley is negotiating for Itala features in Wisconsin. Arthur Wertinberg, of Schenectady, N. Y., is planning to handle Itala features in New York State. A. D. Flintom, head of the Monarch Feature Film Company, of Kansas City, Mo., lately in New York, in addition to buying rights on "Tigris" for Arkansas, Kansas, Missouri and Nebraska, has purchased rights on the same subject for Colorado, New Mexico, Utah and Wyoming. Mr. Flintom also purchased "The Dread of Doom" for the former block of states. Joseph Singer and Michael Sigel, of the Attractive Feature Film Exchange, buyers of state rights on "Tigris" and "The Shadow of Evil" for Eastern Pennsylvania and adjacent territory, while on a three days' trip to New York last week, purchased rights on the coming Itala features, "The Dread of Doom" and "The Fatal Grotto."

MR. LEON GAUMONT IN NEW YORK

Mr. Leon Gaumont, head of the Societe des Etablissements Gaumont, and one of the two leading film manufacturers of Europe, is at present in New York. Mr. Gaumont has brought with him his splendid talking pictures, which have been so long popular at the Gaumont Palace in Paris, and also the Gaumont natural color motion pictures, which have been making such a hit at the Coliseum in London and at the Gaumontcolor in Paris. A private demonstration for the benefit of the trade is being arranged.

HER MOTHER'S PICTURE
Solax Release June 13th.

AN INTERESTING EXHIBITION OF EDUCATIONAL SUBJECTS AT THE EDEN MUSEE

On Friday evening, May 23d, at the Eden Musee, New York City, I had the privilege of witnessing a private exhibition of instructive moving pictures, which was given by The Educators Film and Service Corporation and through the courteous co-operation of Mr. Richard G. Hollaman, to show to as large a number as possible of educators, and those who have a real interest in the advancement of educational methods, what can be accomplished by the moving picture.

The idea and purpose of the corporation is the introduction and use of moving pictures in the public schools, high schools and colleges in Greater New York, and throughout the entire United States. The practicability of this was demonstrated by this company on Friday evening by a special programme of Cinematograph educational subjects, which were very interesting and wonderful, and were well received by the large audience that attended this exceptional exhibition.

There were ten subjects in all, which treated on the following. The first picture was a geographical one, and showed the banks of the Ganges in India, which is 1,500 miles long, and was quite impressive with its massive stone buildings, temples, etc. It also showed the natives at their religious ceremonies. The natives bathing in the river were also shown, which demonstrated their very cleanly habits, which is part of their religion. The most interesting part of this picture was the fires burning on the banks on which they cremate their dead. These fires are not allowed to die out entirely at any time. This picture was beautifully colored.

On this same reel was another picture entitled "Region of Ararat, Russia," which showed the peasant life, and a band of Cossacks on the march. The most impressive part of this picture was a beautiful sunset entitled "At the Eve," in which the coloring was most gorgeous and the entire effect magnificent.

The second subject was agriculture, which showed a model farm in Argentina, and the methods employed by the inhabitants in this wonderful country, the soil being so fertile that they can raise three crops a year. A very interesting part of this picture was the judging of prize horses, cattle and farm stock, for which Argentina is noted. They are third in cattle raising in the world, United States being first, and Germany second.

The third picture was entitled "Scenes from Bird Life," showing a group of water fowl, eider ducks, white swans, sea gulls, flock of royal swans, pelicans, snipe and avocets. It depicts the habits, the manner of procuring their food, and how they protect their young. It was really wonderful to be able to see these different birds at such a close range, and to take these pictures is surely a most remarkable achievement.

The fourth subject was natural history and the picture shown was called "From Moth to Butterfly," and showed the moth emerging from the pupa, which takes hours and hours, but by the use of speed magnification, the entire period necessary for the moth to emerge, was reduced to 30 seconds on the screen. The Red Admiral butterfly, the most beautiful of all butterflies, was shown coming out head downward and its wings finally open for flight.

A part of this picture was devoted to and called "Life History of the Otter," and was one of the most interesting pictures exhibited. This picture was taken under water, i. e., a water tight compartment being sunk and the operator, with his machine, taking the picture of this little animal from this box. It showed the otter leaving its hiding place and diving into the water in pursuit of a fish called the pike, which it seizes and brings to the surface of the water and climbing on terra firma, proceeds to devour its prey, always commencing at the head and eating downward, which is characteristic of this animal. It also showed how alert these otters are at all times, always watching for the enemy, especially the otter hounds who ferret out these little animals. These dogs swim under water with great alacity, and are never tiring in their pursuit of the otters.

Subject No. 5 embraced zoology and the title was "Hatching Fish." This film illustrated the various operations connected with trout farming in Surrey, England, and was a very instructive picture. It showed the manner of procuring the eggs of the trout by running the thumb down the end of the fish forcing out the eggs through an aperture in the trout. It also demonstrated how the fish were caught, by the use of a net, and the careful manner and pains taken in shipping these eggs and fish.

The next picture shown on the screen under the title of literature, was the story of Hiawatha and Minnehaha. Almost everybody has read this beautiful poem by Longfellow, and perhaps many have seen moving pictures of Hiawatha and have appreciated this magnificent and interesting story. In view of this one does not need to go very much into detail about it, suffice to say that it will always be quoted as a gem of American litcrature. But this picture was presented in such a clear, interesting way that it surpassed all previous attempts.

The next subject was of a scientific nature and dealt with chemical actions, showing most interesting effects of chemical action on aluminum, magnesia and other metals. The rapidity at which some of these chemicals dissolved was marvelous to witness, and the thousands and thousands of bubbles and particles thrown up from the different chemicals in the water was like the explosion of so many skyrockets.

The next picture thrown on the screen touched on botany and under the title of "Wonders of Plant Life," showed a day in the life of a snow drop, Autumn Colchicums. The most interesting part of this was the depicting of five weeks' growth of these flowers in 30 seconds. To see the plant sprout up out of the ground, the leaves gradually coming and the flowers slowly budding, opening in the sun and closing in the eve was something that has never been done before in the history of moving pictures. Nasturtiums, roses and other flowers were also shown.

Biology was the next subject to follow, and was far the most interesting of them all. It was simply marvelous to see the picture of "From the Egg to the Chick." It showed the birth of the chicken in the shell and its coming to life, which was made visible by speed magnification. To be able to see the stages of evolution is unheard of, as it showed the spine of the chicken forming, also the heart, beak and even the little point on the peak with which the chick breaks its shell and forces its way out into the world. It also showed the growth of feathers during these stages, and the little chick drying its feathers in the sun after coming out of the shell; and 24 hours later the little chicken running around scratching the ground with his brothers and sisters.

The tenth and last of the series treated on physical culture and the title was "Reedham Boys at Drill." This picture was taken on the grounds of the Reedham Orphan Asylum, an institution just outside of London. The remarkable evolutions of these boys shows great patience and discipline. They certainly made a fine showing, and the drills executed by them equalled, if not surpassed, the drilling done by a company of well trained soldiers. The precision with which these drills were dispatched was extraordinary.

After seeing such pictures as those described, one can readily understand and see the great benefit and help to be derived from moving pictures to the pupils and scholars throughout the country. The use of moving pictures as an educational factor in the schools, should interest the parents, professors and teachers and immediate action should be taken with this end in view.

HAROLD F. RENDALL.

PLEIADES CLUB GIVE DINNER AND SHOW CELEBRITIES ON THE FILM

The Pleiades Club gave a dinner at the Hotel Brevoort in honor of the retiring president, Arthur Stahlschmidt. schmidt.

Through the courtesy of Carl Laemmle, president of the Universal Film Company, a moving picture film, entitled "The Millionaire Baby, or Saved by Parcel Post," was shown, in which the principal characters were taken by Charles Dana Gibson, Montgomery Flagg, Rupert Hughes, Charles Towne, George Barr McCutcheon, Tom Masson, Will Irwin, Wallace Irwin and Merwin Johnson.

WILLIAM LORD WRIGHT'S PAGE

"The year's at the Spring,
The day's at the morn,
The morning's at seven,
The hillside's dew-pearled;
The lark's on the wing,
The snail's on the thorn,
God's in His Heaven—
All's right with the world."

A LITTLE girl came from school saying it over and over. She thought it was beautiful and would never forget it. The inspiring Browning verse was in her reader. She said all the children in her grade were required to commit it to memory. We have always thought that there isn't enough of this sort of thing in moving pictures. Attempts are constantly being made by high school and other teachers to have students memorize or know "memory gems," but some way they will not retain the verses. Young America's knowledge of poetry is not thorough. Poetry can be taught by means of the moving pictures. Some of it has been done, notably "Enoch Arden," "Evangeline," "Hiawatha," and others, but there is room for more. What is more educational or refined and, at the same time, interesting and entertaining than the dramatization of classical or popular verse? Quotations from the masterpieces should be used as the subtitles. In this manner the boys and girls of our land can be constantly placed in touch with that which is refined and beautiful. We need more poetry to sustain us. Life is intensely practical for long stretches at a time and we need something to break into it—something diverting and optimistic, and appealing like this verse of Browning. We look to the moving picture to further a worthy cause.

* * * *

The moving picture shows are said to be driving drama out of the Chicago field. Historic McVicker's theatre is now presenting film productions.

* * * *

Kinemacolor promises to show the ladies the very latest fashion modes in a special film. If Kinemacolor will then produce an educational, showing hubby how to button the waist up in the back without breaking his finger nails, a long-felt want will be fulfilled.

* * * *

As we come nearer to the real summer season, the moving pictures assume increasing prominence. Nearly all the theatres are announcing special features of some unusual kind, and the lovers of the moving pictures have no reason to complain of monotony. Special films, foreign films, news films, scenes afloat and ashore, are now to be seen on the screens. The Industrial moving picture is coming into its own this summer. The possibilities of the moving picture in advertising are wonderful, but at all times the advertising power must be cleverly developed by the special writer. Telling arguments must be "put over" and the film, when finished, must be circulated advisedly. There is a field for the industrial picture which very frequently is more educational than industrial.

* * * *

Forty Cleveland clergymen the other day witnessed a presentation of "Pilgrim's Progress," and every pastor voiced unqualified approval. "It is uplifting and teaches a helpful lesson," was the sentiment. Not one of these forty clergymen hereafter will be an enemy of Cinematography. They have been enterprising enough to visit the pictures and see for themselves the value of the films. It remains for those who have never visited the picture theatre, and gain their information by hearsay, to be most energetic in "reforming" the industry.

* * * *

Even if the scenes showing the assassination of a President of the United States are "handled in a masterly manner" to quote advertisements, nevertheless poor judgment is shown. Even by suggestion such scenes should be taboo, for only a few months ago, former President Roosevelt was shot by a would-be assassin. Such ideas are best left alone in the pictures. The Censor Board may have approved these "assassination scenes," as is stated. However the idea, no matter how delicately handled, or how faithful to history, is not one conducive to the uplift of Cinematography. It is just another case of dense judgment upon the part of the producing company. We need no films rehearsing Presidential assassinations.

* * * *

We are pleased to notice that our crusade against "the fascinating criminal" in moving pictures, has been taken up by others and we hope well-meant warnings of trade journalists, and others, will have the desired effect of eliminating "criminals of the higher class" and their adventures from the picture screen.

* * * *

Motion picture men, producers, and theatrical men throughout the country, will be interested to hear that a daily motion picture news service, inaugurated in Cincinnati, proved a prime success. The innovation was tried out last Sunday at Keith's theatre. Pictures covered all news events and matters of interest in Cincinnati and vicinity. Pictures made on Monday will be shown the following day and so on during the week. It is claimed that the idea will be utilized in many sections of the country before long. The daily picture news service will not interefere with the weekly film news pictures now so popular.

* * * *

You will be obliged to hand the poseys over to Vitagraph once again. That company is now producing the stories of James Fenimore Cooper. Scenes are being photographed in the exact locality of the tale. The first story filmed was, "The Deerslayer," which describes the early adventures of the hero of "Leather Stocking Tales." Probably "The Pathfinder," "Last of the Mohicans," and the rest of "Leather Stocking" will be produced. And then after the filming of these stories, we suggest that the accomplished Vitagraph editress, and the directors, turn their attention to Cooper's sea stories. "Wing and Wing," "The Water Witch," and the rest will make pleasing films—having a tang of the salt sea. James Fenimore Cooper is one of the older American authors whose works will live forever. We cannot have too many of his stories produced in a convincing manner.

* * * *

By the way, we notice that piratical stories are to have a vogue. They will come as a relief to the Civil War drama that has outlived its usefulness. Invariably the Confederates win, although everyone knows that honors were even, and that this end is played up so that the stories will be more popular abroad. Edison, we believe it was Edison, filmed Stevenson's "Treasure Island." We would like to see Edison put "Treasure Island" into about three reels the next time and then, if the "Jolly Rodger" proves popular with the people, follow up "Treasure Island" with R. M. Ballantyne's "Gascoign, the Sandalwood Trader." a corking good piratical story, for the film. Poe's "The Gold Bug" is long on hidden treasure and Conan Doyle has some blood-stirring tales of pirates that can well be utilized. Give us some of the good old stories of Captain Kidd, Blackbeard and the rest, with plenty of piratical craft and rich color. Will Selig or Edison kindly look into the matter?

* * * *

"The Photoplay Philosopher," of the Motion Picture Story Magazine, wonders what great names of Thespians of Filmland will be left to posterity, and mentions some of the sterling actors of bygone years. We confess we are unable at present to name the Booths and Barretts of Filmdom but we feel sure that G. M. Anderson and Billy Quirk will long be remembered.

A correspondent sends us a tale of woe. She paid good money it seems, for training in a so-called school for picture players. It was a correspondence school, of course. A position was guaranteed upon "graduation," but all the complainant received was a highly-colored diploma. There is no "school for Pictureplayers" worthy of the name. Some of the best actors and actresses in this country are on the reserve lists of the picture studios, and when newcomers are needed the reserves will get the first call. It is a shame that these fakers who conduct "schools for film actors," "schools for script writers," and those who offer to buy song poems and music, are permitted to wax fat through the innocence of men and women. The majority of the ill-gotten gains which flow into the purses of these parasites come from hard-working people who are led to believe that it is the easiest thing in the world to pose in moving pictures, or to write moving picture plays. Neither art can be taught in any "school." Believe us, we are telling you only the truth!

* * * *

A film censor in Cleveland reported to council that twenty-seven motion picture theatres in "The Sixth City" were a menace to public morals. Samuel Bullock, spokesman for the exhibitors, demanded the names of these theatres so that conditions, if as alleged, could be corrected. It is an outrage that exhibitors are obliged to be unjustly persecuted by mushroom politicians.

AMERICAN FILM MFG. CO. NOTES

Some jocular comments have been made on the caption which adorns the poster issued in connection with the film made on California's poultry industry by President Hutchinson. The statement beneath the picture, reads: "$10,000 a day income from 100,000 chickens." Certain critics have commented on the enormous number of eggs necessary to maintain such a financial gait and the prolific character of hens essential to such an income. The $10,000 a day, it should be explained represents not only eggs but fancy breeded stock for sale, broilers and fertilizer.

* * * *

R. D. Armstrong, the America's first scenario editor, is again, after a lapse of almost two years, back on the old job. Mr. Armstrong is one of the best known scenario editors in the business and is the author of a book soon from the press entitled "The Making of a Negative." Mr. Armstrong is sending out a call for good stories for one, two and three-reel stories.

* * * *

Charles A. Ziebarth, factory superintendent of The American Film Mfg. Co., has perfected a device to automatically time development of positive prints so as to obtain a perfect print. Under the old system the developer was compelled to gauge his own time. The device in question, however, does away with any possibility of error and the result is a print timed to the fraction of a second and therefore perfect. The American has ever been in the vanguard of manufacturers aiming at clear, stereoscopic photography and its reputation will be further enhanced by the automatic timer. Mr. Ziebarth is the inventor.

* * * *

Despite the season, the arrival of some beautiful costumes at Santa Barbara, in anticipation of a two reel French subject of the Louis XIV period, was the cause of a fancy dress ball given by the American players at the Arlington hotel at Santa Barbara, last week. No one knew the costumes were ordered save Producer Hale and the property man. Hence, no one had seen the other's costume and the result was a fancy dress ball of an elaborate order with the "props" as costumes. Everyone had a good time and Producer Hale's only regret was that the affair occurred at night. Otherwise the ball would have been incorporated in the two-reel now in course of preparation.

The American Film Mfg. Co. is now in a position to offer to exhibitors cuts of popular players, glass slides containing pictures of Kerrigan, Richardson and Miss Lester, handsome lithos of all players, a matrix service where desired, weekly press sheets, etc. Exhibitors are invited to take advantage of the service.

J. C. GRAHAM GOES TO THE UNIVERSAL AS BUSINESS MANAGER

J. C. Graham, for several years prominently known as an exchange man, and identified with the Mutual Film Corporation since its organization, has accepted the business managership of the Universal Film Manufacturing Company.

In his position with the Mutual Film Corporation, Mr. Graham was in active charge of the concern's exchanges and is widely known as one of the pioneer organizers of exchanges throughout the country. In his new office with the Universal Film Manufacturing Company he will have supervision over the various business departments of the organization, and his position will virtually include the general managership of the company.

Announcement of his acceptance of the offer tendered by the Universal Film Manufacturing Company was made last week by Mr. Graham and officers of the company.

"I have no information to give concerning my intentions regarding my new position," said Mr. Graham. "I intend to work hard for the interests of the company, and, incidentally, the industry as a whole. There are truly wonderful possibilities in the manufacture of motion pictures as yet untouched, and many new avenues of operation will be opened in the near future."

Mr. Graham, before entering the film business, was interested in a large central western lumber company, operating through Missouri and other southern states. Previous to the formation of the Motion Picture Patents Company he entered into a partnership with Mr. Aiken, now with the Majestic Film Company, and an exchange company was organized. Following the operations of the Motion Picture Patents Company, Mr. Graham relinquished his holdings in the St. Louis exchange company, and joined the Mutual Film Corporation as supervisor of exchanges.

He is thoroughly conversant with the technical departments of the industry, as well as the selling branches. His experience has been varied and broad in scope, taking in practically every angle of the manufacturing of pictures, their sale and exhibition.

Mr. Graham will assume his new duties next week, with offices at the general headquarters of the Universal in the Mecca Building at 1600 Broadway.

Miss Louise Glaum, clever leading woman with Nestor's Comedy Company, has joined the New York Motion Picture Corporation and will work in their Kay-Bee and Broncho films, under the direction of Thos. H. Ince.

Adam Kessel, Jr., president of the New York Motion Picture Corporation, has become a yachting devotee. He has purchased a veritable floating palace, named "Orson," and intends cruising with her up to his summer home on Lake Champlain this summer.

RELIANCE DEFEATS POWERS

The Reliance baseball team added another victory to their list, when they defeated Powers by a score of eight to nothing in an exciting game on their home grounds at Lenox Oval, Lenox avenue and 145th street, on Saturday, May 24th.

The two Reliance leading men, Irving Cummings and Alan Hale, showed themselves to be as much at home on the diamond as on the stage and gave new thrills to the matinee girls, who turned out in force to see the actors in the role of baseball players. Sam Smith, who was a baseball player before he became an actor, filled the pitcher's box "to capacity," striking out twelve men and allowing but two hits during the seven innings of play before the game was called on account of rain.

Reliance will play Kinemacolor on Saturday, May 31st, at Lenox Oval, and will meet the Lubin team on the same grounds on Saturday, June 7th. Captain Cummings is putting his men through their paces at every available opportunity as both Kinemacolor and Lubin games promise to be attended by record-breaking crowds, before whom he is anxious to have his team prove their worth.

For Those Who Worry O'er Plots and Plays

The Powers Contest

OUR little inquiry anent the status of the Powers Prize Contest has evidently excited widespread curiosity. Really, we did not wish to stir up anything, we just wished to know, that is all. Editor C. B. Hoadley originated the prize contest a year ago, and all went lovely until the merger of all Universal script departments into one clearing bureau for the Universal Company. Hal Reid took command. You all remember Hal. He was Lord High Executioner, etc., etc., and he also grabbed the responsibilities of the prize script contest out of Hoadley's hands. In due time the winners were announced and the prize money paid. Messrs. Carroll and Armstrong won the big prizes, with a St. Louis physician a close third. To fulfill the contract, the winning scripts were to be produced with the author's name under the firm title.

If we remember correctly, Mr. James Carroll, as first prize winner, posed for the Animated Weekly. Mr. Armstrong then got into a dispute in the columns of The Photoplay Author with "Gorenflot" as to the size of a crucifix to be used in his winning picture. There was intense interest and expectancy. And now every one of those prize-winning scripts have been pigeon-holed; Hal Reid is Universal script editor no more; and the crucifix that Mr. Armstrong submitted with the story has been mislaid somewhere (as is customary with Universal scripts and exhibits). It is claimed that Mr. Armstrong proposes to have that crucifix returned or know the reason why; no director has been yet discovered willing to tackle any of the stories bought and paid for; and the end is not yet.

The Universal Company should carry out all the conditions of that prize contest. It is not enough to assert that the winners were paid and should be satisfied. The world was told that the winning stories would be produced as such with prominent credit to the authors who submitted their work, as did hundreds of others, in good faith. These winning scripts must have merit. If so, it is up to the Universal to produce them and exploit the writers thereof. If the scripts are without merit the Universal, through its then editor, has done a great injustice to others who submitted contest stories that have been since produced, although purchased elsewhere at regular market prices. These prize winners are entitled to know what has become of their work and are justly clamoring for production with their cognomens on the screen as promised. And the moral of the entire situation to script writers is this: Universally avoid prize-winning contests!

Now Vice-President

Mr. Walter MacNamara, formerly of the Universal script staff, has become vice-president of the Phoenix Film Company, a new concern about to be launched on the uncharted seas of Filmdom. He is thinking of going to Ireland to produce some pictures. We look for some big things from MacNamara, for he is a brilliant writer, clever and aggressive.

Improvements Planned

F. Arthur Metcalf, of Springfield, Mass., has taken financial interest in the Photoplay Author and many improvements are planned in the make-up of this lively monthly publication. Homer Croy will grind out human-interest personal sketches of script writers and editors. Croy's copy is invariably good. The May number will necessarily be issued late in the month because of changes in progress, but thereafter the magazine will be issued promptly. Editor Lenendre writes that the publication will be built strictly on merit and that no improper advertising will be carried.

An Appreciated Letter

The letters we receive daily are of all kinds and all designs. There are many readers who pass us kindly words, and they encourage us. Others pass along unkind words and fail to discourage us. Maybe we shall be pardoned for publishing a portion of a letter received from a New Orleans reader:

> "After reading to-day your column in the News, a thought and a feeling has arisen in me on reading prior messages of yours to the tyro in the moving picture field, and has caused me to write these lines. Why is it that these weekly messages lighten up the gloomy spaces in the heart of the disgusted amateur? It is indeed a question of psychology how they affect me.
>
> "I am a young professional man, with a legal training and associated with prominent men; but I am a 'bum' amateur in the scenario world. Therefore, notwithstanding my other training, I have been beset with all the fears, discouragements and suspicions of the average tyro who tries and fails. I have written—and write—with all my might, but the scripts still come home to roost. With each succeeding failure I propose to quit in disgust, and just at that time the News comes in, and I take up my pen again.
>
> "I have another occupation to keep me busy and therefore the lucrative end has really been secondary. It is the fascination of achievement, and the intellectual pleasure in developing the imaginative faculties that has prompted me. But with all these actuating motives I have not been immune from despair. I have a little motto: 'Don't start anything you cannot finish,' and I want to put over one script before I quit.
>
> "I want to state that your weekly bon mots are certainly bracers for the brain-fagged and the disgusted. I thought I would write you to let you know that at least one appreciated your efforts, and believed in the midst of unreasonable suspicions that there was at least one authoritative person who was sincere. And, I might add, that your stand on the question of schools has not a little to do with this opinion, although I have not matriculated myself. I write that your cheery messages have encouraged me to try anew, that I might let you know how I look on them and encourage you in return."

This may be rather a personal letter but we take pardonable pride in it, just the same. If we can encourage the beginner to persevere, we shall not have labored in vain. The motto: "Don't start anything you cannot finish" is indeed a good one and we pass it, and the spirit of the above epistle, along to others.

"Scene Six"

Scene 6 of the "sample script" submitted in this department has created somewhat of a sensation. A few writers think it overdrawn and Will T. Henderson, of Chicago, has pasted it up as a "horrible example." We are assured that "the little girl with crutches picking wild flowers while in prison" is a bonafide scene written into a script submitted to Walter MacNamara. And we pause to remark that there are other scenes just as improbable which reach the editors daily. See that you do not attempt the impossible in some of your scripts!

How She Succeeded

Miss Maibelle Heikes Justice, author of Selig's "Roses of Yesterday" and Cosmopolitan's "The Other Man," has within a few short months risen to an enviable rank in the army of picture playwrights. This week she kindly informs our readers of her methods of work and how she has succeeded:

> "To comply with a request for a review of one's experiences which might be of help to others in the photoplay field, is not always an easy task, for the reason we might say, we cannot tell just where the experience began, and we certainly know it has not yet ended by any means. To my mind, photoplay writing is *all* experience—even the success is but one phase of it. As the motion picture itself develops and moves to the higher plane it is headed for, so must the playwright keep abreast and help the uplift along. The only way to begin is to learn how—and learn how *right*. I do not doubt in the least but that there are many good scenario writers in embryo, if they only knew how to 'go about it.' This, however, is the secret of the whole thing. And it is something that must be acquired by one's own self—it cannot

be asked of another, because in most cases, every writer has had his own method of working up. Another might not understand the method if it were set before him. Personally, all the experience in photoplay writing I had, was what I had gleaned in watching the pictures on the screen. I noticed that there was a certain individuality in the pictures of almost every film manufacturer—each in some way was different from the other. This puzzled me at first, because I knew that of the many directors employed by each company, that in the production of plays, no two could he of the same individuality—of the same temperament—or have the same conception of an idea. The solution presently came of itself. The scenario editor was back of it. His was the hand at the helm. And it was, in all probability, his selection and discrimination in scripts which decided for the most part, the policy in plays of the manufacturer he represented. Some of the pictures remained with me. Others I forgot as soon as I saw them. With those plays that appealed to me as a lead, I felt I might he able to write something which would please the editors. And so began my work. In almost every instance, since success has come, I have learned that the editorial sanctum is the one to first he pleased. But in no case has an editor ever been found an ogre or the 'terrihle tartar' some script writers take him to he. I can't imagine anything more undignified or ludicrous than to turn ahout and write an editor a hoiling 'letter of exceptions' hecause he has returned a script, or to herate him into thinking he did not know his own joh. If I were such an editor I can imagine myself having a lot of fun all hy myself. Again, personally speaking from an experience I knew nothing about a few months ago, one might say one must enter the photoplay field as a good listener and observer. In silence ahsorb everything that can be ahsorbed. And for the henefit of all coming photoplaywrights this can he said. Scripts *are* read. They are eagerly read. Recently, I have sat at the side of scenario editors who have since become friends, and while talking, have watched them sift through their mail and go about their work. The editor is there to discover any new hit of genius that comes along. It is only the old plots, the old ideas, the impossible situations—the plagiarisms he is ahle to detect at sight, and occasionally the 'chesty letters' he receives, questioning his own intelligence after a script has heen returned, that causes him to turn with the reproachful query—'What do you think of that?'

"And I don't suppose there is such a thing as profession, creed or color that would prohihit a script from heing accepted, if it was worth it. I know of one which came from an inmate of a penitentiary with an idea as optimistic as a ray of sunshine itself, which did not go back, so it is the script, not the person, not always the reputation, which counts, don't you know? One can make a very good friend of an editor, if one shows the tiniest inclination not to ohtrude upon his time with useless questions, self-opinions and advice to him. It is a far greater pleasure to have an editor 'find you.' He will, if you keep on—put the best ideas you have in your script and learn how to prepare it according to order and technique. Original ideas have heen preached so much that it is not necessary to preach them further—hut without them and the technical manner of presenting them—there is not much show for success. You learn all this only too quickly after you have heen in the work awhile. All have not got the real germ in their systems to hegin with. But as our good friend Mr. Wright says, it is the 'insistent, persistent, consistent plugger who succeeds'—so there is hope for anyone.

"After all, the greatest stimulus to any writer is appreciation. Any honest, earnest effort deserves at least a hearing. This alone will inspire the self-confidence necessary to accomplish things, if it is in anyone's make-up at all, *to* accomplish them. One has honest admiration for the one who is turned down and bohs up again. I should rather fancy that the photoplaywright will have to he a great deal like the ruhher hall that it is stepped upon—as soon as he gets out from under, hounce on to the next. And let me say right here, either in the literary or photoplay field, it is not the writer who 'knows it all,' who is going to gain success. It is the one who truthfully acknowledges he knows little and is striving to learn more, who is going to play the successful game. A little time and patience will teach much. Then write slower and achieve better work. I really helieve if I wrote as many scripts and received as many rejections as I read of, that when the last came hack and I had it safely within the fold, I should run and hide and never come out again. It is my policy to do less and do good. I believe too, in taking things with a grain of humor. Old King Cole's Army who 'marched right out, turned around, and marched right back again,' knew they didn't belong where they were going—and I fancy a great many scenarios feel the same way, had they the power to protest—before they ever start from home.

"A word about the directors, too. The motion picture studio in full working regalia is one of the most interesting places I have ever heen in. My appreciation also was very keen when the producers permitted me to sit and watch the production of my own plays. Ahout the first thing one ohserves is that the director's job is not that of holding down a feather pillow. He works. One play is not off his hands until another is on. He is often tired and excusahly so. If he is cross the scene often swings that much better. But he is not peeved with the scenario writer. Something has gone wrong with his flock of players. A very amusing episode of the kind occurred recently in one of the big studios. The writer sat at one side on a pile of properties, watching the make-up of one of the scenes of her plays. Presently a mighty rebellion rose in the center of the floor. The producer, wrothy and exasperated, was veritably eating up alive two young actors hecause of their tragic aspect to a hit of comedy. It required hut an instant for the actors to acquire the comedy. It was a hig scene—two cameramen stood abreast filming it—and the whole swung off with acumen. After it was all over, mopping his brow, and with beatific smile, the producer crossed the studio to the writer with the question, 'Did you like that scene?' She certainly did—she 'liked it' enthusiastically, with a glance at the actors. But the director, nevertheless, is a very friendly, get-at-ahle person.

"These are all points mainly, of the outsider looking on the inside. Having heen on the ground in the inception work to see and learn all these things, I grant has been a great advantage, but there is such helpful advice in the many motion picture publications to guide the heginner, that the ambitious writer cannot but profit. The motion picture husiness is a vast industry—with all departments under splendid husiness management; but withal, the scenario author plays a very, very large part. While the field is now limitless, it will he more so. The literary author is being called in to fill the demand and prices for scripts are certainly going up. Indications point to the fact that all film manufacturers will sooner or later include the author's name on the screen in the worthy cases, and that directors will hold as closely as possible to the original script. The field could not be more encouraging for good work. And the pecuniary reward is not the greatest result to he gained. It is the friendly understanding between author, editor and director, all of which must be entailed to produce the perfect picture. There is lots of room on top, for just now, editors tell me, the top is a very wide and roomy place. One point I might yet add. I never yet have been aole to get my synopsis down within the prescrihed 300 words. It is possibly the story-teller's instinct which carries it heyond, and while I have apologized to editors for the overflow, they have so far advised me to 'put in as much as I want.' Additionally, in my scripts, if there are any foot-notes I can append to help a director—such as references to hooks, illustrations of costuming, or locations for exteriors, I never fail to add them."

Mr. Posner's Letter

Mr. George Posner, successful picture playwright, writes us an encouraging letter in which he commends our attitude on the school question and kindly attributes to us the quality of sincerity and "getting right down close to those you are endeavoring to teach." A part of Mr. Posner's letter:

"I commend your aggressive attacks on the fakers in the teaching, producing, yes—and even picture playwriting divisions of the industry; I enthuse over your justifiable attacks on quarrelsome writers; I admire your pluck in exposing the unfair portion of the manufacturers; I applaud your persistency in getting after that most despicable set of grafters, 'the schoolmasters.' There is another class of leechers, however, that has thus far not been driven from cover nor given their deserts—I mean the 'schools for picture play actors,' those who promise their graduates 'immediate employment upon graduation.' To conclude: I agree with you in the following points:

"1. That as a prime requisite for success in picture playwriting, one must possess talent, not tuition fee.

"2. That picture playwriting is an art, and must be treated as such.

"3. That the happy ending to a picture play is not a necessity.

"4. That a picture play need not necessarily contain a moral; story-telling was primarily only a diversion. One would have to search long to find stories in any of the present-day magazines that even profess to teach anything."

Short Sixes

Richard Willis has resigned as script editor for the Universal Pacific Coast branch.

Hal Reid has returned to script writing and is at work on an "Abraham Lincoln" picture.

Vitagraph and Reliance are rejecting half-reel plots. Good ones are hard to obtain.

Mrs. David Miles and Miss Daisy Smith, formerly with Kinemacolor and Kalem script departments, are with Vitagraph scenario staff at Santa Monica, Cal. Both are versatile writers.

Giles R. Warren, formerly script editor for Imp, Lubin, Powers and Victor, has turned his attention to "big stuff" and will be heard from soon. He recently turned down editorial offers from four film companies.

Bernard M. Corbett, hustler for The Motiograph, was born in Massachusetts, also has a tool chest and writes good short stories and scripts.

E. M. Wickes, who writes script lore for The Writer's Magazine, also wrote the song, "He Laid Away a Suit of Gray." He has other good songs to his credit, too.

A bunch of picture plays produced for Comet when Editor Horace Vinton was with that concern, made a big hit in England recently.

WM. LORD WRIGHT.

THE MADCAP OF THE HILLS
Reliance Release June 7th.

JUST GOSSIP

By The Mahoney

Hooray! Hooray!

I've been noticed.

A querist interrogates The Mahoney.

"Do you think it true art, to resort to extravagant gesture and distort your features on the screen, in order to convey the extreme of emotion?"

And The Mahoney answers:

So long as sincerity of purpose is properly depicted, and the ring is true, art is in evidence.

There is no standard keynote for the expression of emotion.

One person entering a room and finding a dead body might scream and shriek with fright, while another would accept the shock without extravagant display.

In stage work, the author is the proper authority and should describe to the portrayer of the character the nature of the temperamental make-up of the person he had in mind when he wrote his story.

In pictures, the camera operator is an important factor in knowing situations, and should always be in close touch with his director—that is, if the director is wise.

* * * *

He was a fat man. A very fat man. A German. And like most fat men when once settled, resisted being disturbed.

It was on an Eighth avenue trolley. The Mahoney boarded the car at the Circle, and sat down.

Some foreign substance obstructed his "right of way," when the fat man above referred to, in a burst of fright exclaimed:

"Mein butter! Mein butter! Ach Gott! Look oud! You are sitzin on mein butter!"

The Mahoney apologetically removed from the seat a pound brick of "choice creamery" in a very shattered condition, while the fat man scowled.

It is currently reported that "Smiling Pat" has sat on Carl's brick of Cinematography butter and crushed it into an unrecognizable shape.

Of course, this is only rumor.

* * * *

If our friends would only tell us of our shortcomings, instead of telling others, what a Utopia we would live in.

* * * *

I have in front of me an advertisement in a contemporary, dated October 1st, 1911, the salient points of which read:

JUST STOP AND THINK!

THIS IS OUR SECOND YEAR.

WE ARE PROUD OF OUR WEEKLY PROGRAM.

MONDAY—Imp, Eclair, Yankee, American, Champion.

TUESDAY—Thanhouser, Bison, Powers.

WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor.

THURSDAY—Rex, American, Imp.

FRIDAY—Yankee, Solax, Lux, Thanhouser, Bison.

SATURDAY—Powers, Itala, Great Northern, Nestor, Reliance.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 EAST 14th ST., NEW YORK CITY

Ah! Them wuz the happy days!

* * * *

The chaotic condition of affairs in and around that haven of rest at Eleventh avenue and Forty-third street has occasioned great consternation among The Mahoneys who were wont to gather there.

The desertion of King Baggot, Herbert Brenon and Harold Shaw has, to all appearances, wrecked the ship and a veil of uncertainty seems to envelope that first home of Ed Porter and the "Rex."

* * * *

Don't worry, boys and girls, the Cinematography soil is too fertile to long remain non-productive. Be of good cheer, for doubtless there will be a captain of industry at the helm who will guide you safely out of the storm into placid waters.

He stood like a statue at the entrance of the Majestic Theatre in Columbus Circle, gazing into space.

A faraway look was in his eyes.

His make-up was immaculate and startling. It was close to the hour for "ringing up" on the matinee. The lobby was empty, save for the elaborate frames displaying the photos of his artists.

One who knew him could readily divine his thoughts. His mind was a prey to memories of past dramatic achievements on his native heath, the boundless prairies of the West, where he was as popular and well beloved as in the later home of his adoption, Brooklyn.

As The Mahoney drew near, the lips of the silent watcher were seen to move:

"Two-thirty and not a soul in sight," muttered he. "It's them darned 'movies'—they've killed every branch of dramatic art!"

The speaker was the redoubtable Corse Payton.

* * * *

Howard Messmer, for the past three years a notable and talented member of the Essanay forces in Chicago, recently seceded from that company and is now in New York.

Mr. Messmer would be a most valuable accession to any studio having had an extensive dramatic experience prior to his association with the world of motion pictures.

He possesses a striking personality, and is equally efficient in comedy and roles requiring dramatic tenseness. His work and presence are strongly suggestive of Charles Kent, of Vitagraph fame, who has been too little seen of late in that company's releases.

AT THE RELIANCE STUDIO

Baseball excitement is running high. Kinemacolor game at the Reliance-Lenox Oval, Saturday at 3 p. m., with Lubin to follow on June 7th. And the Lady Giants want a game!

* * * *

Director Lawrence McGill is making a specialty of children and dog stories. "The Dream Home," released on June 16th, has the following interesting juvenile cast: Runa Hodges, Rosanna Logan, Clifford Perry, Viola Siddone, Helen Conelly, Gladys Eagan and Hazel and Alberta Perry, all well under the ten-year mark, with the two rival dog actors, Peggy Apfel (Rowdy) and Gypsy McGill well in the foreground.

* * * *

Oscar C. Apfel has the ground plans completed for a three-reel starring vehicle to introduce Rosemary Theby as a Reliance standard bearer. "The Tangled Web" is the name of the drama which will be released on June 28th.

* * * *

Thomas Mills and Irene Hunt will be seen as the two crooks in "Wallingford's Wallet," which will be presented on June 21st. Edgar Lewis is responsible for the stage direction of the drama.

* * * *

Rodman Law is on his way to St. John, N. B., where he will find the highest spot above the St. Johns' Falls from which he can slide down a rope and plunge into the raging waters as the hero of a coming Reliance drama. Edgar Lewis, with a company of Reliance players and four camera men, will join him there in the near future.

* * * *

The convict ship scenes for the two-reel dramatization of "Half a Chance," the well-known novel by Frederick Isham, were taken on the old convict ship "Success," built in 1790, which is now moored in the Hudson River. The result lends a particularly happy realism to the drama which would have been impossible under ordinary circumstances.

CHERRY KEARTON ANIMAL PICTURES AN EDUCATIONAL SENSATION

An unusual series of animal pictures, with many startling educational and sensational features, are now being presented on the state right basis by Adolph Zukor, who has organized the Arab Amusement Company, to exploit these rare films. The pictures were secured by Capt. Cherry Kearton, who stands pre-eminent as the greatest living explorer of the jungle and the world's most daring animal photographer, after years of unremitting labor, severe hardship and privation. Captain Kearton has devoted his life to a diligent study of the beasts of the universe, and the results of this vast knowledge and experience are recorded in these motion pictures.

The series comprise a wide range, covering a complete review of zoölogical life, from an ant to an elephant. Captain Kearton secured these views from opportune vantage point, at obvious peril of life and limb, thus obtaining the most natural reproductions possible of the lion, the tiger, the ourang-outang, and many other beasts of the jungle, not a few of the pictures being the first ever taken with a motion picture camera.

But perhaps the most thrilling reel of the whole set is that one devoted to the native lion hunt in the heart of the African jungle. On the screen are seen Captain Kearton and a little band of naked savages attacking at top speed the so-called king of beasts, unaided by the white hunter's modern resources or the high-powered rifle, in native fashion subduing and spearing the infuriated beast. Captain Kearton evidently risked his life to bring these thrilling scenes, with all their movement and dramatic value, before the eyes of the civilized world, and incidentally secured the most remarkable animated photographs of the noted warrior race of Africa, the Masai, hunting and spearing lions as their ancestors have done before them for a thousand years, armed only with spear and shield.

A THRILLING SCENE FROM THE CHERRY KEARTON ANIMAL PICTURES

But Africa alone has not been his field. In Borneo he has penertated the jungle and taken moving pictures of the ourang-outang, the nearest approach to man, swinging seventy feet high amid the trailing rotan vines—the first motion picture ever taken of this interesting cousin of the human family. In India he has made a twenty-days' trip on an elephant's back, bringing away with him films of surpassing interest, obtaining a wonderfully close view of a tiger from behind a screen of leaves, as well as a remarkable picture of a python, the largest reptile in the world, measuring thirty feet in length.

But it is not always the big game that has attracted him while in the wilds of the jungle. The intimate life of birds and reptiles, and even insects, he has caught; chameleons of new species, ants and bees, and even a caterpillar during its metamorphosis into a chrysalis, a revolution which is consummated in exactly forty seconds, and which required six years of constant vigilance to record in motion pictures.

These films were enthusiastically endorsed by Ex-President Theodore Roosevelt, America's most distinguished hunter of big game, who personally appeared at the Playhouse in New York City several months ago to introduce Captain Kearton to his first American audience. Colonel Roosevelt met Captain Kearton in the jungle on his last hunting expedition, and became greatly interested in Captain Kearton's work, of which he voiced the following unstinted approval:

"In moving pictures of wild life there is a great temptation to fake, and the sharpest discrimination must be employed in order to tell the genuine from the spurious. With regard to Mr. Kearton's work, my attention was particularly directed toward it because of its absolute honesty. If he takes a picture, it may be guaranteed as straight. With regard to his pictures of the Masai warriors in East Africa, I can personally vouch for their fidelity to the actuality. His views of the charging lion, in which several natives are trampled and torn by the infuriated beast, are wonderful—really wonderful! It is a really phenomenal record of a really phenomenal feat, and I congratulate Mr. Kearton with all my heart on what he has done."

The films are endorsed by the American Museum of Natural History, the New York Zoölogical Society, the National Geographic Society, and the American Museum at Washington.

In a few years, owing to the swift advance of civilization on the great plains of British and German East Africa, the vast herds of wild animals will soon have disappeared; the elephant is already doomed; the lion will soon be seen only behind the cages of the zoölogical gardens, and the rhinoceros and hippopotami will be remembered only by the pictures of their uncouth shapes in natural histories. It is of tremendous interest to posterity that concerted and well-directed efforts are now being made to record and exhibit these animals alive, unwounded and roaming in their natural haunts, with reproduced realism in moving pictures. The films are entertaining and instructive, and are entirely in keeping with Adolph Zukor's purpose to present educational and inspiring subjects at a nominal cost.

REAL LIFE PICTURE CO. ENTERS FIELD

Samuel Sheindelman and Alfred A. Grundy, inventors of the Real Life Talking Pictures, gave demonstrations all last week at the Berkeley Theatre, Forty-fourth street, near Sixth avenue, New York City.

Many prominent managers from all over the country were in attendance. They state that plans for a large studio to cost $100,000, siutated in Brooklyn, N. Y., have been accepted.

Steve Porter, the world-famous talking machine record-maker, is affiliated with this concern in the capacity of chief director. He will also appear on the screen in one or more of the six weekly releases which will be the output of the Real Life Picture Co., Inc.

Upwards of one hundred subjects, consisting of both operatic and popular song numbers, and comedy and dramatic talking sketches, are ready.

THE KNIGHT OF HER DREAMS
Nestor Release June 13th.

HEARTH LIGHTS

By VIRGINIA WEST

THE garden of the old country home of the Nortons lay in flaming grandeur under the autumn sunlight. The chrysanthemums, asters, dahlias, and all the old-fashioned flowers of late summer were filling the place with indescribable richness of color. That the garden fence and the out-buildings were in a sad state of decay made no difference. The worm-eaten pillars of the porch and the sagging shutters were not even seen by the beauty lover. In fact, these things added to the scene. All who passed the place invariably stopped and exclaimed, "What a beautiful old place! What must it have been thirty years ago!"

But to Paul Norton and his mother, although they dearly loved the old place, the beauty that it still retained was not sufficient to hide the fact that the house and garden and everything else were so rapidly decaying that soon they would be past reclaiming.

But this was their home—their only home. Long ago they had been obliged to give up their apartment in town and live the year round in the old house.

"I don't mind for myself, mother," Paul had said. "It is to me the most beautiful place in the world, even if it is going to ruin. I can get all kinds of inspirations here. But I know you must get lonely with me at my pictures all the time."

"No, dear, with you near me I am never lonely," was the mother's reply. "But I feel that you ought to be in town where your pictures could be seen. Oh, dear," she finished, "I wish your father had left you something besides an artistic temperament."

"Never mind, mother," laughed Paul, "it will all come out right in the end, I am sure. I have faith in my own talent, and I know that it must win. In the meantime, we must get the very most out of this old place that we possibly can while it lasts."

And so they lived on in the same way. In winter they sat in the spacious living room with the old fireplace piled high with cracking logs, and in summer the garden was the favorite spot.

Often Paul took long tramps over the hills and through the fields and woods, stopping now and then to chat with some of his humble country neighbors.

One day in the early autumn of which we speak, he came home from one of his walks with great news for his mother.

"Kent Rankin is visiting at the Marvins," he informed her breathlessly. "He is an artist himself, although he hasn't yet won recognition any more than I have. But he is rich and knows all the people of wealth and influence. I've met Old Man Marvin and I'm going to pocket my pride and go over there with a picture."

"But, my son——"

"Never mind, mother. I must do it. I want to exhibit in the spring and I must meet all the people I can who might do me any good. I'm going. Now, come help me to select a picture to take along."

The mother obeyed and protested no more.

"Good luck to you, my boy," she whispered as she bade him good-bye.

The young artist had chosen as the picture to show his distinguished neighbors, a group of children wading in a sun-lit brook.

The Marvin country house was about a half mile away, and there Paul walked with his picture, his heart beating a little abnormally.

"Mr. Marvin and Miss Marvin and Mr. Rankin are just leaving for town but I'll tell them you are here," a servant informed him.

Paul's hopes sank a little, but meeting them for a moment was better than not seeing them at all, he thought.

"I am Paul Norton. You were acquainted with my father, I believe," began Paul when Mr. Marvin appeared.

"Why, yes, I remember your father. He was a fine man, but not much business head—not much business head," the elder man replied. Then, as his daughter and young Ranken came onto the porch, "This is my daughter, Mr. Norton, and this is Mr. Kent Rankin, the artist."

"We are neighbors," explained Paul, "and as I knew Mr. Marvin had known my father, I thought we should be acquainted. I have wanted to call all summer but I have been very busy."

"What is your work, Mr. Norton?" asked Marvin.

"I paint, and I took the liberty of bringing a picture with me." Paul brought his picture from where he had placed it in the corner of the porch.

"That is very pretty, indeed," Mr. Marvin remarked. "I think I recognize that spot."

Rankin looked with a critical smile. "Rather pretty subject. The lighting is rather difficult for a beginner, though, I should say. But don't be discouraged, my boy, you will probably make greater progress later on."

"Pardon me," Paul replied in a low, dignified tone, "I am neither a beginner nor discouraged. I am an artist, and I know it. Unfortunately, in this part of the world a man's work is not taken on its merits alone."

Rankin stared for a moment and then turned away to light a cigarette.

"Come, we must be starting," Mr. Marvin announced. "The car is waiting. You will excuse us, Mr. Norton? Sorry you didn't come earlier."

Marvin and Rankin started for the car, but Ula Marvin stayed behind and spoke to Paul.

"Oh, Mr. Norton," she exclaimed, half embarrassed, "I want to tell you what I think of your picture. It is beautiful. The lights and shadows are perfect. The sunlight on that little girl's hair is wonderful. Every one of the children seem alive. You must love children, don't you?"

"Yes, I do love them. I thank you, Miss Marvin, more than I can put into words, for your opinion. It is very sweet to hear you give it without bias or prejudice."

"Ula!"

"Oh, father is calling. Good-bye, Mr. Norton. I am sorry we did not meet before. I wish you very great success. Please take this for good luck."

She placed a white rose in Paul's hand, which he discreetly slipped into his coat pocket before going with her to the car.

As he went along a path by the side of the road Paul's feelings were very mixed. He was happy and yet he was sad. His heart beat rapidly at sight of the rose and thought of Ula, but he felt depressed when he remembered Kent Rankin's words. He knew perfectly well that it was only jealousy on the part of the other artist, but his pride was hurt.

However, he continued to work in his quiet home, with ever-increasing force. With the picture of the girl he had seen but once ever before his mind, he seemed to have a new inspiration.

One day, in the late fall, Paul received a letter from Kent Rankin which gave him a great surprise. He stated that he wished to purchase several small outdoor scenes. Paul was pleased and quickly forgave Rankin his unjust criticism of several months before. He packed and sent him three small pictures, charging the absurdly small sum of twenty-five dollars apiece for them. But, he told his mother, it was better to do that and be sure of a good beginning.

Constantly, in reading the newspapers, Paul saw the names of Ula Marvin and Kent Rankin together. This meant but one thing to him. He knew he had no right to resent it, and yet he did resent it with all his heart.

During the long winter months Paul took many long tramps around the country. Often his mind was restless and walking was the best thing for him.

One day, in the late afternoon of a cold day, he was returning from a walk when he saw at the side of the road near his home an automobile apparently without an occupant. When he came up close to the car in passing he saw something move under a bundle of robes. He stopped. Then he saw that it was a woman.

"Pardon me, madam," he said, "Can I be of any assistance to you?"

"Oh, please," said a voice from the depths of the robes, "I am nearly frozen. I've been sitting here for ever so long waiting for James. He went for gasoline and I'm afraid he has gotten to drinking. He does sometimes."

"Why, it's Miss Marvin!" exclaimed Paul, unable to keep the joy from his voice.

"Oh, Mr. Norton, I'm so glad it's you. You will tell me what to do."

"Indeed I will. You will come right home with me and get thawed out. My mother is there and she will make you some tea."

As Ula arose, Paul saw that she was stiff from the cold. Without a word he leaned forward and gathered her in his arms. It is only a short distance to my home," he assured her when she protested.

After Mrs. Norton had given the girl some hot tea and made her comfortable on a couch by the fire, she left the two young people alone.

Soothed by the pleasant warmth, Ula fell asleep, and as she slept Paul sat in the shadow and watched the flickering firelight playing over her face and hair.

"What a beautiful picture that would make," he thought, and gradually the thought grew upon him until it amounted to an inspiration. "I must paint it," he said aloud.

Ula awoke. "Oh, I didn't mean to go to sleep. Pardon me."

"Instead, I will thank you," Paul replied, "for you have given me an inspiration for a beautiful picture."

Then he told her what he saw and how he wished to make his painting. "I shall call it 'Hearth Lights,'" he said.

"Oh, begin it now and I shall stay right here on this couch and be your model," cried the girl enthusiastically. "Would you like that?"

"More than anything in the world, but——"

"Well?"

"I am afraid Mr. Rankin would not like it."

"Mr. Rankin?"

"Yes. He has the right to object, has he not?"

"You mean that I am engaged to him?"

"Yes."

"I am not."

"Not engaged to Kent Rankin? Thank God!"

Ula sat up and looked at Paul in astonishment. Instantly he was on his knee beside the couch. "Forgive me," he pleaded. "I know I had no right to say that, but now that you know, I must say what is in my heart. I love you. I have seen you but once before, but I love you. Your face has been constantly before me since the day you gave me the rose. Forgive me, I cannot help it. What can you say to me?"

She did not speak for so long a time that Paul looked up into her eyes.

"Ula!" he cried, can I be right in what I seem to see in your eyes?"

"Yes, I love you."

His arms were around her and he held her close for a moment. Then he drew back and said almost bitterly: "But what right have I to make love to a woman. I am practically penniless. I must not see you again."

Ula laughed. "Never mind that, but get to work on your picture now," she told him.

Paul obeyed her and by noon the next day his picture was far enough along to enable him to do without a model.

The next day the sober and repentant James drove the car with Miss Marvin in it back to the city.

Paul worked with a light heart. He was no nearer the goal, but somehow the road seemed very bright.

A very few days after the completion of "Hearth Lights," the young artist was greatly surprised by a visit from Rankin.

"I came to look around and see what you have for sale. I am looking for a picture for my library—something striking and unusual," Paul was informed.

He showed Rankin what he had on hand. Rankin passed the pictures by without comment until he reached "Hearth Lights." He stood in silence for a while. Paul watched his face and knew that he admired the picture more than he was willing to admit.

"I'll give you two hundred dollars for that," he said, patronizingly.

Paul knew that the picture was worth much more, but he also knew the advantage of having a really fine picture in the house of a wealthy man where other wealthy men would see it. So he let the picture go at Rankin's price.

A few days later Paul received from Ula a newspaper clipping announcing a contest to be held by a certain club to secure a painting for its gallery. The prize was to be five thousand dollars.

Immediately Paul thought of "Hearth Lights," but it was too late. He had nothing that would do to enter, so the only think left was to paint something. This he did, and entered it in the contest.

Paul knew that his entry was not worthy of him, still, when he entered the exhibit room and saw it in an obscure corner, he was bitterly disappointed. He seated himself near his picture and waited for Ula. He knew that she would look for his picture.

At last Ula came. Paul watched her from where he sat. When he saw the expression of disappointment that came over her face upon seeing his picture, he remained in his corner without making his presence known. Ula walked disconsolately away.

Paul was about to go, hurt far more by Ula's disappointment in him than in the placing of his picture.

As he was crossing the main gallery his attention was attracted to a small crowd gathered at the other end. Some one was speaking in a loud voice. Paul heard two words that drew him to the spot—"Hearth Lights." Then he heard Ula's voice say, "I know it is Paul Norton's for I posed for it myself."

In a moment the gallery was in an uproar. In the confusion a man pressed past Paul and he felt something pushed into his hand. He looked and found that it was a check for five thousand dollars, made to Kent Rankin. But that gentleman had disappeared.

Paul went to the manager of the contest, who was standing near, and showed him the check. "Who are you, please?" Paul was asked.

"I am Paul Norton."

"Is there anyone here to identify you?"

By that time Ula and her father had realized the full situation.

"Yes, this is Mr. Paul Norton," said Mr. Marvin. "Surely there will be no trouble about the matter. My daughter posed for him for that picture, and the fact that Rankin gave him the check and has disappeared is proof of his guilt."

"You are right, Mr. Marvin. The matter is soon adjusted. In a moment the check was changed and Paul's name placed on the announcement of the prize winner.

"Come home with us, Mr. Norton," said Mr. Marvin, cordially. And Ula quietly slipped her hand into Paul's, unconscious of the watching crowd.

HARSTN BRINGS CHARGES—LOSES SUIT

On Monday, May 19th, Mr. Justice Schmuck at Special Term of the City Court rendered a decision in favor of General Film Company in the suit brought against it by Alfred Harstn, a former employee. Harstn had refused to leave the premises of General Film Company at 219 Sixth Avenue and, in connection with Alfred Weiss and Herman Smidt, claims that he was forcibly ejected, as a result of which he became "sick, sore and bruised" to the extent of two thousand dollars ($2,000).

Harstn's statement of his troubles was embodied in seventeen paragraphs, but Mr. Justice Schmuck held that ten of them were so scandalous and irrelevant that they must be struck out, and in addition ten (10) dollars costs imposed. Mr. D. O'L. Cohalan appeared for General Film Company and Mr. Hoffman for Harstn.

Two alligators, a canary, a dog and a parrot are the pets of Miss Julia Swayne Gordon, the well-known Vitagraph player. At the studios she made great friends with Prince, the tiger, and Nero, the Nubian lion, with both of which she will soon be seen on the screen. The titles of the plays will be "The Lion's Bride" and the "Tiger Lily."

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

"Please bear in mind that an invention is something an inventor creates and adds to the wealth of the world. He goes to the clouds for his inspiration, but before the world gets any real benefit he must shed quarts of perspiration. Suppose we look to the future. There are numbers of people that believe we have everything invented that is likely to be invented, and many seem to desire to take away from the successful inventor the fruits of his labor. But we must look to the future and to the inventors that are yet to come and to decide what is best business policy to be adopted on behalf of the Government in remaking the patent laws. I would like to give you an imaginary instance. Suppose some chemist somewhere has been working for the last 5 or 10 years, perhaps living on bread and milk, in order to find a tablet which he can put in a quart of water to make a quart of milk. If such a tablet could be bought in every corner store for 4 cents per tablet a man could make milk at 4 cents a quart which now costs him 8 cents. The public saves 4 cents a quart. Are you ready to say that that inventor or assignee should not get all the millions that he may make out of his invention, even though his tablet may not cost him a quarter of a cent? Are you not ready to hold out to the inventors of the future the hope that whenever they give us a complete new invention, they shall have everything out of it without any dispute as to how much profit they make out of it for 17 years? Is it not a fundamental principle that for every million dollars the owner of a patent gets the public gets more than a million? Are you not ready even to permit such an inventor to take out a dozen alternative patents and pigeonhole them if he wishes to do so? But there seems to be great jealousy for the man that happens to make a million dollars. I am a little jealous myself. But nevertheless, on the basis of a patent law, it strikes me that the United States Government should be more liberal rather than less liberal. The provisions of this bill certainly are a great deal less liberal to the inventor than the patent law we have to-day. I think it would pay the Government to offer greater inducements rather than less." Congressman Danforth of New York on the Oldfield Bill.

In the matter of the appeal in the case of Uebed v. Zialcita, from the Supreme Court of the Philippine Islands, to the Supreme Court of the United States, the latter held that one whose trade-mark is manifestly an imitation of an earlier but unregistered trade-mark cannot restrain a third party from using such mark, and that imposition on the public is not a good ground on which the plaintiff can come into court, but it is a very good ground for keeping him out. In the course of the decision, Mr. Justice Holmes, who delivered the opinion of the Court, said: "With or without right, the earlier trade-mark was in widespread use and well known, and the obvious intent and necessary effect of imitating it was to steal some of the good-will attaching to it and to defraud the public."

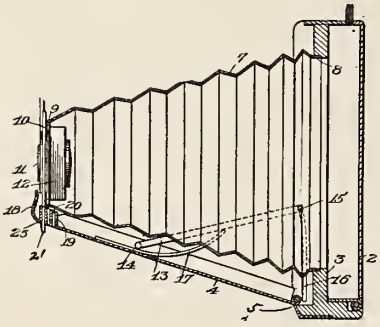
In the case of Theodore W. Foster & Bro. Co. v. Tilden-Thurber Company, the Circuit Court of Appeals, First Circuit, Circuit Judges Colt, Putnam and Dodge, decision by Justice Dodge, has affirmed the decree of the District Court and held *that a patent may be granted for a design although its ornamental character consists merely in a new and original shape given to an article of manufacture.* In the District Court the patent was held valid and infringed. The decision of the Circuit Court goes on to say that the record contains evidence tending to show that the patented design has been found acceptable in a trade where attractiveness of appearance is a matter of importance. The District Court thought this evidence sufficient for the conclusion that the design shows a patentable degree of artistic invention "and we are of the same opinion."

The Kraft and Stendel Fabrik Photographischer Papiere Gesellschaft Mit Beschrankter Haftung, Dresden, Germany, has been granted registration No. 91,584 for "CELLOFIX" as a trade-mark for sensitized photographic paper, etc., claiming use of mark since Feb. 8th, 1906.

lack of light for the suitable projection of motion pictures on the curtain can find no legitimate excuse these days. Within the last forty years the possibilities of artificial illumination have developed from 54,000 candle-power to 3,000,000 candle-power. That is to say, in 1873, when oil lights were used in light-houses, the highest power was equal to 54,000 candles. In 1883, when the electric light was introduced, the power rose to a maximum of 820,000 candles. Since then improvements in electric lighting have been so rapid that the most powerful light-houses are now able to project an illumination exceeding 3,000,000 candles, and the end is not yet. So give us ample light. The game is worth the candle-power.

The Societe "Savola Film" of Turin, Italy, has been granted registration No. 91,612 for the accompanying Trade-Mark for Moving Picture Films, Machines for Taking, Projecting, Printing and Perforating Moving Picture Films, used since April 6, 1911. Exclusive right to "Savola Film Torino" is disclaimed.

A folding pocket camera of light, compact structure is the object of John Linder, of Deer Park, Washington, as set forth in Letters Patent No. 1,060,610, issued to the Eastman Kodak Co., assignee. The accompanying view is a sectional elevation showing the parts in extended position. It comprises a box portion 1, a back 2, through which access is obtained to a chamber 3 for the sensitized material and a door 4 at the front, hinged at 5, and serving, when extended, as the camera bed. A bellows 7 is connected at its rear end 8 to the body 1 to fold within the latter when the camera is shut, and connected at its outer end, as at 9, to a front 10 that folds against the bellows, to allow the lens barrel 11, together with its associated shutter casing 12, to be housed within the body. The bed 4 is maintained in extended position by a link 13 pivoted thereto at 14 and having its free end provided with a projection 15 traveling in a slot 16 in a wall of the body with the link in a braced position under the influence of a leaf spring 17. At its forward end, in rear of lip 18, is a block 19, pierced by a plurality of slots 20. The front 10 constitutes a lens board which has an extension 21 forming a stem adapted to fit the sockets 20. The purpose in providing a plurality of sockets is to permit changes in the position of the front for altering the focus of the camera according to the distance of the object from the lens.



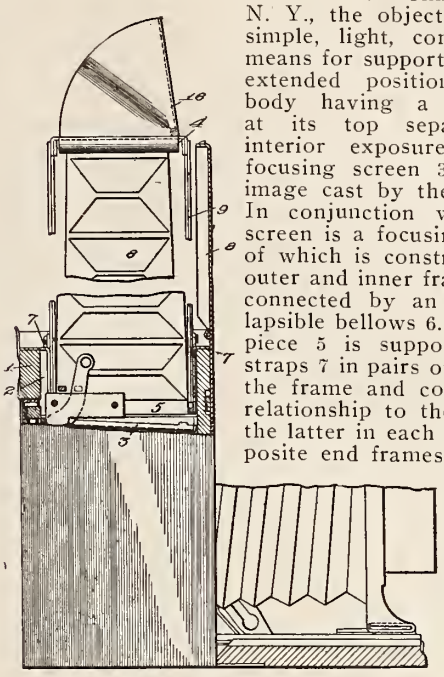
Some time ago we had occasion to note the advent of M. Dussaud's "Cold Light." Consul General Mason, of Paris, has something to say in this connection that is of interest. Speaking of the innovation he says the light is now being utilized on a commercial scale by La Société Internationale de Lumière Froide, whose office is at 27 Rue Mogador, in Paris. It is well known that electric lamps when subjected to a higher voltage than that for which they are designed are unduly heated and soon burn out and become useless. Mr. Dussaud found that if a lamp adapted to a certain voltage were subjected to a current of higher intensity during a fraction of a second, and then, by breaking the current, the lamp is allowed to rest for an equal period of time, it not only produces a light of greatly increased brilliancy, but the lamp itself remains cool and does not deteriorate. Working on this idea, he has apparently succeeded in perfecting a system by which, for example, a current of 16 volts is passed through a lamp intended for 8 volts, with 16 interruptions of the current per second, with the result that the lamp itself remains entirely cool and incapable of igniting by contact a substance so inflammable as a Cinematograph film. What is still more important, the lamp remains uninjured and produces a light far more intense than could be generated by a 16-volt lamp used with a current of the same degree. The fact that the lamp does not overheat is of great importance in Cinematograph practice or for other projections, as it permits the light to be safely placed close to the lens, thus increasing greatly the clearness and sharpness of the picture on the screen. An ingenious arrangement for Cinematographs consists in an adjustment by which the current interrupter is geared to the film reel, thus timing the extinction of the lamp with the passage before the lens of the blank spaces on the film between pictures, so that the momentary interruptions of the light becomes imperceptible and the projections on the screen practically continuous. It is thought that this system can be applied with advantage to rotary electric lanterns for lighthouses, as a greatly intensified light can be obtained with a diminished current during the period when the lens faces the sea, while the lamp rests during the remainder of its revolution. Other valuable applications claimed for "cold light" are for navy and military searchlights and for photography, in which it would replace the magnesium flash with its suffocating fumes and other disadvantages.

---

one, neither Sir Hiram Maxim of noiseless gun fame, nor anyone else so far as we are aware, has succeeded in producing a silent Cinematographic projector, much to the annoyance of auditors, particularly those (usually of the female persuasion) who like to hear themselves anticipate the pictures by several yards, or otherwise audibly prognosticate or criticise the reel for the benefit (?) of unfortunate adjacents. The orchestra ought to have the right of way during the unwind—otherwise "silence is golden." Eye and ear should be in harmonious synchrony—the incongruous rattle of machine or adlepate is disconcerting. A muffler is needed for both.

In the entire German Empire there are, including the traveling shows, about 2,000 motion picture theatres. Paris has 200 such establishments, which are visited on each Sunday by about 100,000 people. London has about 400 and the rest of England 2,500. New York is stated to have 470 and the nine largest cities of the United States more than 1,400 motion picture theatres, whose annual consumption of new films costs about $17,000,000, with receipts of about $55,000,000.

The accompanying view is a side elevation of a camera partly broken away to show the focusing hood which forms the subject matter of Letters Patent 1,060,834, issued to the Eastman Kodak Company as the assignee of the inventor, William F. Folmer, of Rochester, N. Y., the object being to provide simple, light, compact, yet strong means for supporting the hood in its extended position. 1 is a box body having a focusing well 2 at its top separated from the interior exposure chamber by a focusing screen 3 upon which the image cast by the lens is reflected. In conjunction with the focusing screen is a focusing hood, the body of which is constructed of opposite outer and inner frame pieces 4 and 5 connected by an intermediate collapsible bellows 6. The lower frame piece 5 is supported upon stirrup straps 7 in pairs on opposite sides of the frame and connected in spaced relationship to the adjacent side of the latter in each instance. The opposite end frames 4 and 5 are connected for relative movement in a manner permitting the hood to be collapsed or folded within the focusing well beneath a suitable cover 8 therefor, or supported rigidly in an extended position by means of a system of pivoted levers 9 that constitute lazy-tongs, the free end members having slot and pin connections with the frame pieces. Simple means are provided for locking the lazy-tongs 9 in extension to support the hood and eye-piece 16 in position for use. In its collapsed position, the hood and its supports, including the eye-piece, are readily accommodated within a relatively shallow focusing well and being of a unitary structure, distinct from the body of the camera, the device can be assembled conveniently and then attached bodily to the camera at any stage of the latter's construction.



We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

THE KING CAN DO NO WRONG
Rex (3 Reel) Release June 12th.

FROM THE EDISON STUDIO

Marc MacDermott's first message after arriving in England is one of despair. Wonderful actor though he undoubtedly is, he is a rank failure as a sailor, for poor MacDermott was deathly sick. All went well the first day out but then he "ate something that did not agree with him" (we have heard that one before, Marc) and prayed for sudden death all the rest of the way over. MacDermott wrote that he had always loved his native England but that it had never looked so good to him before.

* * * *

Charles M. Seay has left the Edison studio for an extended trip through the South, where he will make his headquarters in Rome, Ga. With the director are Mabel Trunnelle, Bliss Milford, Herbert Prior, Harry Beaumont and Arthur Housman. They will make a number of films, using places of historical interest as settings.

* * * *

Few pages in English history are more interesting and romantic than the struggle between Mary, Queen of Scots, and the great Elizabeth for the possession of the English throne. The three-reel Edison subject, "Mary Stuart," portrays exquisitely the closing incidents in the unfortunate Mary's career.

* * * *

"The Twin Brothers," shortly to be released by Edison, stands unique among all films. There have been other releases in which the same man appeared on the screen as two different characters at the same time, but in this one Augustus Phillips, who plays the part of both brothers, actually shakes hands with himself and snatches a picture out of his own hand! The illusion is perfect. The story itself is not sacrificed to photographic wizardry. however, but relates a tale of self-sacrifice.

* * * *

At a recent performance in the 69th Regiment Armory, New York, Edward O'Connor, the Edison comedian, told a story about a parrot who could talk five languages. The story made a hit and O'Connor was loudly applauded. The next speaker was another motion picture actor and, to the intense delight of the audience, he began the same story! As soon as it was apparent that he was telling the story over again, his hearers began to laugh and the actor, greatly encouraged by this demonstration, spread himself and elaborated the details, drawing out his triumph to the fullest extent. When he finished, the audience was in convulsions and he retired smiling and bowing, convinced that he had made the hit of the evening. His parrot spoke seven languages.

* * * *

The California situation has revived the Yellow Peril talk concerning the Japanese, but Ben Wilson owns the only original article in the shape of a yellow racing roadster which he purchased shortly after his return from California. With all the pride of new ownership, Wilson continually "hits it up" until he has terrorized the nervous mothers in the neighborhood of the Edison studio.

* * * *

William Wadsworth has just received a letter asking if he is connected with a family of the same name. The writer states that she is anxious to locate her stepson and that the Edison comedian strongly resembles him, on the screen at least. Several adventurous spirits at the studio urged "Waddie" to claim the relationship for the fun of it and "see what was in it," but he declared that romance was not in his line.

* * * *

Mabel Trunnelle does a beautiful piece of impersonation in "Love's Old Sweet Song," in which she plays the part of a girl whose mind is affected by the reported death of her lover. When he returns she does not know him but shrinks from him in terror until the familiar strains of the beloved old song reawaken her memories of the past and lift the cloud from her mind.

POWER'S CALIFORNIA NEWS

Director Harry Matthews, of the Powers Photo Plays, Inc., has taken all the big scenes in "Sleeping Beauty," one of the finest fairy picture plays ever produced. Mr. Matthews has taken full advantage of his opportunities of putting on big scenes full of life and color. The christening of little Beauty makes a wonderful scene and there are some mightily pretty bits in the courts of the different fairies who come to do homage to the baby and to present their fairy gifts. Mr. S. S. Norton, who has been Mr. Matthews' photographer and camera man for so long, tells me that "Sleeping Beauty" will surpass both "Snow White" and "Beauty and the Beast," which Mr. Matthews did for the Universal. This means some fine pictures.

Elsie Albert makes an engaging Beauty, and a pretty one withal. Little Early is a delightful little Fairy Sunbeam, and other good parts are in the hands of Joe Burke, Charles Manley and Allan Forrest, Mr. Matthews' new juvenile lead.

Director J. Farrell Macdonald, of the Powers Photo Plays, Inc., has just finished a beautiful photoplay in "Pagliacci," one of the classics which lend themselves to picture play treatment. The settings and properties are beautiful in the extreme and the acting quite beyond reproach—an all-star cast, in fact. The famous English actress, Constance Crawley, Arthur Maude, Joe Harris, Edith Bostwick and other good people fill the parts, and fill them well. Altogether a notable production.

Mr. Macdonald is now producing "Francesca da Rimini" with the same actors and actresses, and another great production may be looked for. The Powers Photo Plays, Inc., are certainly putting on a class of plays which should earn for them a great reputation.

Mr. J. A. Crosby, of the J. A. C. Film Manufacturing Company of Los Angeles, is turning out some fine films as well as doing much laboratory work for the other studios. In a recent drama, directed by Frank E. Woods and entitled "The Strong and the Weak," some excellent performances were given. Natalie de Lontan took the female lead, Louis W. Chaudet took a dual role capably, Richard Willis was the father, and Carl Von Schiller was good as the son. The sets were excellent and the whole play well produced.

Charles Manley, of the Powers Photo Plays, Inc., was quite badly hurt recently whilst attending a picnic. Mr. Manley was induced to enter a running race and fell, which is not surprising when one remembers that he is eighty-three years of age. He has nearly recovered and is in the cast of "Sleeping Beauty."

SCOTT'S RECORD AT LYRIC

The motion picture records of Captain Robert Falcon Scott's thrilling adventures to the South Pole will be the attraction at the Lyric Theatre, beginning Monday, June 2.

Captain Scott was the first explorer to make photography an important department in such an expedition, and therefore for the first time the world is able to observe the daily routine of intrepid pole hunters. Then, too, he was fortunate in obtaining the services, as photographic artist, of Robert G. Ponting, F.R.G.S., who had already illustrated some thirty different lands and acted as war correspondent with the Japanese army.

FAITHFUL SHEP
Reliance Release June 4th.

Manufacturers' Synopses of Films

KINEMACOLOR

NATHAN HALE (3 Reels).—Hale is discovered teaching school when he hears of the battle of Lexington and the call to arms. He enlists and is next seen in the camp of Revolutionists. At school he made an enemy of the town bully, Seth Brown, which later is his undoing.

General Washington, desiring information as to the number and condition of the British troops, calls for a spy. Hale offers to go, dressed as a country school teacher, inside the British lines. He secures the desired facts for Washington, but is seen and betrayed by Seth Brown, who has joined the British. He is captured, the papers found on him, and is condemned to be hung without trial. Later we see his newly made grave with an old man mourning for the brave youth.

The picture ends with a view of Nathan Hale's statue in City Hall Park, New York, and the subtitles, "137 Years Later, Lest We Forget."

This is a great historical picture, official records having been consulted for all action and subtitles. It shows both American and British camps, and the celebrated picture, "The Spirit of '76" is reproduced in this film.

THE BERNESE OBERLAND, SWITZERLAND.—1. *The Kursaal Interlaken.* This is one of the finest buildings of its kind in Switzerland. A floral clock in the beautiful gardens is photographed—a very pretty picture.

2. *The Jungfrau.* At the foot of this imposing mountain haymakers are at work, and the scene is most artistic.

3. *The Lauterbrunnen Valley* and the Lauterbrunnen Falls. An electric train passing. A distant view of the Jungfrau.

4. *Murren,* a charming village situated on a terrace high above the Lauterbrunnen Valley. It commands many beautiful views. A lovely panorama is given of the district, and also views of the picturesque streets of the village. In the background is the Wetterhorn, a station on the Grindelwald Railway.

5. *Grindelwald,* an excellent starting point for excursions and a favorite winter and summer resort. In the background is the Wetterhorn.

6. *The Eiger Glacier.* Two girls with alpenstocks on the way to the Eiger Glacier.

SELIG

WOMAN—PAST AND PRESENT (June 4).—Miss America is a mannish, presumably advanced type of womanhood, who refuses to surrender her rights by marrying the young man she loves, because he has what she considers "too old-fashioned ideas" concerning the femininity of women. She gives out her ideas in a hail-fellow-well-met way to the modest man and he retires to sadly think it over as she goes joyously on to "whoop it up" at a suffrage meeting. Returning from a day of strenuous service in disorder and window-smashing, she casts herself in exhaustion upon the couch in her study and falls asleep. Then comes to her in dreams a picture of the quiet, delightful days of old, so well remembered from the tales told by her grandmother. Old Father Time makes hold to intrude, and conduct her back along the path of the storied past, decade by decade, until she arrives at the age of gallantry, when great-grandmother was a girl. It shows the courtly old days in the quaint Colonial mansion, where grand dames, powdered beauties, periwigged old gallants and lively beaux danced the stately and dignified minuet. This is all in striking contrast to the syncopated ragtime and "animal dances" that hold cheap and unworthy possession in current esteem. She awakes in shame at the present conditions, tears the banner calling for "votes for women" from the wall of her room and again surrenders herself to the gentle surroundings of her true sphere. The disappointed lover, having gained in manhood correspondingly, comes to claim his own, in view of the fact that the right to love and be happy is absolutely constitutional.

URBAN ECLIPSE

George Kleine

DELIVERING THE GOODS (June 4).—Percy volunteers his services to an aged couple to deliver a piano, which they had purchased, to their home. He enlists the aid of a helper and they set themselves to the task. The piano experiences many mishaps before its arrival, and ludicrously falls apart from its rough treatment as the picture closes.

On the same reel:

THE ARMADILLO.—The Armadillo is a queer little animal in South America. Its body is covered with a bony, flexible shell, and in many respects resembles animals of other species. Its nose resembles that of a rhinoceros and its mouth that of a pig; its claws are long and powerful, and by their aid it can hury itself in a few minutes. Being a nocturnal animal, the armadillo searches for food at twilight, and feeds principally on worms, insects and roots. Sometimes, digging its home in an anthill, it does not stop until the anthill is completely destroyed. Some species are more carnivorous than others and devour the semi-putrid carcasses of wild animals. It is naturally a timid animal, hut it is not difficult to catch, and, although becoming accustomed to captivity very quickly, it takes advantage of the first opportunity to gain its liberty. Good fortune aided the producers to focus this peculiar little animal in all its different habits, which are vividly shown on the screen.

CINES—GEORGE KLEINE

THE RING (June 7).—Gaston, bidding good-hye and pledging eternal fidelity to his wife, leaves her and his child for another country of greater opportunities. Gaston almost immediately succeeds to the road of fortune. Back home, his daughter is seriously ill and his poor wife, reduced to meager circumstances, is ohliged to toil hard for a livelihood.

After some years, Gaston returns to his native land, but cannot find any trace of his wife, poverty having driven her out of the old home. Established in business, he employs a secretary who is engaged to a poor but charming young girl. Gaston one day sees the girl leaving a pawnshop and, impelled hy curiosity, he stops and inquires what she has disposed of. To his great surprise, he finds it is the ring he had given his wife as a parting gift. He escorts her to her home, where he is once more with his wife and daughter and where supreme happiness thereafter reigns.

On the same reel:

ORBETELLO AND ENVIRONS.—Here you are shown panoramic views of the towns and the embankments, the ancient walls which surround them, and the Port of Ercole, with Mount Argantario in the background. It is altogether a most interesting series of landscapes.

EDISON

DON'T WORRY (June 4).—The wife of Mr. Mortimer, a business man, is one of the worrying kind of women who, upon the slightest provocation, allows herself to become mentally agitated almost beyond control, and without good cause.

One evening Mr. Mortimer is detained at his office, and, as the telephone repair man has taken his telephone apart, he is unable to get into communication with his wife. When he fails to come home in time for dinner, his wife begins to fear that all sorts of awful things are happening to him and, as it gets later and later, her imagination begins to run riot.

She sees three villainous-looking desperadoes, who are somewhat of a cross between pirates and cowboys, bind and gag him in his chair. As two of them point murderous-looking revolvers at him, the third picks up the safe and walks off with it.

Then she sees him start home, only to be struck down by an automohile, which dashes away, leaving his mangled form in the gutter. He is carried into a drug store, where it is made evident that the bones of his legs are terribly shattered.

He is removed to the hospital, where he is subjected to hrutal handling by the doctors and attendants. His condition is pitiable, for the suffering man is a mass of bandages and splints, from which an agonized face protrudes. The flint-hearted orderlies lift him from the operating table and drop him on the stretcher and a heartless nurse feeds him nauseating medicine because he is too helpless to resist her.

She rushes to the telephone and tries vainly to get into communication with her hushand, hut the repair man still has everything disconnected. But in the meantime, Mr. Mortimer has finished everything up and has started home. His distracted wife is just about to launch off into another wild flight of imagination when he enters the house, smiling, and without a mangled limb. Then she realizes what a fool she has been—but will probably do it again, just the same.

MERCY MERRICK (June 6).—When Mercy Merrick left the refuge in London where she had heard words of comfort that put her again on the right path, she thought she had turned her back forever on the old life and all that might remind her of it.

From the refuge she had gone to South Africa as a nurse during the war, and while there met Grace Rosebury, the daughter of General Rosebury, who had come for temporary shelter to one of the field hospitals. The general's daughter was wet and cold. Mercy loaned her a nurse's uniform. The two girls, during their brief acquaintance, became good friends, and Grace Rosebury told Mercy that she was going to England to stay with friends of her father whom she had never seen and that it had been arranged that she was to marry one of the nephews of the house.

Suddenly a shell hit the hospital and a flying splinter struck Grace Rosebury on the head. In the confusion that followed, the surgeon, seeing her in a nurse's uniform, mistook her for a nurse and, after a rapid examination, pronounced her dead. An opportunity had

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price $4.00 per 1,000; 5,000 lots, $3.50 per 1,000; 10,000 lots, $3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Address Dept. N.

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT

EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Sq., N.Y.**

Write for free Catalogue and Advertising Matter

BE ONE OF THEM!

Happy, contented and **prosperous** exhibitors have **doubled** their hold on success by securing the KINEMACOLOR franchise for their towns.

You don't know **anything** about KINEMACOLOR unless you've learned it **very** recently.

WE ARE EXTREMELY HAPPY!

KINEMACOLOR COMPANY

New York, 1600 Broadway. Chicago, 532 South Dearborn Street.
Cincinnati, 132 East Fourth Street. Providence, 509 Westminster Street.

arisen and Mercy could not resist the temptation. She had never known happiness, and Grace had never known misery.

She took Grace Rosebury's effects and declared herself to be the general's daughter. She arrived safely in England, and was received with open arms by Lady Janet Roy and her nephew. She soon won her way into the hearts of all the family, but her happiness could not last. She must be found out sooner or later.

One of the first people she met at the house of Lady Janet Roy was Julian Grey, the pastor of the refuge. He remembered her at once, but she denied all knowledge of him. To make matters worse, she fell in love with him and he with her, despite her nominal engagement to Lady Janet's nephew. The crisis came when the real Grace Rosebury, who was not dead, arrived on the scene and denounced Mercy as an impostor.

Everyone immediately turned against Mercy except Julian Grey, who loved her and offered her his care and protection.

NESTOR

THE MAN WHO TRIED TO FORGET (June 11).—Richard, a young man of moderate means, is infatuated with the adventuress, Stella. The woman is the wife of Robert Kelton, a gambler, but Richard believes her to be a woman of beautiful, unsullied nature. He takes her home and introduces her to his mother and eventually gives her a ring and other handsome pieces of jewelry and, proposing to her, is accepted.

Kelton is in hard luck. The cards will not run right for him, and he and Stella are up against it. He persuades her to call Richard up and get him to come to her and then to get all the money she can from him. She does this and he promises to come at once. Stella and Kelton clear the room of cigarettes and cards and put them quickly in the inner room.

Richard arrives and Kelton hides behind the curtains. Richard listens to Stella's tale of woe, and makes out a check to her for a large amount. He kisses her impulsively and starts off. He remembers that he has forgotten his checkbook and goes back for it. He hears and sees Kelton and the woman he thought so much of gloating over his simplicity, and, in mortification and anger, he tears the check up and goes.

Thoroughly disillusioned, he goes West and engages in mining. Years pass and things are adjusting themselves—as they always do—when a young fellow, Jim, stumbles upon Richard's cabin. He is all in. Richard takes him in and attends to his wants and persuades him to stay with him. They become great friends, and Richard makes him a partner. Some months go by and Jim continues to write to that little girl he left behind him and to enjoy the society of his friend.

They take turns in going to town for provisions, and one day Jim's turn comes and he starts off. Arriving in town, he is attracted to a new gambling house. He enters and sees Stella and Kelton, who are running it. Stella quickly gets him in her toils, and her new victim is well bled and takes the opportunity to take her for a ride and proposes to her.

Richard, who is worried about the lad, follows him to town and sees him with Stella. He follows them to the gambling house, and when the game is in progress, steps in and denounces the couple. Jim goes with him, thoroughly broken up, but, youthlike, he soon recovers. Richard persuades Jim to go back home to the girl, who receives him with open arms. The gamblers depart for fields new, and Robert lights his pipe and takes it all like a philosopher—even if a rather sad philosopher.

FRONTIER

THE CALL OF THE ANGELUS (June 12).—Both Rafael and Pablo are so strongly attracted to Carmelita that each desires her to be his wife. Carmelita does not care to choose between them, for while she likes each and has coquetted with each, she is not in love with either.

Both the young men are prosperous ranchers and both call frequently upon Carmelita, her mother being present at the calls, to preserve the quaint Southwestern proprieties. One day, as Pablo comes from the house of Carmelita, he meets Rafael at the gate, and their jealousies burst forth in a quarrel. Nothing serious comes of it at that time, but the seed had been implanted and later it bursts and grows.

The bitterest break comes when Rafael interferes with the laborers who are at work irrigating Pablo's fields. He holds that the water is his, not Pablo's, while the laborers believe just the opposite. Under the leadership of their major domo, they put up quite a pretty fight, in which Rafael is aided by a party of his own ranch laborers. Pablo learns of the fight and presses home a quarrel with Rafael, who, to tell the truth, hardly needs to have it pressed home.

The young men agree to fight a duel, and go to an open field behind a church for the purpose. There Rafael wounds Pablo, as he thinks, mortally. He is overcome with remorse and makes efforts to help the stricken man, but is met with curses. Pablo tells him that the angelus, which at that moment rings forth from the church, can never afterwards be heard without his thinking of the dying man on the field behind the church. Rafael is convinced that he has killed Pablo, and feels that he must flee the country to escape the penalty of his crime.

He is not content to leave Pablo alone, however, and stops at the sacristy of the church to leave a note summoning the priest to aid Pablo. The priest gets this, and shortly starts for the field of honor. Before he gets there, however, Pablo has sufficiently recovered from the wound, which is not so serious as he had thought, to crawl away. He crawls to Carmelita's home, and there the girl and mother take him in and the girl nurses him back to health.

While Pablo convalesces, Rafel is far away, working on a cattle ranch. Daily he hears the angelus and daily the curse of the supposedly dying Pablo rings in his ears. Finally, as he passes a roadside shrine one day, he hears the call again. He stops and prays before the little shrine. As he prays there comes to him the solution of his troubles. He determines to return and confess his crime, standing the punishment and obtaining forgiveness if possible.

Along the weary road back to his home he walks, and late one afternoon he stands again outside the sacristy door where he left the note to the priest. He calls the padre and begins a confession. The good priest lets him tell the whole story, then he tells him that Pablo did not die from the wound inflicted in the duel, but that he is now at Carmelita's and is recovering.

Thither go priest and repentant. There they find Pablo and Carmelita, whose feeling has ripened into love. Rafael asks and receives the forgiveness of Pablo, and as the angelus rings out again he joins the hands of the girl he loves with those of the man she loves and who also loves her, as behind them the priest recites a henison.

REX

THE PRETENDER (June 15).—Occupying a menial position as maid to the Warrentons, an ostentatious family whose chief ambition is social recognition and the marrying of their daughter to a man of money, Betty cherishes a secret ambition to be a lady just once.

This opportunity is granted her unexpectedly when the Warrentons close their summer home and leave for two months' visit to the seashore. The servants are given a vacation for that period.

Bowing to the temptation, Betty draws her savings—amounting to $500—and decides to make one supreme effort to realize her dream. She slips away in secret, renews her wardrobe, and registers at a renowned beach resort hotel.

Blessed with physical beauty and carriage, liberally enhanced by her carefully selected wardrobe, her dainty appearance captivates the guests at the hotel, likewise engendering an air of romantic mystery.

Bert Royal, considered in social circles the catch of the season, becomes interested in Betty, particularly so when she deliberately snubs him, which is in direct contrast to the snobbish attention displayed by other marriageables. It is only after marked persistency that friendship is permitted, which unconsciously merges into the romantic.

The Warrentons, meanwhile, have received a social tip that Bert Royal is at this hotel, and all engagements are canceled in order to likewise register, they believing their daughter eligible to a possible engagement.

Betty, with Bert at the time, sees the approach of her employers and hastily leaves, packing her belongings and slipping away before Bert discovers the fact. He promptly packs and follows in a wild but persistent attempt to locate her. Consternation reigns at this unexpected change on the part of the guests.

A few months later the Warrentons are entertaining and Betty occupies the same position as maid. At a dinner it is discovered that there are thirteen guests at the table, and, in order to pacify the superstitious, Mrs. Warrenton, unable to resort to other means, compels Betty to don her daughter's gown and dine, to offset the fateful number.

An envious impression is created as she enters, but as they prepare to dine she is stricken dumb with amazement to discover among the guests her seaside friend, Bert Royal, he at the same time calling her by name in unfeigned surprise and pleasure.

Casting aside dignity, Betty dashes in mad flight from the dining-room, followed by the persistent Bert Royal, who at length captures her, listens in amusement to her tearful confession and—well, the story ends as all would have it.

VICTOR

SINCERITY (June 13).—A world-weary man, Jim, who thinks that his associates care for him only for his wealth, resolves to assume the appearance of poverty and go into the country to search for sincerity.

A poor girl, Gertrude, on the death of her mother is confided to the care of an aunt, who treats her harshly and makes a menial of her.

Jim goes to the aunt's farm and secures employment. He is deeply impressed by the beauty of Gertrude's character and, thinking he has found his ideal, proposes to her. The aunt forces Gertrude to reject Jim, and discharges him.

On leaving the farm, Jim encounters a band of tramps and, unobserved by them, overbears them plan to rob the aunt's house. He reaches the house in time to prevent the robbery, accomplishing this after a terrific struggle. Touched by the bravery and devotion, the aunt consents to Jim's marriage to Gertrude. So Jim finds his ideal, Gertrude is happy, and the aunt is astonished on learning that her niece is to marry a rich man.

101 BISON

THE GRAND OLD FLAG (2 Reels) (June 10).—Spanish tyranny had, through centuries, crushed Cuba and the Cubans until the cry "Cuba Libre" meant not only liberty, but life. Don Lopez had tried to remain faithful to the Spanish king and crown, until the cruelty of Weyler had driven him to side with the downtrodden insurrectos, and with money and influence furnish them with arms.

Ametza, his dark-eyed, beautiful daughter, is courted by El Donza, who, by courtly manner and courtesy, has covered his identity as a Spanish agent from her father and won liking from Ametza.

About this time a terrific storm on the sea throws two American soldiers of fortune on the coast of Cuba, near the home of the Lopezes. Ametza by chance sees them, and, getting aid, rescues them. Ametza's attentions to the Americans causes El Donza to swear vengeance against them, and his anger is aided by a good American thrashing at the hands of Harold Logan.

Going back to the Spanish camp, he gets his henchmen, and determines on an attack on the Lopez home. A skirmish occurs, and the timely action of Ametza saves Harold from death, but her father and sister fall victims of Donza's vengeance. Ametza and the two soldiers of fortune escape from the Spaniards and, reaching the rocky shore, see the grand old flag fluttering from an American gunboat. The officers see the signal of distress made by them and send a small detachment asbore.

Meanwhile, El Donza has reached the shore, being told of the Americans' escape by a Spanish spy, and pursues the Americans. The marines land, but are insufficient to cope with the Spanish. The battle results in the capture of Harold, Sherman and Ametza, who are taken to prison.

In prison the Americans are offered the choice of being branded with a bot iron or swearing allegiance to the Spanish flag. Sherman is branded, but ere the iron reaches Harold, Ametza sets the prison on fire and tbe guards rushing to subdue the flames, the Americans escape.

Reaching the American scouts, they are conveyed to the American camp. A battle is imminent, and a Spanish scout reports to El Donza, who has escaped the flaming prison, their line of march. The Spaniards dig pitfalls; but the Americans, by chance, change their route and, attacking the Spaniards from an unlooked-for quarter, rout them and El Donza falls a victim to his own pitfalls.

Harold raises Old Glory, to the accompaniment of American cheers, over the Spanish blockhouse, and Ametza and victory are his.

IMP

THE COMEDIAN'S MASK (2 Reels (June 9).—King Baggot is a comedian out of work. He finds it very difficult to get a job, but finally secures a position as principal comedian with "The Girl from Wayback" company. King is devotedly attached to his wife and child, but his wife is very vain and shallow, and accepts the attentions of Basil Graham, the foppish tenor of the company, who, while professing friendship for King, takes every opportunity of flirting with King's wife. This is done to such an extent that it arouses the attention of the stage hands, with whom King is a great favorite. On the opening night of the play King scores a great triumph, his power as a comedian making the audience laugh and cry at his will. He has left his child in the dressing-room and she is playing with some poison King has been using for a burn on his arm. King finds it in her possession and hurriedly takes it from her, showing her the danger of playing witb it. King is very hurt by the coldness of his wife's manner, but his audience never suspects that behind the comedian's mask is a breaking heart. His child strays from the dressing-room to the side of the stage, and while her father is on the stage she plays with the button on the door of the wing, making it necessary for King to exit behind the other wing, where he discovers his wife in the arms of his false friend. They do not see him, and, broken-hearted, he goes to his dressing-room and takes the poison, determining to end it all. He rushes back to the stage for his last scene, and his wife and the tenor determine to elope. They are hastily leaving the theatre, when King, at the finish of his scene as the curtain falls, drops with agony to the stage. The manager frantically goes before the curtain and asks if there is a doctor in the house, and one comes forward and King's child shows the doctor the poison bottle. The doctor calls for milk, which is instantly produced by one of the property men. The doctor gives is to King, who is anxiously watched by the crowd in their stage garb and motley for the sign of life. The child in the meanwhile has strayed outside and shown her motber the poison, and when she realizes the terrible truth, she runs from her would-be lover and flies to her husband's aid. Somewhat disgusted, the tenor follows her, and when she finds that King is recovering, she begs him to forgive her, realizing that it is the comedian she loves, after all. The husband and wife are united. The tenor is thrown out of the theatre and goes on his way to look for another home to wreck.

"All the world's a stage, and men and women merely players."

ITALA BIG FILMS
THE WORLD'S MASTER PRODUCTIONS
FAMOUS FOR
"THE FALL OF TROY"-"PALACE OF FLAMES"-"TIGRIS"
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
COPYRIGHTED
COMING
EXCLUSIVE TERRITORY AVAILABLE NOW
ZACCONI IN "THE DREAD OF DOOM" THREE REELS
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO. OF AMERICA
805 COLUMBIA THEATRE, NEW YORK
HARRY R. RAVER, DIRECTOR GENERAL

CRYSTAL

AN EXPENSIVE DRINK (June 15).—Hubby is addicted to the use of liquor and refuses to stop drinking the same, despite his wife's pleadings. After business he invariably visits the saloon and keeps his wife waiting for him for supper. One day she buys a bottle of Cura-Lusher, which is guaranteed to cure all craving for liquor. That evening hubby brings bome a new bottle of whisky, and wifey immediately doctors it with the Cura-Lusher. Hubby drinks some and immediately detects that there is something wrong. He thinks the saloonkeeper swindled him and immediately goes over and has the bottle changed for real whisky. Wifey puts some of the cure into the coffee, thinking that the best way to cure hubby of the habit. Hubby's boss calls that afternoon on a friendly visit, and unsuspectingly wifey invites him to have a cup of coffee. They all drink, and the real liquor has the usual effect. The boss makes love to his employee's wife and tries to kiss her, and buhby tbrows him out the window. The result is that he loses his job, but when wifey explains her reason for doping the coffee, it is the means of making him swear off, and he vows never to drink again.

On the same reel:

HER JOKE ON BELMONT.—Belmont is a flirt. He is riding around town on a bicycle. A doctor who has forgotten his bag telephones his sister to bring it to bim. This she does, and Belmont, seeing her and being smitten with her beauty, follows her. She notices him following her and is angry, but pays no attention to him. After delivering the bag to the doctor, she returns home, Belmont still following her, and while looking admiringly at her he is tbrown from the bicycle and hurt. She enters the house, and Belmont, mistaking her for the doctor, goes in after her. She decides to play a joke on him and treats him. She tells him that he has a hole in his head and uses some red ink to prove it. She then shaves off his hair, leaving him totally bald. She then pastes court plaster on his head in such a way that it spells the word "fool." She then chases him out and he goes home. Taking off his hat, he sees the joke that has been played on him and he rushes back. There he is met by the young lady, who laughs at him, and by the doctor bimself, who, having arrived home, also enjoys the joke. Belmont, seeing that he can get no satisfaction, runs wildly from the house, bemoaning the loss of his hair and determining never to flirt again.

LUBIN

THE GREAT PEARL (June 7).—Walter Trask, a young college man, receives news of his father's death and the loss of his fortune. He resolves to go to work and try to retrieve his affairs. With the aid of the family lawyer, he secures a position as bookkeeper with a large lumber firm in the South, and, bidding his fiancee farewell, departs. On his arrival he finds favor in the eyes of the superintendent, who takes him to his boarding house and introduces him to his landlady and her daughter, a pretty, frivolous village coquette. The young lady immediately begins a conquest of the new boarder's beart and plays off one man against the other. Trask and the superintendent finally become piqued and begin to quarrel. One day, after a slight discussion, in which Balk is the victor, Trask moodily walks away, and in strolling along by an old oyster bed, accidentally unearths a wonderful pearl. Balk and Myrtle follow him, and a new quarrel ensues, in which Trask drops tbe pearl. Balk picks it up and Myrtle greedily demands it. Trask comes up and asks for the pearl. Balk and he have words, and Myrtle slyly scapes with the pearl. She jumps into a buggy and drives to the village jeweler's. Balk and Trask discover her absence and follow her. They find her trying to sell the pearl. Balk

insists she return the pearl to Trask. He, much disgusted with her, refuses to receive it and tells Balk to keep it. Balk refuses also, and Myrtle retains the gem. On Trask's return to the hoarding-house he receives a telegram from his betrothed, telling him to return at once, as much of his fortune has been discovered. He determines to do so and, reconciled to Balk, leaves for the North. Some weeks later, Myrtle, anxious to regain her influence over Balk, makes overtures of peace, but he gently repulses her, having discovered her unworthiness. She accepts Balk's rehuff calmly and goes to her room to gloat over her great pearl. She takes it out and fondles it, and while admiring it, it suddenly explodes, thus exemplifying "All is vanity and shall crumble to dust."

AMERICAN

CALIFORNIA POULTRY (June 9).—S. S. Hutchinson, president of the American Film Manufacturing Company, hooks for release a decidedly novel and interesting educational subject, centering around a much talked about but little understood industrial enterprise. The picture opens with some views of model housing, shows incubator eggs three days from hatching, chickens one day old, with some splendid views of California's largest hatchery, having a capacity of 165,000 chickens. The process of feeding and a group of 2,000 expensive White Leghorns make interesting diversions. A number of Leghorns, all of which have taken world prizes, are included. All this occurs in the famous Petaluma district.

The scene of action now switches to the Pasadena district, long noted for its tremendous chicken facilities. This district caters to Los Angeles and vicinity and makes enormous shipments eastward. The Anthony poultry plant is a model of its kind. Here we find the finest specimens extant, including Barred Plymouth Rocks, Buff Orpingtons, Partridge Wyandottes, White Wyandottes, Buff Wyandottes, White Plymouth Rocks, Black Minorcas, Rhode Island Reds, Light Brahmas, Black Langshans and many others. Other fowl come in for consideration, too, and some delightful pictures were obtained of White Muscovy Ducks, Burt's White Mammoth Pekin ducks, Mammoth Bronze turkeys, a prize-winning golden pheasant, Chinese, golden and ring-neck pheasants, some varieties of Brahma cockerels and numberless varieties of other fowl. The picture winds up with "the ultimate consumer," two very happy darkies making the most of a friend chicken.

HEARTS AND HORSES (June 12).—Bessie received a note from Uncle Dan, along with a pony, and was more than delighted with the handsome gift. Her sweetheart, Bill Walters, grew quite peeved at the way in which Bessie forgot him for her horse.

Some days later Bessie's father, the sheriff, received a note that horse thieves were operating in his vicinity. He notified Bessie to watch carefully over her new pony, and Bessie, alert to the possibility, promptly rode to town to obtain a strong lock for the barn. She returned and handed it to Bill, asking him to attach it. But Bessie had been seen by the horse thieves, who promptly laid plans to capture the horse. Bill, receiving the lock from Bessie, tucked it into his pocket and went into the corral to brood over the lack of interest in him. That night Bessie's horse was stolen. Bill, conscience-stricken, went to her father, the sheriff, and at his request was made a deputy. Then Bill started off for the border.

The following day he crossed into Mexico and was present at a horse sale. He recognized Bessie's horse and bought it, tendering a check in payment. This the bandit refused to cash. Then Bill, having arranged with the local sheriff to have a strong posse on the American side of the border, asked the bandit to come across to the American side, where he would cash the check. This the bandit agreed to do. On the American side Bill pulled his gun and a bandit was caught—hut only for just a moment. The secret band of thieves, lying close hy, rushed upon the American. A fast fight and a long chase followed before the thieves were finally rounded up.

VITAGRAPH

"A MODERN PSYCHE" (June 4).—Carter Weston, a novelist, notices a pretty young girl on the train reading his latest book, A Modern Psyche. He is greatly struck by her beauty and sweetness but does not speak with her as he has to get off at the next station. The girl is June Harmon, the daughter of John Harmon, the book and curio collector. She is returning from college and is going to help her father in cataloging his somewhat extensive library.

The next door neighbors of the Harmons are Mrs. Bradley and her daughter Nell, a college friend of June. Just after the girls' return from college, Mrs. Bradley sends out invitations for a fancy dress ball, to which she invites June. Mr. Harmon refuses permission to his daughter, but she makes up her mind to do just as she pleases and sets about designing a suitable costume. Looking over her new novel she sees a picture of Psyche and determines to go in that character.

Among the other guests invited to the house is Carter Weston, who happens to he a cousin of Nell Bradley. He was on his way there when he saw June on the train and since his arrival has been looking after the preparations for the celebration. On the night of the hall, after most of the guests are assembled, Mrs. Bradley is suddenly taken very sick and the festivities have to he stopped. This happens before June's arrival at the house, and when she arrives she finds nothing but a deserted hallroom. It is there that she again meets Weston, and both at once recognize each other. Weston introduces himself and greatly admires June's costume, so plainly modeled after the illustration in his novel. June, on the other hand, is equally delighted to find that this entertaining young man is her best friend's cousin. He takes her home and leaves her at the gate, asking her permission to call upon her on the morrow.

The next day Weston calls at the house with a letter of introduction to old Harmon and gains further acquaintance with June through the pretence of consulting books in the lihrary. He does not hother much about the books after Mr. Harmon has left the room but, taking June in his arms, tells her that she is the real object of his search, that he has come to bring her the love so long sought by the real Psyche.

RELIANCE

ITALIAN LOVE (June 2).—Rosa, the belle of Little Italy, is heloved by Luigi, a hootblack, hut her heart is with Antonio, in Italy, to whom she sends enough money to bring him to America.

When Antonio comes, instead of being faithful to Rosa, he spends most of his time in the wine shops of the quarter. And one day Rosa finds him flirting with another girl. This so angers her that she turns on him and refuses to have anything more to do with him.

He comes to explain hut she will not relent. Seeing Luigi's faithfulness, she accepts him. They are married and live happily for a time —then one day Rosa loses a locket bearing her picture and Antonio finds it. In a wine shop he shows it to Luigi, claiming Rosa gave it to him. There is a quarrel and arrangements are made for a duel. Rosa hears of this and, with her father and a policeman, arrives in time to prevent the fight. As Luigi turns to Rosa Antonio makes a lunge at him, but Rosa throws herself in front of her husband, receiving the knife thrust into her arm. Antonio is taken into custody and Luigi attends to his wife, who isn't so very hadly hurt. Her explanation about the locket wipes out the faintest suspicion from his heart and all is peace again.

FAITHFUL SHEP (June 4).—When Runa's big sister marries, she takes the little girl with her to the new home. Things go smoothly for a time but later big sister and her husband are entertaining a great deal and give a great many parties and so, in consequence, haven't much time for Runa, who, left to the maid's care, feels rather neglected.

One day she runs away and is lost in the woods. Shep, her faithful pet, follows and finds her unahle to get up as she has sprained her ankle. He hurries home and, although he harks loudly, no one heeds him—for all are out searching for the lost child. He manages to get into the harness of his little cart and drags it out to the child. She lifts herself into it and Shep takes her home.

That night when dog and child kneel down to say their prayers hig sister is there to hear them and to assure the little girl that she is not in the way, hut a very necessary part of the little household.

THE MADCAP OF THE HILLS (June 7).—Tess and Nell live with their father in a

The Writer's Magazine

(Formerly The Magazine Maker)

A Journal of Information for Literary Workers. Helps you Write, Re-write and Sell

Short Stories, Serials, Books, Special Articles, Poems, Songs, Dramas and Photoplays.

KEEPS YOU IN CONSTANT TOUCH WITH THE MARKETS

No Writer can afford to be without a copy on his desk.

Send 15 cts. for a Sample Copy and see

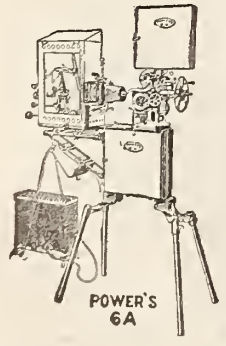
THE WRITER'S MAGAZINE
32 Union Square, East, New York City.

MIATT PATENTS

WHAT IS OUR LOOP SETTER?

It is an important exclusive feature found only in

Power's Cameragraph No. 6A



This exclusive patented device places **POWER'S** in a class by itself. By its means the machine becomes automatic in its adjustment and maintenance of the lower loop, which instantly reforms itself without stopping machine.

It prevents film breakage, keeps film always in motion, and does away with interrupted pictures and a dark screen.

All this at very slight additional cost. In ordering, please state if loop setter is desired.

If motor drive is desired, we have IT. No more trouhle with variable speed motors. Our motors are constant; speed control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION.

Our sales represent over 65 per cent of the entire moving picture machine output of the Western Hemisphere.

Catalogue D will give complete details.

NICHOLAS POWER CO., 88-90 Gold Street, New York

Leading makers of motion picture machines.

little cabin in the hills. Phil Carey, a mountaineer, is in love with Tess, who returns his affection but delights in teasing him. Kingston Ford, a handsome stranger, comes to the hills to hunt and, overtaken by a storm in the woods, asks shelter at the cabin. Tess immediately loses her heart to the stranger, and he, tempted with the chance of flirtation with a pretty girl, makes ardent love to her. She believes his intentions to be honest and neglects Phil, her true sweetheart. But the sweet, serious face of Nell, the elder sister, attracts his fickle fancy also, and one day, finding her asleep in a leafy bower, he plays the part of Prince Charming and stoops over and kisses her. Nell is fascinated by his manner and allows him to caress her. Tess happens upon the tryst and is heartbroken at his perfidy. The lover happening along also sees the two together and, in a rage, confronts the stranger, accusing him of abusing the girl's hospitality in a despicable way. He raises his gun to shoot but the agile young Easterner quickly disarms him and he is hurled to the ground, his head hitting a sharp rock. He is unconscious. Believing him dead, Ford becomes terrified, and while Nell goes for help he flees to the woods. At the cabin he comes upon Tess weeping. Terrified at his own danger he gives no thought to her tears but gives her an account of the quarrel and then asks her to save him. In the meantime, Nell finds the sheriff and her father and they start out to find Ford. They first restore Phil to consciousness and then in a rage go after the stranger. Tess at first refuses to help him, but the sight of the approaching posse and her lover's plight softens her and she hides him. When the men arrive she acts in an unconcerned manner and feigns surprise at the news of Phil's being wounded. They ask her whether she has seen Ford, and she says no. They depart. Tess then liberates her lover and when he tries to embrace her she bids him go, having given him some of her father's clothes in which to escape. He changes them under a tree in the woods. A few weeks later Tess comes upon them and, taking them up, she accidentally drops a letter out from his coat and her curiosity overcoming her, she picks it up and reads it. It is a letter from another girl begging him to return to her. She then realizes the baseness of the man and, thoroughly disgusted at the thought of him, she takes the clothes and walks to the stream to throw them into the water. Phil, now entirely recovered from the wound, had followed her and has seen all that has happened. He thinks she has gone to the water to end it all and rushes after her to save her. He begs her not to take her life and she laughingly reassures him that she hadn't intended to do anything of the sort. Phil's love overcoming him, he cannot resist and again declares his love for her. And Tess now willingly accepts the man who has so truly loved her.

THANHOUSER

THE CAGED BIRD (June 6).—The beautiful young princess was weary of the formality and ceremony that encompassed her. She had read many books and from them had gained the idea that she would be far happier as a simple peasant than as the daughter of a king. Even when it came to her marriage she sadly reflected there was no romance, for her father had arbitrarily contracted an alliance for her with a neighboring prince.

The princess was taking her drive one day and was sadder than ever. She saw a wedding procession issue from a neighboring cottage and pityingly watched the mother of the bride as she turned into her lonely house. In a field the princess noticed a young farmer, and she thought that the romance which had been denied her might come into her life. By the time she had returned to the castle she was pitying herself exceedingly, and had decided to be a caged bird no longer.

The princess secured a peasant's gown and, well supplied with money, stole away from the palace, as she thought, forever. Before going she opened the cage of her pet canary and watched him fly away, happy at his new-found liberty.

In the life outside the castle the princess found she was handicapped by her ignorance. She gave alms to a crippled man, and he scandalized the community by spending it in riotous living. She met the young farmer and he horrified her by roughly kissing her. She procured a home with the mother of the bride and her money was stolen by that depraved old woman. Disillusioned, the princess returned to her castle. Just outside its gates she came upon the little bird she had set at liberty. It, too, had found itself unfitted for an adventurous life. Strange, fierce birds had attacked it, and the little canary was feebly trying to return to the castle when its mistress came along.

The bird was glad to be placed in its gilded cage again. The princess was glad to return to her old life, marry the prince, who was really a very decent young chap, and retain the place which her birth and breeding entitled her to fill.

MAJESTIC

THE FRATERNITY PIN (June 1).—The president of the fraternity in the girls' college was very pretty and her family was rich, but the reason why she was the most popular girl in college was not the possession of wealth or good looks, but because she was instinctively the protector of the friendless.

There was one shy little country girl who regarded the college idol with mingled awe and admiration. She was timid and retiring, and her lot in college would have been a very lonely one if the fraternity's president had not taken pity on her. A firm friendship sprang up between the two. The college leader helped her protege with her studies and even was instrumental in securing the girl's election to the fraternity.

The country girl left college and married a rich man, who died a few years later, leaving her independently wealthy. The widow had many handsome jewels, but the one she prized most was a little gold pin, the emblem of her membership in the college fraternity. The pin was missing one day and the widow, thinking that she might have lost it in the street, telephoned to the police. Soon word came that the pin had been found, and she hastened to the police station to claim it.

The lost pin was not hers, but it was the emblem of the same college fraternity. The woman who had been arrested when she attempted to pawn it stood nearby in the custody of a policeman, her face averted. The widow, anxious to know who the owner of the pin could be, stepped forward and gazed into the prisoner's face. Their eyes met and the wealthy woman recognized in the unfortunate the college favorite of years gone by, the fraternity president who had been her friend. Misfortune had come upon her her parents and fortune had been swept away, and she had failed in the battle of life.

The ragged woman and the lady of fashion left the station together and the "most popular girl in college" found a home and loving care with her former protege. She was proud and did not want to accept any favors, but her protests were silenced by a loving kiss from her benefactor and a reminder that they were both sisters of the same fraternity and sworn to aid one another. And so the friendship which had begun in college ripened in after years into lasting love.

THE QUEEN OF THE SEA NYMPHS (June 3).—The young guest of the summer hotel decided that it would be easy to acquire a reputation as a hero. He did it through the aid of a poverty-stricken newspaper man who agreed to act as his press agent. In this way he became famous as a life saver when the fact was that he could hardly swim at all.

His ruse was so successful that all young women admired him. Among them was a girl admired by a young college boy, who resented his boastful rival. And he vanquished him, too, through the aid of "The Queen of the Sea Nymphs."

Did you ever hear of this fairy creature? She demonstrated that the "hero" was very much overrated as a life saver, and made him such an object of mirth that he was driven from the hotel, leaving the field clear to the college boy.

When you see "The Queen of the Sea Nymphs" you will at once realize why it is a laughable disgrace to be beaten in a water race with her, even though one is not a life saver.

SOLAX

MATRIMONY'S SPEED LIMIT (June 11).—Billy Brown is a broker. He has lost his fortune and is ruined. He decides to break off his coming marriage to his wealthy sweetheart. He leaves his office and goes to her home. Tells her his circumstances. She offers him money; he refuses; she returns him his engagement ring. Billy leaves; she is heartbroken. Suddenly she thinks of an idea to make Billy marry her and recuperate his fortune. She sends him the following telegram:

"Your aunt died out West, leaving you a fortune, provided you are married by 12 o'clock on Wednesday, June 18th.

"Clay Lambert,
"Attorney-at-law."

His sweetheart sends the telegram by messenger, who takes it to Billy's office and finds him completely broken up, with his head on his desk. He receives the telegram and reads it. Grabs messenger, kisses him, lights a cigar, turns to wall, sees big calendar on wall, showing date of June 18th. Cigar drops from mouth; he turns slowly to look at large clock over calendar, finds it 15 minutes to 12. He has only 15 minutes to marry or lose a fortune. He dashes away after looking at his watch. In the meantime his sweetheart has gone to a clergyman's house and they get into an auto and speed away to Billy's office, only to find when arriving there that he has left. Billy, in the meantime, meets a lady acquaintance, drops on his knees and starts proposing to her. She runs away. He has five minutes to get married. He rushes down the street, looking for a woman. Billy's sweetheart is shown after coming from his office in her auto jumping up and down urging the chauffeur to speed faster to find Billy. Billy sees a veiled woman on the street. He stops her, gets on his knees, starts to propose. She lifts her veil, showing her to be a negro. He decides he can't get married by 12 and win the fortune, and so will commit suicide. He gets in the middle of the street and, an auto coming in his path, he turns his back and waits. The auto stops against him; he turns, and his sweetheart and clergyman are in it. He dashes to auto, gets in, shows telegram. They are married one minute to 12. His sweetheart confesses she sent the telegram. Billy at first is angry, but finally gives in to a happy ending.

HER MOTHER'S PICTURE (June 13).—Mr. Joseph Bleeker, a hardy, honest, rural type, lives with his daughter in a home rather unhappy by the absence of a mother. The death of Mrs. Bleeker has made her husband downcast in spirit and all his daughter's attempts to liven him up are unavailing. About the picture of his wife, which is prominently hung in the center of the living room wall, crystallize all his thoughts and dreams. In some intangible way this picture guides the destiny of the family.

This is forcibly illustrated by a little love affair of his daughter, Marian, who elopes with a metropolitan actor. She comes back after she is deserted and only the spirit of the picture of her mother prevents her unforgiving father from turning her away.

The story is dainty, human and pathetic, and has an unusual climax. It is forcibly emphasized by striking characterizations.

PATHE

PATHE'S WEEKLY NO. 23 (June 2).

DREDGES AND FARM IMPLEMENTS IN THE WEST (June 3).—The problem of settling the arid wastes of the Far West was solved with the success of the first irrigation project, but there arose a demand for machinery that would lessen the undertaking of irrigating immense tracts of land which could be made available for farming purposes. The result was the elimination of the horse entirely, and in this film we see canals being dug by traveling dredges and engines. Also there is a dredge, conceived by a genius, which digs up the beds of dried up creeks, extracts whatever gold the dirt contains and drops the refuse behind it.

On the same reel:

A MARKET IN KABYLIA (ALGERIA).—A film that is a personally conducted tour through a far-off land, showing everything of interest therein.

THE SAVING LIE (June 4).—Cyril Jackson, an author, is so intensely occupied with his art that he takes his wife's love as a matter of course, paying her none of the little attentions which make a woman happy. Willard Martin, a friend of Jackson, becomes infatuated with Mrs. Jackson and jilts Mabel Wallace, whom he was engaged to marry, because of his new fancy. Mrs. Jackson repulses Martin, but the latter persists in his attentions until finally Jackson learns of his friend's double dealing. Armed with a revolver and a desire for revenge, Jackson calls on Martin for an explanation. Martin is at a loss for an answer, but his jilted sweetheart tells a lie to save his life, and after Jackson and his wife are reconciled, Mabel tells Martin how glad she is to be rid of him.

WHAT THE GOOD BOOK TAUGHT (June 5).—A girl journeying to a more suitable climate with her sick mother, is seized by a band of bad men. While held captive by them she finds a dusty copy of the Bible which was given to Joe, the leader of the band, by his mother. In a particularly affecting scene

Marion shows Joe the inscription on the Good Book and pleads with him to help her and her mother. Joe is so deeply touched that, although it is a difficult task, he forces his companions to feel as he does, and not only renders every assistance possible until Marion's mother is well again, but when they depart for the next town, Joe is driving the horses and Marion has agreed to pay a visit with him to the first parson they can find.

BIRDS AND ANIMALS OF BRAZIL (June 6).—The strange birds and animals that inhabit Brazil are the subject of this interesting film. Red and blue parrots are shown and then follow crocodiles, half a dozen of them in characteristic attitudes; a forty-foot boa constrictor, the largest and most powerful of the snake family, and specimens of the various monkeys that comprise the Cobu species. The antics of these monkeys are very amusing and they supply any number of laughs in addition to being of keen interest to every student of the Darwin theory of evolution.

On the same reel:

TANANARIVE (MADAGASCAR).—An old, old town in Madagascar, showing the customs of the natives, their principal industries and some very exciting horse races held on a feast day.

GET-RICH-QUICK BILLINGTON (June 7).—Billington has a fine social position but no cash with which to maintain it. At his club a flood of unpaid bills caused him to confide in Jake Coben, a mine promoter, who had cash but no social position. Cohen offers Billington a half interest in his business if the latter will sell some stock to his rich friends. At a dance in the home of the Billingtons, Cohen delights the fancy of Billington's rich Aunt Nancy, a spinster. The next day the authorities haul Cohen and Billington out of bed and off to a cell on a charge of swindling. Aunt Nancy, when she learns that Cohen is in trouble, writes a check to cover the claims against him. When Billington and Cohen are free Aunt Nancy holds out her arms to Cohen. Cohen looks at her, then at a passing train, and takes the train.

PILOT

FOR OLD TIMES' SAKE (June 5).—In a little house at the edge of the village, and set in a garden of old-fashioned flowers, Mary, the "old maid," lived alone, looking out upon the passing work with bravely smiling eyes that gave no hint of the sorrow that might lie within her heart. Beyond her house lay the rich estate of Squire King, the wealthiest man in the community.

It had long been the desire of Squire and Mrs. King that their only son, Hal, should contract a wealthy marriage, and when the Squire discovered an attachment between his son and Dora, a poor girl of the village, he promptly attempted to stop it.

In her hour of sorrow Dora came to Mary, to whom she told her story, and here, later, Hal came, having decided to assert his manhood and marry Dora against his father's wishes. To this Mary did not agree, but decides to sacrifice her own pride to win the Squire's consent.

Mary set out to find the Squire, and their meeting was fraught with many memories of the past, especially as Mary recalled to his mind their own love affair of many years before, of their brief happiness and their sorrow as the Squire is forced by his father to marry a wealthy bride, while Mary remains true to the memory of the man she once loved, and lives to be an old maid. She pleaded for the happiness of Hal and Dora, but seemed to fail. Later, however, the Squire, "For Old Times' Sake," gave his consent and assisted in the marriage of his son and Dora, bringing happiness even to himself as he sat alone in his fine, lovely house, dreaming of those he had made happy.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC.,

LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—John Rickards.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Ralph Knaster.
Assistant Business Representative—John Rickards.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

How many moving picture operators have read the EX-CATHEDRA, or the editorial, in the issue of the Moving Picture News of May 24, 1913, entitled "A Plea for the Operator"? This Ex-Cathedra by Brother Alfred H. Saunders, editor of the M. P. News, is a priceless article to the operator, not only in New York City, but to every operator throughout the world; and words are inadequate to express the gratitude due to this great thinking and unselfish editor, who has so often come forward to assist the moving picture operator in all undertakings. He is not only a dear friend and brother to the operator, but is likewise a guardian angel to the thousands of wives and children of the men who are compelled to earn their daily bread by the sweat of their brows behind a picture machine in some living dungeon, which is actual solitary confinement. Brother Saunders has taken up the cry of the Moving Picture Machine Operators' Union of Greater New York (Inc.), a cry to the Board of Health of New York City to assist the operator to more sanitary booths, and to check the spread of tuberculosis, which not only is dragging the operators to the grave, but is doing likewise to the families of operators. Only this week came an operator to the office of the Union and begged for one of the letters which was recently printed in the Chat to the Board of Health; this operator fell on his knees and thanked the hospitable editor of the Moving Picture News through the business representative of the Moving Picture Machine Operators' Union of Greater New York, Local No. 1. I do not care to mention this brother's name, but he is a married man and has a wife and three children depending upon him for support. The unfortunate brother is in the last stages of the white plague, and his eyes were filled with tears as he sobbed and explained his most pitiful tale.

This brother worked steady, was a sober man and was the type of what is called a model husband and a loving father to his dear children.

Is there no law in this great city or country that can be enforced for humanity sake, he said, with tears rolling down his cheeks; I know I have but a short time to live, but let me be the sacrifice that others may benefit by it. I can work no longer, my dear ones at home who depended upon me for support can do so no more, and worse than that I am going away with my youngest child, who has contracted the terrible man-eating disease from the father; yes, I am going to the mountain air, which is the last resource. What will ever become of the rest of my family after I succumb to this white plague, God only knows, but my tears this day are tears of joy, because a savior has come forward in the name of the editor of the Moving Picture News who has taken up the cry of the M. P. M. O. U. of G. N. Y. through the Chat column, and I pray that the Almighty will assist him to the success of this battle for the saving of souls that are crushed out by the negligence of the laws of the health and other departments of this great City of New York.

This story, my brothers, is a truthful one, and believe me, no stronger drama could ever be placed upon a picture screen than the one which was pictured in my mind when this brother old this pitiful story to me. I will say that Brother Saunders did not give the full details of conditions which exist in the operating booths, but this is because he did not have an oportunity to spend the time that I spend in them, on my journey every day from one theatre to the other. Can you imagine that what I have seen is so disgraceful that such conditions do not prevail in a pigs' pen. Many places have a continuous show and the operator cannot get enough time to perform the duties of life in the way of discharges from the body. There are pails in the booths for fire purposes and instead, the operator is compelled to use these pails, and then think of the pail remaining in the booth all day and all night until it can be emptied by the operator, and there it remains in that terrible hot booth with no ventilation, for ventilation is prohibited by the building and fire departments, and with these conditions some bosses demand that the operator cannot leave the booth or give an intermission, and with that terrible odor being breathed into his lungs all the time, not saying that he has a sandwich thrust into the booth by some good-natured boy that is sent out to get it, and then the unfortunate operator must eat his lunch under these prevailing conditions. This is terrible, and I ask that every operator, regardless of organizations, and if he never cared to join an organization, he is duty bound to join in this crusade of stamping out these conditions. Call at the office of Local No. 1 whether you are a member or not, and ask the business representative to give you one of those letters to the Health Department, and do it at once; don't delay it, and for God's sake help yourself as well as your brother operators, their wives and their children, to a better and peaceful life.

OPEN MEETING NOTICE

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, will hold their regular meeting on Monday, June 2, 1913, at Teutonia Hall, 66 Essex street. All members are requested to be present as very important business will be taken up. I wish to inform all operators that an open meeting will be held on Monday, June 9, 1913, at the same hall herein mentioned, for those who may wish to take the last opportunity of joining this Local for the initiation fee of $5.00; then there will be positively no excuse for any operator in the way of not being able to join on account of the fee being too high. The last meeting for applications for this amount will be Monday, June 23rd, then you will pay $50.00 if you wish to join this organization. Applications can be made daily at the Union office.

RALPH J. KNASTER, Business Representative.
Office 133 Third Ave., New York City.

RELIANCE TO RECEIVE LUBIN WITH A BRASS BAND

The Reliance Company will be out in force to meet the Lubin special train when it brings the Philadelphia moving picture players to New York on Saturday, June 7th, for the Reliance-Lubin baseball game.

Both J. V. Ritchey, of the Reliance, and Siegmund Lubin are enthusiastic baseball fans and would back their respective teams to the sky limit.

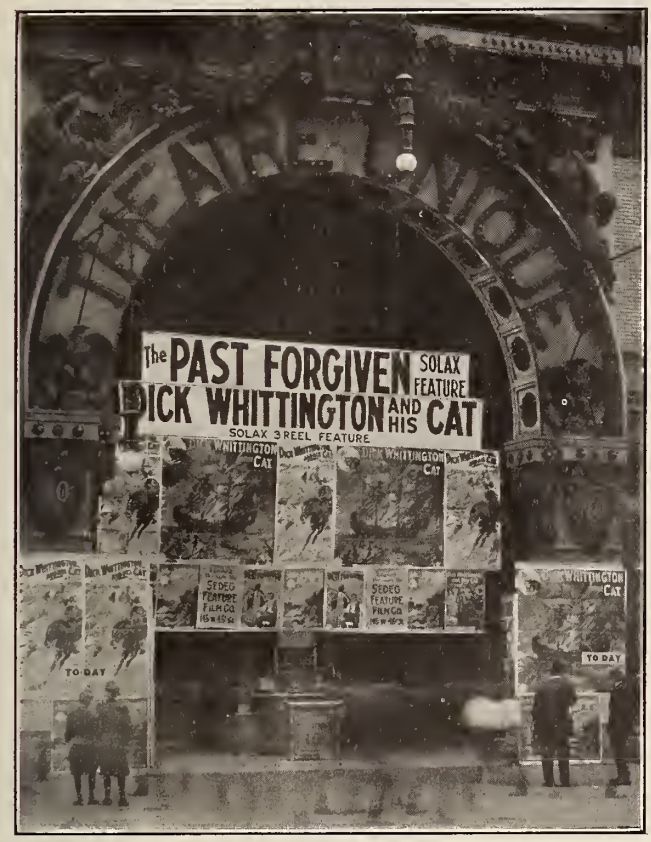
The two well-known film manufacturers promise to be very much in evidence at the game and both of their teams will be in excellent form for the occasion.

The Reliance automobiles will carry the Lubin players to the field of battle at Lenox avenue and 145th street, where the first ball will be pitched at 3 p. m. sharp.

Last reports from the sleepy city claim that fully two hundred loyal Lubin rooters will accompany the team on its trip to New York.

SOLAX FEATURE AT THE UNIQUE TWO DAYS

Fourteenth street, New York, has been called by theatre managers "a hot-bed of competition." And to attract business they try to out-do each other in matters of dis-



play advertising and feature programs. Fourteenth street "eats" features alive. The feature exchange man cannot serve them up fast enough. The above cut shows what the managers do with the front of their house when they secure a big feature.

Onalaska, Wis.—The contract has been let for the erection of the Crystal theatre on the former Thompson store site.

NICHOLAS POWER COMPANY NOTES

Mr. Will C. Smith, assistant general manager, has been on a short business trip, attending conventions at Richmond, Va.; Wilmington, Del.; and Philadelphia, Pa.

The following 6A Cameragraph installations have been made: Weiting Opera House, Worcester, N. Y., through Rex Film Exchange, Albany; Frank Horton, Arcadia, Fla., through Consolidation Film & Supply Co., Atlanta, Ga.; two to John Beella, Trenton, N. J., through Calehuff Supply Company, Philadelphia; two to H. S. Slagle, Sixth Street Theatre, Coshocton, Ohio, through Oliver Moving Picture Supply Company, Cleveland, Ohio; with motor and mechanical speed control to Jones Theatre, Fulton street and Grand avenue, Brooklyn, through S. Rosenbaum; with motor and mechanical speed control to T. J. Henreham, Nevada, Iowa, through Laemmle Film Service, Chicago.

HALLBERG A. C. TO D. C. ECONOMIZER AT NEWBURGH, N. Y., MORE THAN SATISFACTORY

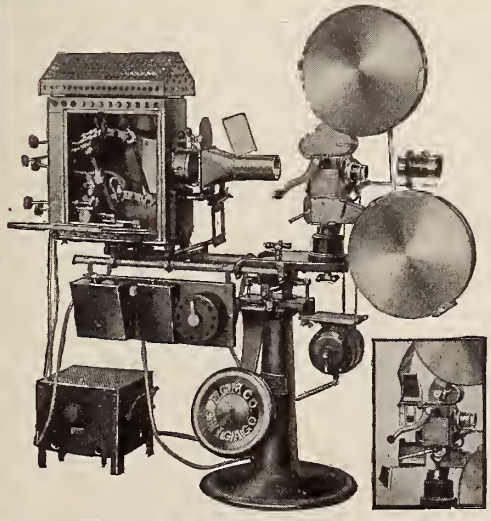
Mr. J. H. Hallberg, "The Economizer Man," has just received from Mr. F. M. Taylor, proprietor of Academy of Music, Newburgh, N. Y., a letter under date of May 22, 1913, reading as follows: "I thought it might interest you to know that we did not get your A. C. to D. C. Economizer connected until 5 p. m. yesterday, and therefore did not have any opportunity of testing it out before the performance; but when the current was turned on everything worked to perfection and the results were more than satisfactory. It made the Kinemacolor pictures remarkably clear and steady."

This letter speaks for itself. Mr. Hallberg reports that he has just booked order from The Scenario Company, Newark, N. J., for a special 100 amp. A. C. to D. C. Economizer for the operation of two moving picture machine arcs at the same time, and he has also sold this company two Simplex machines. To W. C. Brainard, Auditorium, Greenport, N. Y., one Powers No. 6A with current saver; to Thompson & Schmidt, Elizabethport, N. Y., Powers No. 5 with Hallberg Economizer and flame arc lamps. To E. Lee Schrum, Newton, N. C., a Powers No. 5. An unusually large number of Economizers are being installed in open air shows all over the country.

Evansville, Ind.—Plans for the remodeling of the interior of the Colonial theatre in Main street are being drawn by Architect Clifford Shopbell. Cost about $5,000.

Philadelphia, Pa.—Shaughesy & Wiler are estimating on moving picture theatre at the corner of Germantown and Herter streets for Moyslin Block.

Doland, S. D.—Plans have been prepared for an opera house to be erected by F. J. Riley, a local capitalist.



The Approved Machine for Motor Drive

THE MOTIOGRAPH MOTOR DRIVE MACHINE (known as No. 1002 Chicago) has been approved for use in Chicago—New York—Boston—Philadelphia and other large cities, and by **The National Board of Fire Underwriters.**

—NO OTHER MACHINE HAS AN EQUAL RECORD—

Have you examined our Motor Drive? Our constant speed, fully enclosed motor is far ahead of the old variable speed type. Our speed control is continuous. No sudden jerks to damage film. Our switch is approved and the various parts of the motor equipment assembled into one compact unit.

NO MATTER HOW MUCH YOU SPEND—THERE IS NOTHING BETTER.

Made and Guaranteed by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory
568 West Randolph St. CHICAGO, ILL.

Eastern Office — **21 E. 14th St., New York City.**

Western Office — **833 Market St., San Francisco.**

Visit our booth at the big show in New York City in July, and get acquainted.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
April 26—Golden Rain (2 reel Dr.)	
May 3—The Spider (2-reel Dr.)	
May 10—Tempest and Sunshine (2 reel Dr.)	
May 17—A Maid of Honour (2 reel Dr.)	
May 24—The Yellow Man (2 reel Dr.)	
May 31—An Unruly Father (2 reel Com. Dr.)	
June 7—The Sold Title (2 reel Dr.)	

AMERICAN

May 10—Youth and Jealousy (Dr.)	1000
May 12—Angel of the Canyons (Dr.)	1000
May 15—The Kiss (Dr.)	1000
May 17—The Great Harmony (Dr.)	1000
May 19—Her Innocent Marriage (Dr.)	1000
May 22—Calamity Anne Parcel Post (Com.)	1000
May 24—The Modern Snare (Dr.)	1000
May 26—Ashes of Three (2 reel Dr.)	2000
May 29—On the Border (Dr.)	1000
May 31—Her Big Story (Dr.)	1000
June 2—When Luck Changes (Dr.)	1000
June 5—The Wishing Seat (Dr.)	1000
June 7—Via Cabaret (Dr.)	1000
June 9—California Poultry (Edu.)	1000
June 12—Hearts and Horses (Dr.)	1000
June 14—Reward of Courage (Dr.)	1000

BISON

May 27—Love, Life and Liberty (2 reel Mil. Dr.)	
May 31—The Honor of the Regiment (2 reel Dr.)	
June 3—The Battle of San Juan Hill (3 reel Mil. Dr.)	
June 7—The Spirit of the Flag (2 reel Mil. Dr.)	
June 10—The Grand Old Flag (2 reel Mil. Dr.)	
June 14—The Capture of Aguinaldo (2 reel Dr.)	

BRONCHO

April 23—Retrogression (2 reels)	2000
April 30—Bread Cast Upon the Waters	2180
May 7—Way of the Mother	
May 14—A Slave's Devotion (2 reels)	
May 21—The Sea Dog (2 reels)	
May 28—Drummer of the 8th (2 reels)	
June 4—Dixie Mother (2 reels)	
June 11—Indian's Gratitude (1 reel)	

CHAMPION

April 21—When Strong Men Meet (Dr.)	
April 28—The Clown Hero	
April 28—Life in Sudan	
May 5—The Shark God (Dr.)	
May 12—Hawaiian Love (Dr.)	
May 19—The Leper (Dr.)	

CRYSTAL

May 18—Homlock Shermes (Com.)	
May 18—Our Willie (Com.)	
May 25—Toodleums (Com.)	
May 25—Supper for Three (Com.)	
May 27—Where Charity Begins (Dr.)	
June 1—Hooked (Com.)	
June 1—Clancy, the Model (Com.)	
June 3—Mary's Romance (Dr.)	
June 8—The New Typist	
June 8—Black and White	
June 10—False Love and True (Dr.)	
June 15—An Expensive Drink	
June 15—Her Joke on Belmont	

DRAGON FILM CO.
(Formerly Ryno)

May 12—The Outcast (Dr.)	1000
May 19—The Sergeant's Daughter (Mil. Dr.)	2000
May 26—Love's Monogram (Dr.)	1000
June 2—Comrades (Dr.)	1000
June 9—Memories of Long Ago	1000

ECLAIR

May 11—A Wise Judge (Com.)	
May 11—Manufacture of Steel (Scientific)	
May 14—The Key (2 reels)	
May 18—He Loves to Watch the Flight of Time (Newlyweds)	
May 18—Cuttlefish (Scientific)	
May 21—Thus Saith the Lord (2 reel Dr.)	
May 25—Hearts and Crosses (Com.)	
May 25—Anardhapura (Scientific)	
May 28—The Faith Healer (2 reel Dr.)	
June 1—He Ruins His Family's Reputation (Newlyweds)	
June 1—All on Account of an Egg (Com.)	
June 4—Why? (3 reel Dr.)	
June 8—The Spider	
June 8—He Could Not Lose Her	
June 11—When Light Came Back (2 reel Dr.)	
June 15—He Slept Well (Newlyweds)	
June 15—Scorpions (Scientific)	

EXCELSIOR

	Feet
April 21—The Man from the City	
April 28—The Surveyors	
May 5—Brothers All	

FRONTIER

May 22—The Stage Driver's Chivalry (Dr.)	
May 24—When Wits Win (Com.)	
May 29—A Romance of the Rails (Dr.)	
May 31—Flossie Visits Bar U Ranch (Com.)	
June 5—The Pillar of Peril (W. Dr.)	
June 7—The Ranch Girl and the Sky Pilot (W. Com.)	
June 12—The Call of the Angelus (Dr.)	
June 14—The Twins of "Double X" Ranch (Com.)	

GAUMONT

May 20—The Eyes that Could Not Close	
May 21—Gaumont Weekly No. 63	
May 22—For Two Pins	
May 27—The Light that Kills	
May 28—Gaumont Weekly No. 64	
May 29—A Problem in Reduction	
June 3—The Heart Humane	
June 4—Gaumont Weekly No. 65	
June 5—A Passing Cloud	
June 10—The Honor of Lucrece	
June 11—Gaumont Weekly No. 66	

GEM

May 6—Billy's First Quarrel	
May 6—Call Him Whiskers	
May 13—Billy's Adventure (Com.)	
May 20—Billy Plays Poker (Com.)	
May 27—Billy's Honeymoon (Com.)	
June 2—Billy in Armor (Com.)	
June 9—Heart and Flowers (Dr.)	

GREAT NORTHERN

May 3—Who Is Most to Blame? (Com. Dr.)	1004
May 10—Her First Love Affair	
May 10—The Harz	
May 17—The Three Comrades (Dr.)	1017
May 24—Professor's Travelling Adventures	
May 24—Scenes on the Balkan Frontier	
May 31—Where is Doggy (Com.)	759
May 31—Loch Lomond, Scotland (Sc.)	243
June 7—The Suffragettes (Com.)	787

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)	
May 31—Money Lender's Son (3 reels)	

IMP

May 26—Secret Service Sam (2 reel Dr.)	
May 29—The Heart that Sees (Dr.)	
May 31—Magnetic Maid	
May 31—Hy. Mayer; His Magic Hand	
June 2—Just a Fire Fighter (Dr.)	
June 5—Self Accused (Dr.)	
June 7—The Count Retires	
June 7—Pen Talks by Hy. Mayer	
June 9—The Comedian's Mask (2 reel Dr.)	
June 12—The Higher Law (Dr.)	
June 14—The War of the Beetles	
June 14—Hy Mayer's Cartoons	

ITALA (Features)

Jan. 15—The Palace of Flames	
Feb. 15—The Great Aerial Disaster	
Mar. 15—The Shadow of Evil	
Apr. 15—Tigris	
May 15—The Dread of Doom	
June 1—The Fatal Grotto	

KAY-BEE

April 25—Will-o'-the-Wisp (2 reels)	2100
May 2—Black Conspiracy (2 reels)	2220
May 9—Past Redemption	2200
May 16—For Love of Flag (2 reels)	2000
May 23—The Miser (2 reels)	2175
May 30—Child of War (2 reels)	
June 6—A True Believer (2 reels)	
June 13—The Boomerang (3 reels)	

KEYSTONE

May 1—That Ragtime Band	1000
May 5—Algy on the Force—Ups and Downs	1000
May 8—That Dark Town Ball—A Little Hero	1000
May 12—Mabel's Awful Mistake	1000
May 15—Their First Execution	1000
May 19—Hubby's Job (Com.)	1000
May 19—'Twixt Love and Fire (Com.)	1000
May 22—The Foreman of the Jury (Com.)	1000
May 26—Toplitsky & Co	
May 29—Gangsters	
June 2—Barney Oldfield's Race for a Life	
June 5—Passions—He Had Three—Help, Help, Hydrophobia	
June 9—The Hansom Driver's Feeding Time	

LUX
By Prieur

	Feet
May 16—Pat Moves in Diplomatic Circles (Com.)	495
May 23—Playing with the Fire (Dr.)	987
May 30—The Dog and the Goat (Dr.)	641
May 30—Pat, the Electrician (Com.)	355
June 6—By the Aid of Wireless (Dr.)	1000
June 13—Engulfed (Dr.)	930

MAJESTIC

May 11—Billy's New Watch (Com.)	500
May 11—Liquid and Air (Scientific)	500
May 13—My Lady's Boot (Dr.)	1000
May 18—The Rivals Outwitted (Com.)	500
May 18—Oysters (Edu.)	500
May 20—Shep, the Hero (Dr.)	1000
May 25—Legally Right (Dr.)	
May 27—The Fairy Godfather (Dr.)	

MECCA

April 5—By the Curate's Aid (Com.)	

MILANO

Mar. 8—The Victory of Virtue (2-reel Dr.)	
Mar. 15—The Sins of the Father (2-reel Dr.)	

NESTOR

May 26—On Cupid's Highway (Com.)	
May 28—A Double Sacrifice (Dr.)	
May 29—Be It Ever So Humble	
June 2—A Mix-up in Bandits (W. Com.)	
June 4—The Idol of Bonanza Camp (Dr.)	
June 6—Owana, the Devil Woman (Indian Dr.)	
June 9—The Spring in the Desert (W. Dr.)	
June 11—The Man Who Tried to Forget (Dr.)	
June 13—The Knight of Her Dreams (Com.)	

PILOT

May 15—Tony the Tenor (Dr.)	1000
May 22—School Days (Com.)	1000
May 29—The Governor's Romance (Dr.)	1000
June 5—For Old Times' Sake (Dr.)	
June 12—When a Girl Loves	

POWERS

May 23—Black Jack's Atonement (Dr.)	
May 28—Cheating (Com.)	
May 29—The End of the Trail (2 reel Dr.)	
June 4—Dolly and the Burglar (Com. Dr.)	
June 6—Why Grandaddy Went to Sea (Com. Dr.)	
June 11—Mrs. Lacey's Legacy (Com. Dr.)	
June 13—The Strength of the Weak (Dr.)	

RAMO

Mar. 26—The Grip of Jealousy	1000
April 9—White Roses (Dr.)	1000
June 11—The Helping Hand (Dr.)	1000
June 18—Love and Gold (Dr.)	1000
June 25—The Worth of Man (Dr.)	1000

RELIANCE

May 26—Hearth Lights (Dr.)	1000
May 28—Texas Feud (Dr.)	1000
May 31—The Master Cracksman (Dr.)	2000
June 2—Italian Hearts (Dr.)	1000
June 4—Faithful Shep	
June 7—The Madcap of the Hills	
June 9—His Uncle's Heir	
June 11—Annie Laurie	
June 14—Half a Chance	

REX

May 29—The Tourist and the Flower Girl (Com. Dr.)	
June 1—The Boob (Com. Dr.)	
June 5—The World at Large (Dr.)	
June 8—The Shadow (Dr.)	
June 12—The King Can Do No Wrong (3 reel Dr.)	
June 15—The Pretender (Com. Dr.)	

SOLAX

May 28—The Henpecked Burglar	1000
May 23—The Man Who Failed	1000
May 30—The King's Messenger	1000
June 4—The Hopes of Belinda	1000
June 6—Gregory's Shadow	1000
June 11—Matrimony's Speed Limit	1000
June 13—Her Mother's Picture	1000

THANHOUSER

May 20—A Business Woman	
May 23—In Their Hour of Need	
May 25—A Pullman Nightmare	
May 27—Carmen (3 reels)	
June 1—A Victim of Circumstances	
June 3—The Caged Bird	
June 6—The Runaway	

VICTOR

May 9—The Unknown (Dr.)	
May 16—A Fair Exchange (2-reel Dr.)	
May 23—Good for Evil (Dr.)	
May 30—The Plaything (Dr.)	
June 6—The Kidnapped Train (Dr.)	
June 13—Sincerity (Dr.)	

WASHINGTON, D. C.

"The Toll of War" was not friendly received in Washington. Though passed by the National Board of Censorship, it was further censored here by the cutting of the assassination of President Lincoln. It did not please the nation's capital to have counterfeited in pictures a national calamity that is still vivid in the minds of many residents. The picture has had but one presentation here and will probably not be popular if further exhibited.

* * * *

The Kalorama Film Company is progressing and will soon be ready to announce releases. An Oriental play is now in course of production. It is Manager Rogerson's desire to place before the public later a series of Biblical subjects which will carry with them an educational value. Some very big scenes will be pictured.

* * * *

The "swat the fly" film recently released met unfavorable criticism in Washington. Many patrons left the theatre during its exhibition, or expressed disgust at the repulsive scenes of the fly pest. Such films are of great scientific value, but scarcely have a welcome place in the daily program of the moving picture theatre, where the spectators are composed largely of those who seek recreation, amusement and pleasant teaching.

* * * *

The Washington Times is weekly devoting considerable space to moving picture news and advertisements. This is the second local newspaper to recognize the moving picture, the first one being the Herald, which still continues its daily column of interest to the industry and the fan.

* * * *

Many of the theatres in the residential districts are having special Saturday matinee performances with programs suitable for school children. The Saturday morning exhibitions at Moore's Garden, under the jurisdiction of the District Board of Education, continue to increase in popularity.

* * * *

Manager Bangs of the Acme is using several multi-reel productions during the week selecting those of educational and historical nature when possible. The Acme, with the Mutual program, has found a place of its own in the northwest section.

* * * *

The Lyric, under Manager Greenberg, has proved that a 10 cent show with four reels can prosper in the midst of 5 cent competitors. The Lyric, with a seating capacity of 500, is Washington's latest picture house. It is well ventilated and lighted, with comfortable seats and it always exhibits to capacity houses.

* * * *

Manager Davis of the M Street theatre is featuring George Powell in illustrated songs and the singer always finds a warm welcome.

* * * *

The Arcade mingles education and topical reels in its daily program. Manager Adler is always seeking to please his patrons and he succeeds.

* * * *

Tom Moore anticipates making extensive improvements in the Garden this summer with a view of giving it a greater seating capacity. During the running of the Noakes Electrascore at the Garden, the patrons of the Plaza are having the benefit of the orchestra of ten of this theatre. The Plaza is therefore showing to overflow audiences.

* * * *

The Colonial has become known as the multi-reel house of the downtown section. Excellent first-run pictures are always found here.

* * * *

The Edison talking pictures are becoming more popular at Chase's, our largest and handsomest theatre for big time vaudeville. The Kinemacolor scenes and plays are perhaps as popular as the Kinetophones.

* * * *

The Captain Scott Pictures of the South Pole had a two-weeks run in Washington at the Belasco, one of the Schubert theatres. These were largely attended by educators, scientific, and official folks, while the matinees have been especially popular with school children and teachers. No better idea of the frozen pole could be obtained than from these views. The supplementary address by Ernest Torrence was very interesting, adding many educational points. He had a way of picking out humorous features that pleased his hearers. The "Undying Story of Captain Scott" should be seen by everyone.

* * * *

Airdromes are opening. The Royal Park, La Grande, Truxton, and M Street are offering good bills for fresh-air patrons.

W. H.

THE OLDEST SHIP AFLOAT IN A RELIANCE MOVING PICTURE DRAMA

While making a picture dramatization of "Half a Chance," the well-known novel by Frederick Isham, Producing Manager J. V. Ritchey of the Reliance, found himself faces to face with a difficulty that seemed impossible to overcome. The story deals with events that took place during the era when Great Britain was exiling prisoners to Australia and part of the action is on board one of the old convict ships of that period.

Manager Ritchey was just about despairing of finding a ship that could be made to look like the genuine article when he located a real "hell-ship" at his very door.

The Success which lies moored in the Hudson River, is an old convict ship which carried thousands of the one hundred and sixty-five thousand convicts that left English ports while that disgraceful system of transportation lasted—a ship which, in the days of her activity, carried eighty pairs of handcuffs and three hundred basils with chains to torture the miserable convicts who were forced to make the entire voyage in irons.

The convict ship Success is said to be one of the oldest boats afloat, as her timbers were laid down in Moulmain, British India, in 1790. She is built of teak wood throughout and, in spite of her 123 years of active service, made the voyage across the Atlantic last year—under her own canvas—a trip which took ninety-six days.

The weird old hulk with its rows of gloomy dungeons and its paraphernalia of punishment and torture, fitted into the Reliance dramatization of "Half a Chance" as if the book had been written with this very ship as a background.

The picture will be presented in two reels on Saturday, June 14th.

SELIG POLYSCOPE CO. TO ERECT MILLION DOLLAR STUDIO—LARGEST ZOO IN THE WORLD TO BE FEATURE OF LOS ANGELES PROPERTIES—W. N. SELIG TO PURCHASE HOME NEAR EDENDALE STUDIOS

Mr. William N. Selig, president of the Selig Polyscope Company, returned this week after a prolonged visit to the Selig studio and wild animal farm in Los Angeles.

Before departing from Los Angeles he made public some of his plans for a greater studio and zoo in the Southern California metropolis.

These plans include provisions for extensive tracts of land, enlarged and completely equipped studios, the largest zoo in the world, and an elaborate outlay of rare plants and foreign vegetation which will be imported to this country.

The main plant and studios are in Chicago, on the northwest side of the city, where they occupy several acres of ground. On the Chicago property are two studios, the largest of which is three stories in height and covers almost one-fourth of a city block. In addition to the studios are several smaller buildings, an electric light and power plant, carpenter shops, machine shops, developing and printing plants, a private fire department, artificial lake, etc. The present Los Angeles properties consist of the studios, carpenter shops, plant, artificial lake, etc., which are located at Edendale, a suburb of the city, and the 320-acre wild animal farm adjoining Eastlake Park, which is to Los Angeles what Central Park is to New York and Lincoln Park is to Chicago.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

May 15—The Stolen Loaf (Dr.).....
May 17—The Yaqui Cur (2 part Dr.).....
May 19—Olaf—An Atom (Dr.).....
May 22—The Hicksville Epicure (Com.)....
May 22—Cinderella and the Boob (Com.)...
May 24—Just Gold (Dr.).....
May 26—Highbrow Love (Com.).....
May 26—The Trimmers Trimmed (Com.)....
May 29—A Dangerous Foe (Dr.).....
May 31—His Mother's Son (Dr.).....
June 2—The Ranchero's Revenge.....
June 5—Slippery Slim Repents (Com.).....
June 5—Just Kids (Com.).....
June 7—A Timely Interception.....

CINES
George Kleine

May 3—Jerry's Rebellion (Com.)..... 500
May 6—A Mixed Affair (Dr.) 1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750

EDISON

April 29—The Orphan (Dr.) 1000
April 30—A Reluctant Cinderella (Com.)....1000
May 2—Groundless Suspicion (Dr.).....1000
May 3—Bill's Sweetheart (W. Dr.).....1000
May 5—The One Hundred Dollar Elopement (Com. Dr.) 1000
May 6—When Greek Meets Greek (Dr.)....1000
May 7—Aunty and the Girls (Com.)..... 400
May 7—With the Assistance of "Shep" (Com.) 600
May 9—The Golden Wedding 975
May 10—An Accidental Alibi (Dr.) 1000
May 12—The Heart of Valeska (Russian Dr.).1000
May 13—The Prophecy (Dr.).....1000
May 14—The Two Merchants (Com.).....1000
May 16—John Manly's Awakening (Dr.)....1000
May 17—A Concerto for the Violin (Dr.)..1020
May 19—By Mutual Agreement (Com.).....1000
May 20—The Good in the Worst of Us (Dr.).1000
May 21—Glipses of Colorado in Winter (Sc.) 315
May 21—Bragg's New Suit (Com.)..... 685
May 23—A Race to New York (Being the 11th story of "What Happened to Mary") (Dr.) 1000
May 24—The Translation of a Savage (Dr.).1000
May 26—Dances of the Ages..... 975
May 27—An Unwilling Separation (Dr.).....1000
May 28—Newcomb's Necktie (Com.).....1000
May 30—The Honor of a Soldier (War Dr.).1000
May 31—An Almond-eyed Maid.....1000
June 2—Professor William Nutt (Com.)....1000
June 3—Right for Right's Sake (Dr.).....1000
June 4—Some Spots in and Around Los Angeles, Calif. (Sc.)..... 350
June 4—Don't Worry (Com.)..... 640
June 6—Mercy Merrick, from "The New Magdalene" (Dr.) 1000
June 7—While John Bolt Slept.....1050
June 9—"Othello" in Jonesville (Com.)....1000
June 10—Two Little Kittens (Dr.).....1000
June 11—Beau Brummel and His Bride (Com.) 1000
June 13—Along the Nile (Sc.).....1000
June 14—Apples of Sodom (Dr.).....1000

ESSANAY

May 1—The Story of the Desert Told.....
May 2—A Child's Precaution (Dr.).....1000
May 3—The Crazy Prospector (Dr.) 1000
May 6—A Tango Tangle (Com.).....1000
May 7—The Prophecy (Dr.).....1000
May 8—Two Western Paths (Dr.).....1000
May 9—A Woman's Way (Dr.).....1000
May 10—Alkali Ike's Mother-in-Law (Com.).1000
May 13—The Ranch Girl's Partner (W. Dr.).
May 14—The Same Old Story (Com.).....
May 15—Boosting Business (Com.).....
May 16—Two Social Calls (Dr.).....
May 17—Broncho Billy's Grit.....
May 20—Buster Brown, Tige and their creator, R. F. Outcault (Com.).
May 21—The Letter's Mission (Com.).....
May 22—A Widow of Nevada.....
May 23—Jealousy .....
May 24—Broncho Billy and the Express Rider

Feet

May 27—The New Sheriff (W. Dr.).....
May 28—On the Job (Com.).....
May 29—Their Baby (Com.).....
May 30—The Good in the Worst of Us (Dr.)
May 31—"Alkali" Ike's Misfortunes.....
June 3—Let No Man Put Asunder (Dr.)....1000
June 4—The Value of Mothers-in-Law (Com.) 1000
June 5—The Last Shot (Dr.).....1000
June 6—Phillip March's Engagement (Com.).1000
June 7—Broncho Billy's Capture (Dr.).....1000

KALEM

May 19—The Artist's Sacrifice (Dr.).....1000
May 21—The Circle of Fate (Dr.).....1000
May 23—The Black Hand (Dr.).....
May 23—The Egyptian Mummy (Com.).....
May 24—The Infamous Don Miguel (Dr.)...1000
May 26—A Victim of Heredity (Dr.).....1000
May 28—Captured by Strategy (Dr.).....1000
May 30—The Widow from Winnipeg (Com.)
May 30—The Comedy Team's Strategy (Com.)
May 31—John Burns of Gettysburg (Dr.)...1000
June 2—The Bandit's Child (Dr.).....1000
June 4—When Fate Decrees (Dr.).....1000
June 6—The Terror of Conscience (Dr.)....1000
June 7—When Women are Police (Com.)....
June 7—Percy's Wooing (Com.).....
June 7—The Tragedy of Big Eagle Mine (Special 2 parts—Dr.).....2000

LUBIN

May 8—Hattie's New Hat (Com.) 600
May 9—A Mock Marriage (Dr.) 1000
May 10—The Paymaster .....
May 12—Luck Cohen (Com.) 400
May 12—The Ten Acre Gold Brick (Com.).. 600
May 13—The Padre's Strategy (W. Dr.)....1000
May 15—Longing for a Mother (Dr.).....1000
May 16—Breed of the West (W. Dr.).....1000
May 17—Retribution (Dr.) 1000
May 20—Margaret's Painting (Dr.).....1000
May 20—Kidnapping Father (Dr.).....1000
May 22—A Perilous Ride (W. Dr.).....1000
May 23—Detective Dot (Com.)..... 400
May 23—His First Experience (Com.)..... 600
May 24—Brightened Sunsets (Dr.).....1000
May 26—The Reward of Service (Dr.).....
May 27—Doing Like Daisy (Com.).....
May 27—The Yarn of the Nancy Beele (Com.)
May 29—A Romance of the Ozarks (Dr.)....
May 30—Faith of a Girl (Dr.).....
May 31—Lone Dog, the Faithful (Dr.).....
June 2—A Woman's Heart (Dr.).....
June 3—A Jealous Husband (Dr.).....
June 5—Bob Builds a Chicken House (Com.)
June 5—Kate the Cop (Com.).....
June 6—The Penalty of Jealousy (Dr.)....
June 7—The Great Pearl (Dr.).....
June 6—The Accusing Hand (Dr.).....
June 9—The Legend of Lovers' Leap (W. Dr.) 1000
June 10—Violet Dare, Detective (Dr.).....1000
June 12—Nearly in Mourning (Com.)..... 400
June 12—The Professor's Predicament (Com.) 600
June 13—Papita's Destiny (W. Dr.).....1000
June 14—The Wine of Madness (Dr.).....1000

G. MELIES

May 1—The Buried Treasure (Com.)..... 663
May 1—The Home of Terns (Edu.) 337
May 8—A Trip to the Northern Island of New Zealand from Auckland to Wellington (Sc.) 1000
May 15—The Black Trackers (Dr.)..... 717
May 15—At Cairns, North Queensland, Australia (Edu.) 283
May 22—Gold and the Gilded Way (Dr.)....1000
May 29—Foster Brothers (Dr.)..... 626
May 29—Tandjong, Priok, Java (Edu.)..... 374
June 5—Native Industries of Java (Ind.)..1000

PATHE FRERES

May 10—Puttin' It Over on Papa (Com.)..
May 12—Pathe's Weekly No. 20.....
May 13—A Woman of Impulse (Dr.).....
May 14—A Redskin's Mercy (W. Dr.).....
May 14—Her Masked Beauty (Com.).....
May 15—An Itinerant Wedding (Com.).....
May 16—The Jelly Fish of the Mediterranean Sea .....
May 16—Along the Banks of the River Eure (Travel) .....
May 16—Saragossa (Travel) .....
May 17—A Wrecked Life (Dr.).....
May 19—Pathe's Weekly No. 21.....
May 20—A Jockey for Love (Com.).....
May 20—Rouen, one of the Oldest Cities of France (Travel) .....
May 21—The Price of Silence (Dr.).....
May 22—The Right of Way (Dr.).....
May 23—Night Birds (Science and Nature).
May 23—The Ailanthus Silk Worm (Science)
May 23—The Open Secret (Special—Com.)..
May 24—A Woman Scorned (Dr.).....
May 26—Pathe's Weekly No. 22.....
May 27—Bull Fight in France.....
May 27—In the Forest of Cochinchina (Ind.)
May 28—The Fugitive (W. Dr.).....
May 29—White Lies (Dr.).....

Feet

May 30—The Spider Which Lives in a Bubble (Science) .....
May 30—Transportation Methods in Java (Travel) .....
May 30—The Human Vulture (Special) (Dr.)
May 31—The Squawman's Awakening (Dr.)
June 2—Pathe's Weekly No. 23.....
June 3—Dredges and Farm Implements in the West (Ind.) .....
June 3—A Market in Kabylia, Algeria (Custom) .....
June 4—The Saving Lie (Dr.).....
June 5—What the Good Book Taught (W. Dr.) .....
June 6—Birds and Animals of Brazil (Sc.).
June 6—Tananarive, Madagascar (Travel)..
June 7—Get Rich Quick Billington (Com.)..

SELIG

May 8—Her Guardian (Dr.).....1000
May 9—In the Days of Witchcraft (Dr.)..1000
May 12—The Post-Impressionists—Something Is Nothing (Com. Satire).....
May 13—Lieutenant Jones (Dr.).....1000
May 14—Buck Richard's Bride (Dr.).....1000
May 15—In the Long Ago (Dr.).....1000
May 16—With the Students of the North Dakota Agricultural College (Edu.)
May 16—A Daughter of the Confederacy (Dr.) 1000
May 19—His Father's Deputy (W. Dr.).....1000
May 20—The Tattle Battle (Com. Dr.).....
May 20—The Leopard Tamer (Com.).....
May 21—The Stolen Melody (Dr.).....1000
May 22—Indian Summer (Dr.).....1000
May 23—The Noisy Six (Com. Dr.).....1000
May 26—Religion and Gun Practice.....
May 27—The Girl and the Judge.....
May 28—The Wordless Message.....
May 29—The Ex-Convict's Plunge.....
May 30—The Wood Fire at Martin's.....
June 2—When the Circus Came to Town....
June 3—A Flag of Two Wars.....
June 4—Woman—Past and Present.....
June 5—The Suwanee River.....
June 6—An Embarrassed Bridegroom.....

URBAN ECLIPSE
George Kleine

May 7—The Dividing Wall (Dr.) 1000
May 12—The Japanese Dagger—Part I (Dr.). 906
May 12—The Japanese Dagger—Part II..... 906
May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoological)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000

VITAGRAPH

May 5—Bingles Mends the Clock (Com.)..1000
May 6—Omens and Oracles (Com.).....1000
May 7—Disciplining Daisy (Com.).....
May 7—Inspection of Quebec Police (Edu.)
May 7—The Deerslayer (2 Parts).....2000
May 8—The Wrath of Osaka (Dr.).....1000
May 9—Cupid's Hired Man (Dr.).....1000
May 10—The Sea Maiden (Dr.).....1000
May 12—The Wrong Pair (Com.).....
May 12—A Trip Over the Rockies.....
May 13—Horatio Sparkins (Com.).....1000
May 14—Two Souls With But a Single Thought
May 15—A Soul in Bondage (Dr.).....1000
May 16—His Life for His Emperor (Hist. Dr.) 1000
May 16—The Vampire of the Desert (2 Parts)2000
May 17—Bunny Takes a Dip Into Society..
May 19—Bunny's Birthday Surprise (Com.)
May 19—Vitagraphers at Kama Kura (Com.)
May 20—The Amateur Lion Tamer (Com.)..1000
May 21—Counsellor Bobby (Com.).....1000
May 22—A Lady and Her Maid (Com.).....1000
May 23—The Midget's Revenge (Com.).....
May 23—Going to Meet Papa.....
May 24—Cupid Through the Keyhole (Com.).1000
May 24—The Still Voice (2 Parts).....2000
May 26—Up and Down the Ladder (Com.)..1000
May 27—Tricks of the Trade (Dr.).....1000
May 28—Cutey Plays Detective (Com.).....1000
May 29—The Only Veteran in Town.....1000
May 30—A Husband's Trick (Com.).....1000
May 31—One Can't Always Tell (Com.)..... 700
May 31—If Dreams Came True (Com.).... 300
May 31—The White Slave (2 Parts).....2000
June 2—What God Hath Joined Together (Dr.) 1000
June 3—Bunny as a Reporter (Com.).....
June 3—Three To One (Com.).....
June 4—A Modern Psyche (Com. Dr.).....1000
June 5—The Heart of Mrs. Robins (Dr.)..1000
June 6—The Butler's Secret (Dr.).....1000
June 7—The Forgotten Latchkey (Com.)....1000
June 9—The Bachelor's Baby (Com.).....1000
June 10—Cutey Tries Reporting (Com.).....1000
June 11—His House in Order (Dr.).....1000
June 12—His Tired Uncle (Com.).....
June 12—Capers of Cupid.....
June 13—An Infernal Tangle (Dr.).....1000

FOREIGN CONSULAR REPORTS

ENGLAND

(Consul Augustus E. Ingram, Bradford.)

The popularity of the moving picture palaces in the populous manufacturing districts in England is attracting attention. It is reported that the licensing magistrates look seriously on the extension of these picture theatres, and in the near future these annual licenses will not be granted so freely as in the past.

In Bradford, with a population of 289,618, over 20 theatres and halls have already been licensed for cinematograph entertainments, and 14 of these have been specially built or adapted for that purpose. The daily attendance at these places of amusement is estimated at 30,000. There are also 3 picture palaces in Shipley, a suburb of Bradford. In addition, 11 or 12 new halls in Bradford are applying for licenses. In Halifax 5 picture houses are doing good business, and a new cinematograph theatre in the center of the town is projected. At Keighley there are 5 picture palaces, and a sixth is now being planned on an elaborate scale. There are also cinematograph theatres at Silsden, Cross Hills, Haworth and Bingley, all in this consular district.

Government Restrictions

Under the cinematograph act of 1909 county councils and borough councils are given wide powers in regard to the licensing of "exhibitions of pictures for the purpose of which inflammable films are used." The recent introduction on the market of a non-inflammable film has raised the possibility of some of these entertainments becoming later outside of the scope of the act, but the musical accompaniment, which is nowadays so indispensable a feature of Cinematograph entertainments, necessitates a license from the licensing justices—thus effecting a dual control—who have much the same discretion in granting or withholding licenses and in imposing terms, conditions, or restrictions as the local authorities under the cinematograph act.

Introduction of New Films

The London Daily Mail recently said in regard to the trades which have reaped a golden harvest from the introduction of this new form of entertainment:

There are no fewer than 65 firms whose business it is to buy and let out films on hire, while another distinct business is done by some 40 manufacturers and agents in London from whom the buyers and hirers get the films. The picture passes through many hands before the public see it. When ready to be shown it is first of all taken to the manufacturers' or agents' premises, where a private theatre is fitted for showing. Its coming is duly announced to the buyers, who attend at specified times to see it. If the picture is a particularly good one, and one which it is believed will draw the public, they "book" so many copies. The price is usually 4d. (8 cents) per foot, so that a buyer booking a 1,000-foot film will pay about £16 ($77.86) for the copy. Naturally, if only one copy were brought the manufacturer would lose heavily, as it is impossible to produce a fairly good story of 500 feet under a cost of about £40 ($195). Some idea of the possibilities in the way of money making in a good film may be gauged by the fact that recently a firm of agents in Wardour street sold in London 146 copies of an American picture for over £4,000 ($19,466).

Renting prices of films usually run at about £4 ($19.47) per 1,000 feet the first week of release, £3 ($14.60)) per 1.000 feet for the second, and £2 10s. ($12.17) the third. The value of a film showing drops on the average by 10s. ($2.43) a week, the period showing being three days at each theatre. The buyer's price is about £16 ($77.86) per 1,000 feet, so that he would need to let out at least four copies before he would see his money back.

Board of Censorship

The recently established Board of Censorship for Cinematograph Films has commenced work in London, offices and a miniature cinematograph theatre having been opened in Shaftesbury avenue. The duty of this board (which will be under the direction of G. A. Redford, former examiner of plays) will be to examine every picture intended for exhibition in British picture theatres. All films released by the manufacture on or after March 1, for exhibition, whether of domestic or foreign origin, will be submitted to the board as shown in the private theatre before the staff of reviewers. The suppression of questionable pictures will not, however, rest with the staff. Anything of an improper character will be brought before the notice of Mr. Redford, whose decision will be final. Each film passed will bear upon it a notice beneath the title to the effect that it has been approved by the censor, whose signature will be appended.

Film Censorship in Prussia

(Consul Herman L. Spahr, Breslau, Germany.)

In view of the suggested legal censoring of motion pictures in New York and other American cities a brief account of the method pursued here may be of interest.

The censorship of motion pictures in Breslau is exercised by the police department, which is under the authority of the Prussian state. Since April 1, 1912, all films to be shown at the 24 Cinematograph theatres are tested on a police machine at headquarters. The photographic series examined averaged about 200 weekly, and four regular days have been set for the task. Objectionable scenes are clipped out, or when necessary an entire roll is prohibited. The inspectors shorten their labor by rehearsing the motion plays in a greatly accelerated tempo. The task is further lightened by the fact that a large number of films come to Breslau after passing the censorship of the Royal Prussian Police in Berlin, and the inspection of these pictures is a mere formality here except in rare cases. They may be turned in for inspection 24 hours before exhibition, while all others must be presented fully 2 days before.

The supervision is not confined to the pictures, but extends also to the printed programmes, to the interpolated text, and to the spoken explanation still practiced in many theatres. In the last case the text to be read is submitted, and police detectives make frequent unannounced visits to the shows in order to watch for substitutions or deviations.

The censorship, like the increasing rigor of the license regulations and the amusement tax, seems to strengthen the position of the leading motion picture houses, while the scattered small theatres gradually decrease in relative number and importance. For example, the high-class shows generally exercise a censorship over their pictures, so that the authorities seldom find cause for action. The smaller theatres, however, often buy secondhand films that no longer satisfy the more exacting demands of the censor, and losses are therefore more frequent.

TURKEY

Growth of the Moving Picture Business

(Consul General George Horton, Smyrna.)

In the November issue of the bulletin of the French Chamber of Commerce for Smyrna the present status of the moving picture business in this city was reviewed. Beginning with one such theatre seven years ago, there are now five important Cinematograph establishments on the quay (which, toward evening, is the general rendezvous of the inhabitants of Smyrna). In these five theatres new films are shown; none will put on a film already shown by his neighbors, and as the programme is changed at least twice a week, about 13,000 yards of films are required weekly.

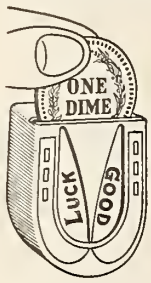
Combined these five establishments seat over 4,000 people. The interior decorations of the theatres are good, and the auditoriums are well ventilated. A considerable sum is being spent by their managers on street and newspaper advertising, programmes, etc. Secondhand films are handled by all other establishments in Smyrna and suburbs to the extent of about 40,000 yards weekly. There are 14 other moving picture theatres in the Smyrna district, as follows: Mytilene, 2; Aidin, 2; Adramyti, 1; Samos, 2; Aivali, 1; Manissa, 1; Nazli, 1; Sokia, 2; Mersina, 1; Adana, 1. They use about 40,000 yards of films a week.

French films are said to be the most popular, although other makes find favor also. Dramas, military scenes, and reviews are the subjects most frequently shown.

INCREASE YOUR ATTENDANCE

PREMIUMS!

This Will Please the Children and Their Parents.



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED 1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any pbase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

MINNEAPOLIS FEATURE FILM EXCHANGE
1st Floor Temple Court Minneapolis, Minn.

MOVING PICTURES.
M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. **Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.**

MARY ALDEN

LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

FULTON'S A-to-Z LIST

Pocket Edition **120 Pages**

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

E. E. FULTON —156— W. LAKE STREET **CHICAGO**

FOR RENT—FILMS
In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.
LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters. We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at 101-103 Fourth Ave., New York, N. Y. *Write for Catalog.* Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore St., Cincinnati, O.

Powers, Simplex, Motiograph, Edison Moving Picture Machines.

Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light. All Supplies for M. P. Theatre. Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure. *Send* 25c. *Stamps for my Complete Motion Picture Catalogue, the Reference Book.*

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

EBERHARD SCHNEIDER'S JUNIOR CAMERA, Developing Outfits, Laboratory and Projecting Supply is used by the U. S. Government, Universities, Dep't of the Interior, etc. It ought to be good enough for you. Special film work and full guarantee for my products. Establisbment occupies five floors.
219 Second Ave., New York City.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

TYPEWRITING

Songs, poems and scripts neatly typewritten at reasonable rates. Autbors' manuscripts revised and typewritten by expert. Special rates on large orders. MISS BARRETT, Room 714, 309 Broadway, New York City.

Have You An Idea?

Are You a Writer of Scenarios?

So many letters with crude scripts have come to us for our editor to advise upon that it takes up too much time; some of the writers enclose a dollar for advice. We have always returned script, letters and money, asking the sender to forward writings to the various manufacturers. Some have written to us complaining about their treatment at the hand of some schools of scenario writing, and requesting us to open a page for this work. This is also too much for our capacity. We have therefore made arrangements with our Miss Virginia West, whose stories appear each week, and who from her training in scenario writing and dramatic school, is fully qualified to criticise and advise, and Wm. Lord Wright, who as author of "The Art of Scenario Writing," and of the column "For those who worry o'er plots and plays," is capable of handling this branch.

The fee is One Dollar per Script.

The Moving Picture News stands pre-eminently America's leading cinematograph weekly, is read by every man in the industry, circulates in all the leading universities and colleges and is the "Vade Mecum" of the wide awake advertiser.

New subscribers to the Moving Picture News enclosing $2.00 for one year's subscription and script, with return postage, can have full criticism on one script free.

Cinematograph Publishing Co.

30 West 13th Street =:= =:= **NEW YORK**

General Film Service—always good, most times the best, and inexpensive at that

SPECIAL MULTIPLE-REEL FEATURES

RELEASED ON SATURDAY, MAY 31st

"The White Slave"

A beautiful story of the days before the War. A series of thrilling scenes, following one after the other in rapid succession, with a love story running all through.

Produced by the talented VITAGRAPH players, headed by Clara Kimball Young, Lillian Walker and Earle Williams. Two reels.

RELEASED ON MONDAY, JUNE 2nd

"When a Woman Loves"

The story involves two political factions, one of which is led by the Duchess Charlotte. She becomes fascinated with Marco Flamma, a young enthusiast, but he does not reciprocate her affection. The revenge she plans forces her suicide, and results in Flamma winning the lady of his choice. CINES-KLEINE, three reels.

RELEASED ON WEDNESDAY, JUNE 4th

"The Law and the Outlaw"

One of the two most sensational "Westerns" ever released. Bucking bronchos and dare-devil cowboys in death-defying stunts. The outlaw (Tom Mix) chases a maddened steer, leaps on his back and actually throws and ties him without assistance. Sounds like pure fiction, doesn't it? Well, wait till you see the picture. SELIG, two reels.

RELEASED ON FRIDAY, JUNE 6th

"The Accusing Hand"

A novel story told in a novel manner. Written by and acted under the direction of LUBIN'S popular producer-actor, Romaine Fielding.

"The accusing hand" greets the criminal at every turn of the road, and eventually draws a confession from him. "The silent third degree" in practise. Two reels.

SATURDAY, JUNE 7th, 1913	"The Tragedy of Big Eagle Mine"	KALEM. Two reels.
MONDAY, JUNE 9th, 1913	"The Final Judgment"	ESSANAY. Two reels.
WEDNESDAY, JUNE 11th, 1913	"A Regiment of Two"	VITAGRAPH. Two reels.
FRIDAY, June 13th, 1913	"The Governor's Double"	PATHEPLAY. Two reels.
SATURDAY, June 14th, 1913	"Alone in the Jungle"	SELIG. Two reels.
MONDAY, JUNE 16th, 1913	"The Rival Engineers"	CINES-KLEINE. Two reels.
WEDNESDAY, JUNE 18th, 1913	"The Weaker Mind"	LUBIN. Two reels.

A LIST OF SINGLE REELS AVAILABLE THROUGH GENERAL FILM SERVICE WILL BE FOUND ON ANOTHER PAGE OF THIS ISSUE.

THIS SOUNDS ALMOST TOO GOOD TO BE TRUE

On May 10th, our Dallas office received notice from an exhibitor in Pecos, Texas, to discontinue service. He stated as his excuse for giving up General Film Service that his patrons were "clamoring for new faces and new actors." We discontinued his service, with regret, of course. On May 14th he wired our office as follows: "My patrons don't like —— stuff. Ship me show at once and continue shipping every day." The only part of this transaction we cannot understand is the ability of the exhibitor to get along without General Film Service for even so short a period as four days!

General Film Company, 200 FIFTH AVENUE, NEW YORK Distributing Offices Everywhere

JUN 18 1913

MOVING PICTURE NEWS

VOLUME VII
No. 23

JUNE 7
1913

MARY PICKFORD
with "The Good Little Devil"
now being produced by the
Famous Players Film Co.

PRICE
TEN
CENTS

RELIANCE.

RELIANCE.

THREE ARTISTIC DRAMAS A WEEK

MONDAY "HIS UNCLE'S HEIR" JUNE 9th

STAGED BY EDGAR LEWIS FEATURING ALAN HALE AND PAUL SCARDON

An intensely interesting Romantic Drama of love vs. money.—The wealthy old uncle's beautiful young widow solves the problem in a woman's way.

The Release of Wednesday, June 11th, will be omitted to allow for the special three reel feature of June 14th, "Half a Chance."

MONDAY "ANNIE LAURIE" JUNE 16th

STAGED BY LAWRENCE McGILL FEATURING FRITZI BRUNETTE AND THOMAS MILLS

A NEW ROMANCE OF THE CIVIL WAR WITH THE STIRRING OLD SONG and a CHARMING LOVE INTEREST running through the action of an unusual story. Extra Quality One And Three Sheet Posters With All Releases.

FEATURE 3 REELS

SATURDAY, JUNE 14th
BY SPECIAL ARRANGEMENT WITH THE BOBBS-MERRILL COMPANY

FEATURE 3 REELS

"Half a Chance"

A POWERFUL PICTURE DRAMATIZATION OF THE FAMOUS NOVEL BY FREDERICK ISHAM.

STAGED BY OSCAR C. APFEL WITH EDGENA DE LESPINE, GEORGE SEIGMANN AND THE POPULAR RELIANCE "FEATURE PLAYERS"

AN INTENSELY DRAMATIC OFFERING IN WHICH THE OLD CONVICT SHIP "SUCCESS," BUILT IN 1790, IS SHOWN IN THE THRILLING SCENES ABOARD THE "OCEAN-HELL" PRESENTED IN THE DRAMA.

MANAGER'S NOTE—High Class Broadway Production One, Three and Six Sheet Posters At Your Exchange. Photos By The Kraus Mfg. Co., 14 East 17th St., New York. Slides by Scott & Van Altena, 59 Pearl St., New York. Beautiful Player Posters of Edgena De Lespine and Irving Cummings At Your Exchange.

MUTUAL SERVICE

RELIANCE.

RELIANCE.

General Film Service

Quality Films **Reasonable Prices** **Efficient Service**

A popular service must necessarily include these three things. Of what good are quality films if prices are out of all reason? And what do low prices amount to, if the service feature is not in evidence?

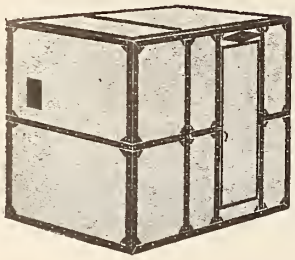
No one denies that the films known by the trade names, Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph are the *quality* films of the industry.

Any exhibitor who uses General Film Service will attest that the prices charged for it are *reasonable*, In fact, one exhibitor was good enough to say not long ago that he would insist upon General Film Service even at twice its present cost.

The *efficiency* of the General Film organization is something you must learn through association.

We're ready any time—now—to talk about serving you. Are you ready to talk with *us?* Just write "show me" on a postal card, mail it to the home office at 200 Fifth Ave., New York, or any of our distributing offices in the principal cities and we'll do the rest.

General Film Company



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

DESIGNING
ENGRAVING
ELECTROTYPING
HARDING
PHOTO
ENGRAVING CO.
8-10. WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK
TELEPHONE 1817 1818 CHELSEA

QUO VADIS

KLEINE-CINES PHOTODRAMA

IN THREE ACTS—OVER 8000 FEET OF FILM. PERFORMANCE 2¼ HOURS.

NOW RUNNING WITH GREAT SUCCESS AT THE

ASTOR THEATRE, New York City, twice daily since April 21, 1913
McVICKER'S THEATRE, Chicago, " " " May 5, 1913
GARRICK THEATRE, Philadelphia, " " " May 12, 1913
ACADEMY OF MUSIC, Baltimore, " " " May 12, 1913
TELLER'S BROADWAY THEATRE, Brooklyn, N. Y., twice daily since May 26, 1913
GRANBY THEATRE, Norfolk, Va., beginning June 2, 1913

This photodrama is being booked as a theatrical attraction throughout the United States and Canada, by Cohan & Harris exclusively.

NO STATE RIGHTS ARE BEING OFFERED OR SOLD
QUO VADIS CANNOT BE RENTED

GEORGE KLEINE, 166 N. STATE STREET, CHICAGO, ILL.

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types — every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

SOUL OF A THIEF

Release, Monday, June 16th, 1913

A delightful story of a thief's reformation. A two-reel of absorbing interest, following clearly the devious windings of an intricate plot of love and strange adventures.

UNWRITTEN LAW OF THE WEST

Release, Thursday, June 19, 1913

Strong Western with dramatic climaxes, heart-interest stories that interest and hold, grow scarcer daily. This is an exception in gripping, thrilling Westerns with a distinct "punch" an audience will feel.

MARINE LAW

Release, Saturday, June 21, 1913

The political Boss and the Mayor were in cohoots to marry the Mayor's daughter to the "Boss." They blocked all avenues of marriage, apparently, but one—yet the young couple outwitted them most cleverly. A laughable amusing story.

NOTE—Handsome Lithos. of popular American leads. No better business attracters anywhere. You need them. Ask your exchange or write us.

AMERICAN FILM MFG. CO.

6827 EVANSTON AVE., CHICAGO, ILL.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

FIRST INTERNATIONAL EXPOSITION OF THE MOTION PICTURE ART

HELD IN CONJUNCTION WITH THE

THIRD ANNUAL CONVENTION OF THE MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

"SOME OF THE NOVELTIES TO BE PRESENTED TO THE PUBLIC"

General Film Company
"MODEL THEATRE"
"THE LATEST FILMS"

Mutual Film Corporation
"MODEL THEATRE"
"PRE-RELEASES"

New York Edison Company
"ELECTRIC DISPLAY"

United Electric Light & Power Co.
"ELECTRIC THEATRE"

Would-Be Actors' Competition
"VERY FUNNY"

The Life Target
"A WONDERFUL INVENTION." Don't miss seeing this novelty.

At the NEW GRAND CENTRAL PALACE

LEXINGTON AVENUE, Between 46th and 47th Streets
NEW YORK CITY

JULY 7-12 Inclusive

EVERY DEVICE used in the production of MOTION PICTURES including CAMERAS. PROJECTING MACHINES, SCREENS, FILMS, SLIDES, LENSES, FIRE-PROOF BOOTHS and SAFETY DEVICES.

There will be a prominent location devoted to and known as the EDUCATIONAL and RELIGIOUS SECTIONS.

EVERY AUXILIARY THAT GOES TO MAKE UP A PERFECT THEATRE such as MUSICAL INSTRUMENTS, SOUND EFFECTS, OPERA CHAIRS, INDIRECT LIGHTING SYSTEMS, COLOR EFFECTS, ETC.

RECEPTION BOOTHS—All of the leading photo play actors and actresses will hold receptions daily in booths arranged for them by the manufacturers.

OTHER ATTRACTIONS too numerous to mention such as BAND AND ORCHESTRA CONCERTS, Etc., will be furnished daily.

Admission, 50 Cents

INCLUDING ALL ATTRACTIONS

ALL APPLICATIONS FOR BALANCE OF LIMITED SPACE ADDRESS, F. E. SAMUELS, Secretary, German Bank Building, 4th Ave. and 14th Street, New York City.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published hy the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **June 7, 1913** **Number 23**

EX-CATHEDRA

A DISGUSTING FILM

ONCE more, in the highest interests of Cinematography, I want to revert to my editorial of last week. I feel more than gratified with the results of that editorial. It has certainly shown me that my efforts to eliminate all the films that have a lowering tendency from the market, meets the approval of all right-thinking men and women in the industry.

A prominent member of the Exhibitors' League called in to thank me on behalf of the exhibitors of one of the largest states in the Union for voicing their sentiments against "The Wages of Sin." He assured me that, as far as lay in his power, not one single theatre in his state should exhibit that film, even if he had to make a personal campaign to visit every exhibitor. He said, the time is rapidly coming when such effete censor boards as New York possesses must become a thing of the past, and authority must be given to men who can, without fear of losing their emoluments, dare to express their opinions.

He said: "I have been anxiously looking through every paper since I have been in New York to ascertain what action the so-called National Censor Board has taken regarding this backward film. What is the Censor Board composed of? Are they jelly fishes, or rubber backbones, or are they afraid of losing their jobs, or a few paltry dollars that they are now raking in, doing little or nothing to uplift the industry? I have searched the columns of the News from cover to cover to find a statement from the National Censorship Board stating that they unqualifiedly condemned the "Wages of Sin" but not a word can I find."

I have tried to be just in my criticism of this film, which I understand has been considerably altered since last week by changing the whole of the titles, eliminating the names of the principal characters, and generally making it appear a different film. The onion will not change its perfume, neither can the leopard change his spots, and this film, called by whatever name it may be, or whatever titles or sub-titles may be placed therein, still has the same objections I voiced in my last week's editorial.

In further confirmation that my attitude is the correct one I quote herewith three letters. First from the Rev. Canon Wm. Sheafe Chase:

"My Dear Mr. Saunders—

"It is perfectly splendid of you to act so promptly and efficiently to prevent the Motion Films picturing the gun men who murdered Rosenthal from being exhibited in New York next week.

"The parents who are concerned about the mental influences which surround the amusements of their children and care for the souls of our young people, will applaud your courage in this matter.

"Those who want to see the motion picture business protected from the disgrace of becoming a rogues gallery will honor you.

"It is a shame that there is no New York City or State Censorship board that has authority to suppress evil pictures before they are shown, as in the cities of San Francisco and Chicago, or, as in the States of Ohio and Kansas.

"Eventually Congress which passed the pure food law will have to use its Inter-State Commerce authority to enact a law forbidding Inter-State traffic in any motion pictures which gives impure food for the minds and imaginations of the young.

"The Nation must protect itself from the germs of crime.

"Yours faithfully,
"WM. SHEAFE CHASE."

The second is from the National Director of the Loyal Order of Moose:

"Dear Mr. Saunders—

"Your editorial in the Moving Picture News of the May 31st issue, censuring the picture entitled "The Wages of Sin" is to my mind a great achievement in building up the moral character of the Moving Picture Business.

"With your kind permission I will send a copy of the Moving Picture News to the Editor of the Call of the Moose, the official organ of the Loyal Order of Moose,

and ask him to print the editorial so that it may be read by 750,000 members of the Order throughout the Universe.

"Assuring you the hearty support of every Loyal Moose, in your efforts to keep clean a business in which this Grand Order has so many active members, I beg to remain.

"Yours fraternally,
"I. W. CUNNINGHAM,
"National Director."

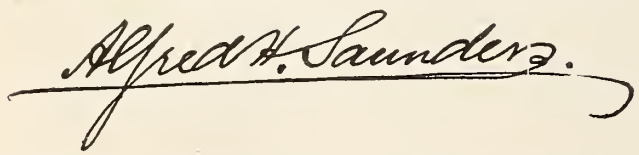
The third excerpt is from a lady in Newark, who is specially interested in the Public Welfare Committee, whose name for obvious reasons I cannot give, but she assures me that she will do her utmost to keep Newark clear and clean from that film.

"Dear Mr. Saunders—

"I have just read with great interest the Ex-Cathedra regarding the film 'The Wages of Sin.' What can I do to keep it out of this City? I am in touch with the Public Welfare Committee, especially those interested and looking into the moving picture industry and will see them at once, but thought probably you could give me some advice. Your articles are so good and one can see what you expect and wish for in this motion picture field."

I have been taken to task for my attitude on this question, and have been asked, if I cannot see the morality of the film, if I cannot see the beautifulness of the film. These I utterly fail to see. It is simply making heroes of men who should retire to private life and obscurity, and I have no patience with any manufacturer who dares to flaunt such films in the face of public opinion as it stands to-day, and to say the least, it is bad taste, it is bad policy, and it will react in a very critical manner upon the industry.

Since setting the above up in type I learn that the New York Board of Censorship have passed this film, and their excuse is that they have no power to suppress any subject whatsoever. Shame on the Censor Board. Why does it not resign, and allow men and women who have the courage of their convictions to take the reins and compel manufacturers to destroy any such subjects, that offend the public taste in any small degree. They acknowledge that they are only an advisory board, and I sincerely hope the day is not far distant when the Exhibitors of New York City and State will have the courage to take up and force through the Board of Aldermen and the State Legislature at Albany the Ohio Censor Bill, the most sensible bill ever placed before the industry.



PANAMA-PACIFIC EXPOSITION PALACE BUILT WHILE YOU WATCH—MOVING PICTURE CAMERA RECORDS DETAILS OF CONSTRUCTION OF WORLD'S LARGEST WOODEN BUILDING

Details in the construction of Machinery Hall at the Panama-Pacific Exposition are being recorded by a moving picture machine set to take a picture automatically every five minutes. The camera is placed upon the roof of the Service Building, one of the completed exposition structures, and has an inclusive view of the new structure.

Under the magic influence of the "movies" a full-grown building will be conjured up, beginning with the bare ground and finishing in eighty minutes with a structure completed to the topmost pinnacle. Like the Temple of Solomon, it will be built without the sound of a hammer.

The records will show ninety-six pictures for each working day, or a total of 6,912 for the three months required for completing the building. When the pictures are reproduced the reel will be run at the rate of 864 pictures per minute, or more than a week's progress in that time.

This is a new departure from the usual custom of taking photographs of buildings at different stages of construction, and aside from the interest of the picture, it will furnish the exposition officials with a valuable record of the building operations, as they expect to study the effectiveness of various methods of construction through the slower reviews of the films.

Machinery Hall will be the largest wooden building in the world; more than 7,500,000 feet of lumber will be used in its construction, and more than four carloads of nails; 1,200 tons of steel and iron will be used. The dimensions of the building are 967 feet long, 367 feet wide, extreme height 135 feet, with three great naves running throughout its length.

MOVING PICTURE ACTRESS ASSISTS RESCUE WORK AT CALIFORNIA DISASTER

Miss Virginia Brissac, who played the leads in the recent Universal Hawaiian pictures, rendered valuable service to the sufferers in the Long Beach pavilion disaster on May 24th. The Los Angeles Examiner gives a very glowing testimony to her work in caring for the wounded and says:

The tender hand and soft voice of a pretty woman came to soothe the suffering of those who had been injured in the Long Beach disaster yesterday.

This woman, Miss Virginia Brissac, a young actress who was recently entered in a beauty contest at Long Beach, joined hands with J. H. Bixby, president of the Chamber of Commerce, and J. H. Duree, president of the Pike Association, in leading the rescue work.

Never during the long and racking hours which followed the catastrophe, when from every side came the anguished cries of pain, hysteria and grief, did this young woman falter in the mission which she had nerved herself to accomplish.

Despite the fact that the young woman had little or no knowledge of first aid or surgery, she replaced this deficiency by a cool-headed insight.

Once the young woman was seen straining at a huge beam which lay heavily across the body of an unconscious child. The feminine hands, tugging with a determination which gave her added strength, moved the obstruction, and soon she was carrying the little one to a cool, soft spot upon the sand.

All through the chiaroscuro of running figures, waving arms and contradictory orders this young woman was seen now and again stepping resolutely from this sufferer to that. Here she would bend down and raise some injured one to a comfortable position, there sustain a drooping figure until stretchers arrived.

From time to time seeking the advice of some of the physicians who were constantly arriving at the scene of the horror, the volunteer rescuer would set out on some new humanitarian errand, regardless of danger.

Late last night it was reported that the young woman had become seriously ill as a result of the nervous shock which came as a reaction after her tension of the day.

ROOSEVELT AND DR. OSLER TO VIEW "DREAD OF DOOM"

Interested by wide comment on the intimate study of a man infected with tubercular germs as shown in the Itala "big film," "The Dread of Doom," the National Association for the Study and Prevention of Tuberculosis proposes to aid them in its exploitation. Philip P. Jacobs, assistant secretary of the society, and Harry R. Raver will probably arrange to exhibit the film before members of the executive board of the association. Expected to be present among others are the honorary vice-presidents, Theodore Roosevelt and Sir William Osler.

Of specific interest to the society will be the peculiar manner in which the physician in "The Dread of Doom" is inoculated with the germs of the Great White Plague, i. e., arterially, through the bite of a monkey. Cases of infection from this source are of such extreme rarity that many physicians contest the possibility of inoculation in this way.

THE NATIONAL BOARD OF CENSORSHIP EXPLAINS

June 4, 1913.

Editor, Moving Picture News,
30 West Thirteenth Street, New York City.

Dear Sir:

As there is some discussion about the film "The Wages of Sin," you may wish to publish the enclosed interview from Dr. Frederic C. Howe. If your paper is carrying a discussion of this film, we should regard your publication of the interview as a favor. Very truly yours,

JOHN COLLIER,
General Secretary.

There is a discussion at present as to the film "The Wages of Sin," and as to the action of the National Board of Censorship of Motion Pictures in passing it. Dr. Frederic C. Howe, chairman of the National Board, when interviewed on the subject, said:

"The film 'The Wages of Sin' was passed by our board as being an ordinary, harmless melodrama. There was nothing either in the titles or scenes to suggest crime or to degrade moral standards. There was no portrayal of the details of crime in any way that could be either attractive or imitated.

"All mention whatever of Messrs. Rose, Vallon and Scheppe was eliminated from the main title and sub-titles before the board approved the film. The board did not consider that it had any right to prohibit these men from going on the film stage, but it had a right to prevent the morbid exploitation of these men's reputation. The board's control does not go beyond the film. The way it is advertised—the kind of posters or verbal advertising which the exhibitor gives the film—is outside the board's jurisdiction, and within the jurisdiction of the local police authorities anywhere in the country. The board has frequently called attention to the need for local regulation of posters and advertising, but has never been able itself to undertake local regulation.

"It is worth mentioning that Rose, Vallon and Scheppe were not convicted of crime; but even if they had been and had gone to the penitentiary, this board would not have felt justified in forbidding them to go on the film stage. As stated above, the board is concerned, with the moral effect of motion pictures, not with the moral character of the people who produce motion pictures or act in them.

"Some years ago the board condemned a film in which Beulah Binford was featured. This film exploited the name of Beulah Binford in its titles and was in fact a dramatization of her own life history, or part of it. In the present case the facts are reversed. The film as passed by this board makes no mention of Rose, Vallon or Scheppe, and does not pretend to dramatize the facts of their life in any way.

"Before any one condemns the board for action on this film, he ought to take the trouble to see it."

THE PHILADELPHIA CONVENTION

The Motion Picture Exhibitors' League of Pennsylvania held their second annual convention at the Continental Hotel in Philadelphia on May 27 and 28. National President M. A. Neff, who was in attendance, appealed strongly to the members for a national congress of censors with branches in the different states and said:

"What we want is for Congress to pass a bill creating a national congress of censors, this body to be composed of persons from all walks of life, the merchant, the manufacturer, the social reformer, newspaper men, patrons of the motion picture houses, and some of our own representatives. Then let this board, once provided for by congressional legislation, be divided into smaller boards which are apportioned out to the various states, and let each state body be supreme in its decision as to what pictures may or may not be shown; and, moreover, if a picture is passed or discredited by any state board which is a member of the National Congress of Censors, let this decision be effective in all states."

The following officers were elected: President, Edward A. Jeffries, Philadelphia; first vice-president, H. C. Kliehm, Pittsburgh; second vice-president, Gilbert C. Miller, Plymouth; secretary, Harry E. Reiff, Pittsburgh; treasurer, Benamin H. Zerr, Reading, Pa.; national vice-president, Dr. Walter Steumpfig, Philadelphia; sergeant-at-arms, Albert J. Fischer, Philadelphia; publicity promoter, a new office, Frank A. Gould, Reading, Pa., and L. R. Thomas, State organizer.

The following delegates to attend the National Convention in New York, to be held July 7 to 12, were chosen: H. A. Victor, F. J. Herrington, J. G. Hanson, J. Weinrich, Henry Poke, George H. Roth, Maurice Spiers, and Charles Segall.

SOLAX BASEBALL TEAM GIVES BALL AND ENTERTAINMENT

The Solax Baseball team gave its first annual ball and entertainment at Cella's Hall, Fort Lee, N. J., on Thursday evening, May 29th. Several hundred persons attended up to the wee small hours. Mr. and Mrs. Herbert Blache were there to receive guests and join in the merrymaking. The proceeds from this entertainment and ball were used by the ball team for the purpose of purchasing uniforms and a general baseball equipment. After defraying all expenses, $200.00 was placed in the bank to the ball team's credit.

The following program was rendered and was a great success:

1. FINN & WEBB—Novelty Dancing Act.
2. PICTURES.
3. BURKHARDT—Baritone Solo, "The Big Bass Viol." Accompanied by Miss Catherine Reckerman.
4. SKETCH, entitled, "A Horse on Fraunie." Cast: Fraunie Fraunholz, Marian Swayne, Vinnie Burns and James O'Neill.
5. PICTURES.
6. BARNEY GILMORE—Songs and Recitations.
7. BURNS MUSICAL SPECIALTY.

7a. DARWIN KARR will show his dimples.

8. BILLY QUIRK.
9. PICTURES.

DANCING.

Members of the Solax Team

Will Lewis, manager; J. A. Fitzgerald, Jack Burns, Bob Myers, Horace Cottrell, Tim Mahoney, Darwin Karr, Joseph Levering, Wylie Maggalas, Red Rollenback, Stanley Fraser, Arthur Siebert, W. Roscoe, G. Tracy, Frank McNulty, H. Z. Levine, Sam Webb, Bill Brannigan.

PURCHASERS OF STATE RIGHTS FOR "FROM THE MANGER TO THE CROSS"

The General Film Company announces the following list of purchasers of state rights for Kalem's Biblical masterpiece, "From the Manger to the Cross," in five reels:

Arizona and California—W. H. Clune, 829 Van Nuys Bldg., Los Angeles, Cal.; Colorado, Idaho, Iowa, Kansas, Missouri, Montana, Nebraska, Nevada, New Mexico, Oklahoma, North Dakota, South Dakota, Utah and Wyoming—A. D. Flintom, 205 Commerce Bldg., Kansas City, Mo.; Florida and Georgia—Montgomery Amusement Company, Jacksonville, Fla.; Illinois—W. W. Watts, 216 S. 5th St., Springfield, Ill.; Indiana and Michigan—Indiana & Michigan Amusement Company, 114 S. Michigan Street, South Bend, Ind.; Wisconsin—Hall & Lynch (E. R. Lynch), 112 N. La Salle Street, Chicago, Ill.; Maine, New Hampshire and Vermont—S. B. Leland, Montpelier, Vt.; Oregon—Globe Theatre Company, Portland, Ore.; Texas—E. T. Peter, 1709 Main Street, Dallas, Texas; Washington—Clemmer Theatre Company, Seattle, Wash.; Minnesota—Paul Brown, c/o Rogers Hotel, Minneapolis, Minn.; North Carolina, Tennessee and Virginia—S. A. Lynch, Atlanta, Ga.; Alabama and South Carolina—Montgomery Feature Film Company, Jacksonville, Fla.; District of Columbia—A. Brylawski, Cosmos Theatre Bldg., Washington, D. C.; Kentucky—Gem Theatre Company (Mr. Sherman Arn & T. D. Buckley), Maysville, Ky.; Louisiana—General Film Company, 840 Union Street, New Orleans, La.

"HALF A CHANCE" A THREE-REEL FEATURE

The picture dramatization of Frederick Isham's novel, "Half a Chance," announced by the Reliance as a two-reel picture, was found to be too worthy a subject to be limited to such brief treatment. Manager J. V. Ritchey decided to release it in three reels and the result is said to be a better feature than even "The Man from Outside" or "The Bawlerout," both previous three-reel Reliance offerings.

Aside from the dramatic value of the picture, the scenes produced aboard the old convict ship "Success," built in 1790, which was actually in service during the period in which the story is laid, are intensely interesting from an historical standpoint.

"Half a Chance" is scheduled to appear on Saturday, June 14th.

PICTURE THEATRE EQUIPMENT COMPANY

This enterprising concern located at 21 East Fourteenth street, New York, is regarded throughout the trade as possessing the qualities necessary to give confidence to its numerous patrons on the basis of a square deal in every transaction. Presided over by Mr. H. T. Edwards, the president, and assisted by an able corps of salesmen it has reached the place it deserves as a representative motion picture supply house of the first class. Mr. Edwards takes especial pride in looking after the most minute detail of every transaction, and the showroom is a model of order, with a display of every machine and requisite for its proper fitting out of model picture houses. This concern has recently taken over the Eastern distribution of the Motiograph machines, and will sell wholesale and retail in cities East of Pittsburgh. All of the other makes, Powers, Simplex, Edison and Standard are handled by them. Mr. Edwards made a very broad statement regarding their selling policy and guarantee of goods which was, "If it isn't right we will make it so without any question." Mr. Edwards' extreme modesty prompted him to decline having his picture in the columns, so we can only suggest that our readers drop in on him in his comfortable quarters, and you will bear us out that he is a courteous gentleman, and thoroughly up-to-date member of the motion picture trade.

MUSICAL INSTRUMENTS THAT WILL BE EXHIBITED AT THE EXPOSITION

The Berry-Wood Piano Player Company has taken spaces numbers 13 and 14, in which they will exhibit their six foot rewind players. These instruments have proved very popular with exhibitors in the South and West. Mr. Carney, the vice-president of the concern, assures Mr. Samuels that the Berry-Wood Piano Player will be a revelation.

The Oshkosh Metal Products Company, located in spaces numbers 211 and 212 will furnish music for that section of the Palace.

Ernest Bocker will feature his instrument with the phonoliszt violin attachments.

Besides these mechanical instruments there will be an Indian band from the State of Oklahoma and a cowboy band from Texas.

Several of the biggest music publishers have taken space to boost their popular songs, so there will be no lack of music during the week.

RELIANCE 12—KINEMACOLOR 6

Heavy hitting by the Reliance players and clever work in the pitcher's box marked the Saturday game at Lenox Oval, New York, between Reliance and Kinemacolor.

Jim Bailey did his usual star twirling for Reliance, holding the visitors down to one run until the final innings when there was plenty of work for the outfield, resulting in five more men crossing the plate.

Sam Smith and Clifford Saums carried off the batting honors for Reliance, the former bringing in the three men who filled the bases when he touched the ball for a long drive which landed him safe on third base. Saums brought in three more runs by a clean two-base hit.

From the all-round good form shown by the Reliance nine, Lubin, will have to look to her laurels in the game scheduled for June 7th when she meets Reliance on Lenox Oval at three o'clock.

"KARR'S CAR IS NO MORE"

Darwin Karr, Solax leading men with the smiling dimples, ran into a Madison Avenue car and attempted to derail it. Unfortunately, however, his own car weighed about a ton less than the Madison Avenue street car and the force of the collision had the opposite effect.

Mr. Karr is now nursing several injuries besides an injured reputation as a chauffeur. Accounts do not tell how the leading man spent the evening or morning before the accident, but he has made an affidavit to the effect that he has been on the water wagon for the last two weeks. He has also an alibi: His wife was with him on the eve of the accident.

All those in the film business who own machines and who try to derail trains, street cars; or uproot telegraph poles, sympathize with Mr. Karr.

COBB MOTION PICTURE BUREAU

"The Cobb Motion Picture Bureau opened its doors to the public Tuesday, June 3, 1913. The location is seventh floor of the Columbia Theatre Building, Forty-seventh street and Seventh avenue, N. Y. Everyone is welcome and an invitation is extended to everyone to call and pay a visit.

"For the information of the trade in general: The policy of the Cobb Motion Picture Bureau is to buy and sell film; to procure and establish a market for new film; to place features on a territorial basis and to supply feature film manufacturers with a ready and substantial market; negotiations for agencies are about to be terminated, and in due time the trade will be notified.

"The president, G. Lang Cobb, Jr., and the manager-treasurer, Agnes Egan Cobb, are known to every purchaser of film of any note in the United States and Canada.

"Their slogan is—'Quality in Film' and 'Honest Business Dealings with All.'

"Never before in the history of the film business has been found such a partnership. They deserve the co-operation and confidence of the trade in general.

AMERICAN FILM MFG. CO.

They are telling a good one on Kerrigan in Santa Barbara and picture circles in Los Angeles. Jack went to the local picture theatre in Santa Barbara with his brother Wallace, the Western business manager, the other night and watched a reel of Mutual Weekly in which the devastation caused by the Dayton flood was shown. Some views of bodies being carried from the debris hushed the audience when a small boy suddenly piped up: "Gee! there wouldn't have been so many dead ones if Jack Kerrigan 'ad 'a been there!" The audience burst into sudden laughter, and before the reel was finished Jack was spotted and called upon for a speech. As Jack has never made a public address in his life, he grabbed his cane in panic and fled.

"Quicksands" is the title of a coming American two-reel in which Jack Kerrigan will have a unique part. A carload of carefully collected quicksand was dumped at Shore Acres, a village adjoining Santa Barbara, and there the scenes were made in which Kerrigan goes down in the sands. The schooner Santa Cruz was hired and a village of tropical thatched houses were made. It is a pirate story and those privileged to witness initial runs of the sample prints pronounces it the best multiple reel feature ever made by the American.

Last week was characterized by a lot of hustle not connected with the making of negatives, for the American forces at Santa Barbara moved into their handsome new studio quarters in the Mission city. $50,000 has been spent in the erection of an edifice which is not only a distinct addition to the architectural possessions of the town but an ideal studio as well.

In "Tom Blake's Redemption," scheduled for early release by the American Film Manufacturing Company, a big locomotive of the Southern Pacific Railroad was used. The picture carries plenty of action and a stirring fight occurs in the cab of the fast-moving locomotive between Jack Kerrigan and Jack Richardson. Some novel effects were obtained with some new lens attachments, enabling the camera men to photograph from the interior of the parlor car some action occurring on the observation platform.

The American Film Manufacturing Company asks exhibitors to take advantage of an advertising service complete to the last detail. This includes a weekly press sheet, glass slides announcing coming releases, posters of the popular players with three-sheet panel poster for border, interviews with star players for use in local newspapers, photographs and cuts. These can be obtained through the various offices of the Mutual Film Corporation.

PHILIP KLEIN IN HOSPITAL

Philip Klein, president and general manager of the American Photoplay Corporation, has been in a hospital suffering from quinsy sort throat. Mr. Klein, who is the son of Charles Klein, the American playwright, is identified with Selwyn & Co., and controls the product of practically all works of the foremost modern dramatists for picture play reproduction.

HIDDEN FORCES OF DESTINY ABLY CLOTHED THE DRAMA MOTIVES OF "THE FATAL GROTTO"

Strange are the ways of Fate. Their developments in "The Fatal Grotto," are of that strangeness as to approach the fatalistic. How a distraught father, seeking to free himself from malevolent powers, accidentally frees himself, unveils the hidden forces which sway our destinies. Under ground are laid the scenes of this clouded tragedy whose lining is of silver, subterranean in their turgid blackness its swiftly moving scenes.

Held in the bond of his own sinister vocation, a father is confronted with the awful problem of how to escape sacrificing his daughter to his accomplice in misdeeds. His fortune was dependent upon the secret of the grotto as the seat of his nefarious traffic with the man who now held a sword threateningly above him.

It is a problem in sacrifice—shall he permit his daughter to wreck her life by taking the bed and name of a man of ill-

SCENE FROM "THE FATAL GROTTO"

fame, or shall he reconstruct out of the ashes of the past the edifice of character?

Melodramatic is the act the father decides to remove temptation by destroying the grotto. The demons of indecision are seen contending in his countenance as he stands, ready to ignite the fuse which shall explode the powerful explosive and bring the rocks of the grotto falling over the place of illicit trade. Terrible moments are they when the parent discovers that in the cave are his daughter and her lover, who, having accidentally discovered it, have sought to penetrate its secrets; when the parent and his workmen race with Death in their endeavor to rescue the young folk who cling desperately to the jagged wall of the grotto beneath, watching with eyes of terror the murky waters which are soon, with the rising of the tide, to submerge them in the lethal flood. Little realizes the father than that a greater drama has, meanwhile, been enacted within the grotto as the arch-villain, seeking to kill the man whose life he covets, has been destroyed.

A story of pregnant power, showing the stern hand of a Nemesis which overtakes the wrong-doer.

RELIANCE DEFEATS KINEMACOLOR

Saturday's victory by the Reliance baseball team, when they defeated Kinemacolor by a score of 12 to 6, gives promise of a hard fought battle with lots of excitement when Reliance meets Lubin on the Reliance home grounds at Lenox Oval, Lenox avenue and 145th street, on June 7th.

Both companies have exceptionally strong teams, and are anxious for a chance to prove their supremacy. The Lubin team will arrive by special train on Saturday morning accompanied by a crowd of Philadelphia rooters, and will be escorted to the field by the Reliance Company, and a large number of picture and baseball fans.

Captain Irving Cummings, of the Reliance, is kept busy answering feminine voices over the telephone seeking information about the game which will be called at 3 P. M. sharp.

MOVING PICTURES OF CAPT. SCOTT'S DASH TO THE SOUTH POLE AT THE LYRIC THEATRE WONDERFULLY INTERESTING

The exhibition of a series of moving pictures of Captain Scott's "South Pole Dash" was well received by an appreciative audience at the Lyric Theatre on Monday evening, and clearly illustrates the educational power of moving pictures.

These pictures were taken by Herbert G. Ponting, F. R. G. S., the official photographer of the expedition, and one could readily see the dangers under which they were taken, and the wonderful results obtained by Mr. Ponting in spite of these difficulties.

The first of the moving pictures showed Captain Scott's stanch whaler, the "Terra Nova," in a most terrific gale, the waves reaching 50 feet in height at times and the ship listing at an angle of 53 degrees. Icebergs of tremendous size (200 feet high) are seen, and it makes a person rather uncomfortable to see how close they pass to the whaler.

Monster killer whales, 30 feet in length are seen sporting in the water, and also in pursuit of a seal and her young ones. The mother trying to protect and assist her young from them is helped by a harpoon thrown from the ship which pierces one of the whales which gets away. Weddell seals are shown diving, sawing the ice with their teeth, playing with their young, and lastly, fighting.

The splendid dog teams used by Captain Scott was another interesting feature of this exhibition and lecture. Captain Scott and Dr. Wilson travelling by dog team were also shown.

This exhibition of moving pictures not only showed the sad and tragic parts of the expedition, but also some very funny and laughable scenes, and these were particularly those of the Adelie Penguins, showing the penguins mating, building their nests, which were made entirely of small stones, and penguins making love to one another. Gulls stealing the penguin's eggs was rather a sad thing to witness as the penguins had to stand idly by, being no match for the gulls and see their eggs carried off in the beaks of the gulls. These penguins look for all the world like little old men dressed in a "boiled shirt" and bobtailed coat, and the way they waddle is excruciatingly funny, and puts you in mind of a "penguin trot" instead of a turkey trot.

Mount Erebus was shown in action, and with its frozen grandeur, made rather a fascinating picture to witness. The headquarters of the expedition were established within 15 miles of Mount Erebus.

A very interesting part of the exhibition was the depicting of the Skua gulls. It showed the gulls hatching their eggs, the mother being driven off the eggs from time to time in order to secure pictures of the different stages of hatching. The little gull is seen breaking the shell of the egg and gradually emerging into the cold, desolate Antarctic.

Near the last of this intensely interesting series was shown Captain Scott and his four companions, Dr. Edward A. Wilson, Lieutenant H. R. Bowers, Captain L. E. G. Oakes and Petty Officer Edgar Wilson, pitching camp for the night, and cooking and serving "Hoosh," their evening meal. After their meal they pulled themselves into their sleeping bags and nestled closely together for more warmth. This was a very sad picture to witness, for it proves afterwards that this tent was their tomb.

The two last pictures, which were recovered from the side of Captain Scott, show them at the South Pole and at the tent erected by Captain Amundsen, who reached the Pole one month before Scott.

The lecture was delivered by Ernest Forrence, whose annunciation was very clear, and who described the pictures in a most interesting way.

The dangers and suffering through which Captain Scott and his companions passed can only be realized when one has seen these wonderful but heartrending pictures. Every one, if possible, should see them as it is an education in itself, and one sees things as they actually happened.

HAROLD F. RENDALL.

AN EXPLANATION

In our issue of May 31st through a typographical error in the story of "Hearth Lights" we failed to give credit to the Reliance Company from whose synopsis this admirable story was adapted and put in story form by Miss Virginia West.

WILLIAM LORD WRIGHT'S PAGE

WE have our moments of supreme depression when it seems that every time we get interested in an unusually good pictureplay climax, the gentlemanly stranger and his wife stroll in and, after standing a moment or two in the aisle in front of us, leisurely take their seats.

* * * *

Vitagraph's "O'Hara Keeps Cupid" is one of those quietly enacted comedies of the everyday people and it "goes over." The picture is playing "return dates" in many Western theatres.

* * * *

When the elderly lady with the poke bonnet, and the cynical look, leans over in her seat with mouth agape, it convincingly proves to us that Lubin's "A Baseball Bug" was entirely satisfactory.

* * * *

One fact worthy of unusual notice is that the product of the Indiana literary belt has so far refrained from attempting to elevate and refine the moving pictures by writing romantic picture plots.

* * * *

"There seems no good reason why a theatre should advertise 'Complete Changes of Pictures Every Day,'" remarks the "Photoplay Philosopher." This is a highly pertinent and truthful observation. Advertising by word of mouth is the greatest advertising of all. Some evening you happen into the "Spare Moments," enjoy an unusually good picture, and next day you tell your friends all about it. They could not attend the night you did, and many of them would go the following evening but, alas, the picture has been hurried away. "Hold on to a good thing" is as applicable to moving picture theatres as elsewhere.

* * * *

Crime pictures are one of the greatest menaces to childhood, said Miss Kate Davis to the recent National Council of Women at Washington, D. C. She asks state legislation to eliminate the crime-suggestive film. Happily, the crime-suggestive films are becoming few and far between. There are too many fascinating questions of the hour, too many problems to be solved by the rich and poor alike, in this day and age, to need the depiction of "gentlemanly crooks" and their adventures on the screen. The moving picture is no place for revolting horror and undue sensationalism, either. Horses plunging over cliffs, presidential assassinations, knifeplay and attempted lynchings have no place in the moving pictures. These scenes may have the desired "punch," but they are not conducive to the moral welfare of children.

* * * *

Old wine, old books, old friends—and why not certain "old" films? We recall with pleasure the rainy afternoons when we rummaged in the attic and brought forth the old story papers and fairly reveled in the good things of five years ago. Old books to the book lover are always a source of pleasure and profit. The ancient authors will never be surpassed. And in the year of Our Lord Nineteen Hundred and Thirteen, when some pictures may not be up to standard, why not revive the more excellent releases of two or three years ago? We recall many pictures of two years ago that have not been surpassed to this day. They would prove a delight to any audience. A good play is worth seeing twice, whether it be a pictureplay or a legitimate drama.

* * * *

The moving picture business is full of toil and trouble, according to one well-known director. He told us the story of an accident that occurred not long ago. He had planned a realistic fire scene. An old house on a Jersey meadow had been purchased and filled with combustibles. He had written a story around the impending conflagration. At the last moment a new camera man had been engaged.

"He was a good photographer," said the director, "but he was new to the game. He got rattled."

Flames spurted out of the windows. Billows of smoke followed. By and by actors and actresses popped out like peas from a flaming pod. The gallant fireman rescued the baby. Another gallant fireman rescued the poodle to catch a chuckle. A tornado of sparks arose, the roof caved in, and it was all over. The new operator had been working frantically. He dropped the crank and mopped his brow. Then he broke into merry laughter.

"Gee," he said, "this is a joke on me. I forgot to take the cap offen the lens."

No "chase" picture was secured that day, because there was no other camera man.

* * * *

Just as soon as you begin to think or do something, you begin to have influence. Influence is something you cannot keep at home, and when it gets away from you, you can never recall it. Influence has no boundaries. Once started, tho' it may seem trifling, yet it may have as its destination the farthermost corners of the earth. It is well to remember that you can't help but give away your influence. A man's responsibility in this world lies in the way he acquires and gives out—his influence. And the manufacturer of moving pictures has the greatest influence of all. He can send it out to scatter sunshine and dispel shadows; he has the power to educate and uplift the masses; his influence has a tremendous bearing upon the total work of the world. The moving picture manufacturer should appreciate his influence—many of them do—his influence is either for great good or for great evil. The futures of many children are in his hands; his influence with the younger generation of this land, we think at times, is greater than even that of parents. Appreciate the influence of the moving pictures and use that power with care and judgment.

* * * *

For interest and good healthful thrills, the railroad furnishes the moving picture with good material. Kalem is particularly happy in producing exciting pictures of the rail and they are deservedly popular. But the viewpoint of the railroad man on the railroad picture is interesting and helpful. In the Railroad Man's Magazine an observing railroader writes:

"I suppose in dealing with other subjects, the film-makers overlook occasional technicalities or small points which cause a smile.

"'The Girl and the Lantern' was mentioned in one of the articles published in the Railroad Man's Magazine. When I saw this play, I wondered what railroad would keep a telegraph-operator working day and night, particularly since it is contrary to the law of the land.

"In one scene in this play the hero is taking care of a passenger-train with the sun shining brightly and everything indicating midday. In another he was working at night. And, in all my experience, I have never seen two trains in danger of a head-on collision on a double-track road when each is on its own track, as they were in this play.

"Another very good motion-picture play is built around the rescue of a little chap who has caught his foot on a trestle just as a passenger-train is approaching. We are shown the boy struggling to free his foot as the train rounds a curve down the line and swiftly approaches the bridge. Then the rescuer climbs to the track, hand over hand up the trestle-work, and the boy is freed in the nick of time.

"The scenes follow so swiftly that the effect is very good; but there was one peculiarity about the train that I never observed in real life. When some distance from the scene of the rescue there were two cars in the train, but somwhere between the first scene and the one in which the boy is snatched from danger it picked up an extra car, and there are three cars in the train when it dashes across the trestle.

"'The Confedcrate Ironclad" is a Civil War play in which an old wood-burning locomotive, driven, of course, by a young lady, takes a prominent part in the transportation of a carload of powder to the scene of battle. The engine is one of those real old ones, but—it was fitted with up-to-date automatic couplers!

"In another railroad play a fireman earns promotion to the

right side of the cab and also the hand of the girl of his choice by catching a runaway engine which the little daughter of the superintendent has started and is unable to stop. The little girl climbs into an engine standing in the yard and is left by the engineer, who walks over to some friends. She does not heed his warning not to touch the throttle, with the result that she is soon beginning a locomotive joy-ride. The hero gives chase with another engine and brings her back safely. When I saw this play I wondered how all the switches happened to be set for this particular engine to get onto the main line in a busy yard."

* * * *

There is a great ado made about microbes, roller towels, public drinking cups, etc., but the danger of crowded audience rooms seems unobserved. Pure air in any theatre should be insisted upon, and many exhibitors have recognized this fact and installed ventilation devices. There is danger in the place where people have to breathe impure air over and over again.

We want to say a good word for the moving picture supplements now being carried by certain Sunday newspapers. These supplements gives photographs of the charming actresses of Filmland and scenes from the pictureplays. They are much better than the "boilerplate" service which is disseminating misinformation anent moving picture activities.

PHILADELPHIA CONVENTION VISITORS INSPECT LUBIN FACTORY

The visitors to the Moving Picture Exhibitors' League surprised Sigmund Lubin with a visit to the plant, Twentieth street and Indiana avenue, Philadelphia, Tuesday afternoon. Big as the institution is, it was hardly adequate to the madding crowd which came in upwards of fifty automobiles and sight-seeing cars with pennants and flags of the different states. They swarmed into the yard and corralled the entire staff of executive officers of the plant. Siegmund Lubin, Ira M. Lowry, Tom Cochrane, Tom Hopkins, H. A. D'Arcy and a dozen others were pressed into service to show the

VISITORS AT THE LUBIN PLANT

crowd the beauties and mysteries of the big film plant. All kinds of work was suspended for a couple of hours to make way for the throng who showed pictures for five and ten cents and wanted to see how and why they cost from $500 to $25,000 to make. The directors were all alert, Arthur Hotaling and his company came up from Atlantic City to assist in entertaining. A score of photographs of the crowd were made in the plant yard, which were developed and shown at the exhibit rooms of the Continental Hotel the same evening. Very conspicuous was the Pittsburg contingent, who had chartered a score of autos and made themselves noisy with pennants in the background of the picture. Among the important visitors were Pop Rock, president of the Vitagraph Company, Alfred H. Saunders, editor of the Moving Picture News, and many reporters of the local press and trade papers. Among others may be mentioned Clem Kerr, J. Hesser Walraven, George M. Roth, M. A. Neff, W. A. Johnstone, H. Berman, Fred. A. Clark, E. A. Jeffries, Walter Steumpfig, V. R. Carrick, Joe Brandt, Will Hanley and E. J. Robin.

GEORGE KLEINE'S PRODUCTION "QUO VADIS"

George Kleine with his marvelous photodrama production of "Quo Vadis" has started a "Quo Vadis" craze all over the country. All the leading stock companies are producing the play in dramatic form, there is a tremendous demand from all the booksellers for Sienkiewicz's romantic novel, from which both play and photodrama were adapted, and hosts of lecturers and public speakers are taking up the subject for platform work. Mr. Kleine's success has been wonderful, both artistically and financially, and, as is always the case, there is the usual horde of imitators, who cannot conceive an original idea themselves, but when another man does, they immediately copy it and trade on his brains and ingenuity. In the present case, however, Mr. George Kleine has the advantage because the whole world knows the Cines creation which Mr. Kleine controls exclusively for this country is a stupendous affair, which no other company over here could attempt to approach. They have not the actors, the local scenic facilities, or what is still more important, the money. As an illustration, however, of the lengths to which these modern pirates will go, an effort was made last week to steal the seventh reel of the picture now being exhibited in Chicago at McVicker's Theatre. A stranger called upon the operator in the booth and said that the main office of George Kleine, which happens also to be in Chicago, had sent him for reel number 7. Fortunately the operator was a wise young man, and, suspecting some trick, refused to deliver the reel without an order and until he had confirmed it. Consequently the trick failed. The seventh reel is one of the biggest features in a spectacular form of the production. It shows the great arena scenes, where the thousands of Roman citizens see the chariot races, the gladiatorial combats, the Christians being thrust to the lines and the conquest of the wild bull by the giant slave Ursus. It is a reel that cannot be made in this country, and is one of the big stumbling blocks to all imitators, pirates or thieves.

All the George Kleine "Quo Vadis" companies now established in New York, Chicago, Brooklyn, Philadelphia and Baltimore are doing enormous business, outclassing the receipts of the big dramatic attractions even in season. A Southern company opens on June 2nd at Norfolk, Va., and the following week companies will be established in half a dozen of the other important cities of the country.

PILOT PREPARED FOR BIG BUSINESS

For the past several days a number of carpenters have been at work on a piece of land back of the Pilot plant, which the company has recently leased, erecting a large stage for summer use.

Owing to the fact that Pilot is turning out only one release a week, they found they did not need the studio every day, so started renting it to feature film makers for about two or three days of each week. Then they found such a demand for the studio, which is exceptionally equipped, that they decided to rush the outdoor stage. As soon as this stage is completed, it is believed both stages will be worked to full capacity every day, and probably nights as well.

UNION FEATURES AND THE ECLAIR COMPANY

There has been a change in the "Union Features" department of the Eclair Film Company. The resignation of Mr. J. D. Tippetts, the former manager, went into effect on June 1st.

In order that there be no misunderstanding, the Eclair Company wishes it known that "Union Features" has always been simply a department of the Eclair Company. It is still such a department and always will be.

The Union Features department of Eclair will continue to release regularly feature subjects from Europe, such as have built up the wonderful reputation of this "brand." In fact, in the future, these features will be better than ever since the European Eclair Company is making bigger and better productions every week.

The offices of Eclair and Union Features will remain at 225 West 42nd street, as always.

Since former Union Feature branch offices have been disposed of, the Eclair Company is now ready to consider propositions from any buyers in any section of the United States.

For Those Who Worry O'er Plots and Plays

WE believe in fair play, so permit the Director to have his inning. A leading director of pictureplays gives us the following statement:

"If your readers imagine for a moment that a drama, a comedy, a farce, or in a word a play is the manuscript that is handed to the director, well, they are dead wrong! When I am handed a play to read, I am not handed a play to read. Queer reasoning? Not at all. In the same way they may say: 'Here is the music,' putting into your hands some sheets of paper with dots and things strung along a wire fence. It isn't music. It is merely the directions for the music. And again, the play which you fondly supposed you were submitting to the director, is not a play at all, but simply the written directions for bringing one into being, and that play will exist only when the directions for it are being followed out and ofttimes anticipated. It is the director's forte to take those sheets of paper containing directions and make them reality. Sometimes the writers are vague, illogical, impractical, and then the director has to supply added directions of his own providing."

We will not argue with this director. A play is not a play—so be it. But we still assert that in too numerous instances the "written directions" are not followed simply because they do not appeal to the creator in question.

A Fallacy Exploded

That old bromide that poets and writers are always poor is exploded. Homer was a blind beggar; Poe was a bankrupt; Burns a trifler, and Chatterton committed suicide in a garret; but Alfred Noyes slipped over from England the other day, and declared himself to be a poet who made a good living working at his trade. According to Noyes, a man can make a living from poetry alone. There is a fallacy in this claim, somewhere. Most of our American poets have to engage in journalism or go upon the lecture platform in order to pay rent, and this leads us to the subject of pictureplay poets. How many of you pictureplaywrights kept the wolf from the door the past twelvemonth solely by scribbling pictureplay plots? Kindly hold up your inky right hands. Ah, we thought so! The number is alarmingly small. The majority earned their "$1,200 in spare time," to quote advertisements, while the rest had other irons in the fire. If the checks start to coming frequently, do not become dazzled but keep an anchor to windward. Despite the optimistic statements of the correspondence schools, it is a mighty hard matter to make a living solely by turning out pictureplays. There should be other occupations in the daily repertoire to swell the sum total of the joy-of-living.

Handicapping Your Script

Among the many good things in the May number of The Writer's Magazine, published in New York City, is an article by E. M. Wickes. We abstract therefrom as follows:

"The beginner in photoplay writing handicaps his work when he neglects to keep in touch with the various moving picture periodicals which endeavor to lessen the troubles of struggling writers. In The Moving Picture News, for example, Wm. Lord Wright conducts a column that offers more valuable information than could be obtained from several courses in some of the so-called schools. Were the tyro to read a few of these publications he would not injure his chances of success by attempting to write on a level with the inferior pictures he sees at the numerous theatres, as he would quickly discover that practically every reliable company has a staff of writers who can produce ordinary material by the mile.

"You may also prejudice an editor against you and your work by sending him a lengthy letter telling him of your ambitions, your reasons for taking up with scenario writing, and how you came to discover what you consider an entirely original plot. The editor is interested in your work, not in you, and does not have to be told about the plot, as he can ascertain at a glance whether it is original or not, and if he were unable to do so he would not be likely to be holding his position.

"These same editors, while they have done considerable reading, and are well trained in story structure, are not endowed with power of second sight, which would enable them to read into your manuscript the important parts that you may have omitted. And in view of this fact, you would do well to incorporate in your synopsis all the salient factors so that the editor can picture your complete story without wasting time reading through the scenes, for if you fail to interest him in the synopsis you stand an excellent chance of having your manuscript returned.

"The fact that the scenario editor is a well-read person should make it obvious to you that you only stultify yourself when you essay to sell him ancient plots. Of course, it is true that all plots are ancient to a certain extent, but there are so many ways of redressing them, so many methods of adding new twists to the fundamental ideas, that with a little serious thought and patience you can strip them of most of their antiquity and make them refreshing and interesting. What the scenario editor objects to is your use of them in the stereotyped form.

"Even though you may have avoided the above mentioned handicaps, which relate mostly to the elementary stage, there are others with which you may unconsciously burden your manuscript. The forced coincidence is one which not infrequently crops up in the work of new writers. This means the introduction of an action or character not congruous with the remainder of the plot, which has a tendency to make the story unconvincing."

A Fly-By-Night Sheet

A sheet made up mostly from this column, first published at Cleveland, later transferred to St. Louis, now makes its irregular appearance in Los Angeles. The editor jumps on Epes Winthrop Sargent for spelling practice with an s. If the fake editor would practice for a spell what he professes to teach, the unfortunates he has victimized would be far happier.

Editorial Etchings

Karl Coolidge has resigned as script editor of the Keystone Company.

Dr. J. Berg Esenwein, dean of a very successful study course in short story writing, and Arthur Leeds, the well-known pictureplaywright, have collaborated on a new book, "Writing the Photoplay," for the Home Correspondence School, of Springfield, Mass. Both writers are authorities in their lines, and the book should be standard.

James Dayton says he has written one hundred and seven thousand feet of scenario in the past twenty-six weeks, and some of the Universal releases bear out the statement.

Harrison Del Ruth, script writer for Universal, was accidentally shot and killed when a druggist at Los Angeles mistook Del Ruth for a burglar.

The Saturday Evening Post and the Vitagraph Company both released stories on "The Belled Buzzard" at about the same time. Both used the same theme in a different way. "The Belled Buzzard" was shot and killed down in Ohio the other day.

Director Griffith, of Biograph, is working on a production which he will let run until it is time to stop. It will be released in the odd length of 1,700 feet. Griffith always proves the pioneer.

Mr. Rieder's Opinion

Mr. W. M. Rieder, an exhibitor of Niles, Mich., writes:

"I hope you will continue your fight for the names of authors on films. It would drive out the thieves and plagiarists. Last night I ran "When Lincoln Was President." Have run practically the same idea, I believe, a dozen times before. One knew before the first one hundred feet that the hero would not permit his eyes to be bandaged, and that he would be rescued in the nick of time. How original! Publish names of authors; it will help cut out unoriginal stuff."

There are many other exhibitors who would like to see the names of authors appear on films and posters. Some of the directors are being so honored, and why not the writers who make the directors' work possible?

Pertinent Pointers

Be careful with names and scenes in your scripts. Do not draw them too closely to people and places you know.

Remember that even if you get a card from a Universal saying your "script is being held for consideration" you get no satisfaction even if the script is carried around for six months by some director and lost.

There is such a thing as innocent plagiarism. It occurs occasionally—not often. Subconsciously you will be impressed by the plot of some story and picture, and it may pop into your work a year later. Training and study will guard against this.

We never knew but one literary worker who could judge his own work. What you may think ordinary may prove a hit, and that which you feel is your masterpiece may be anything but that. At the same time we believe that the experienced writer can feel when the copy comes "hot." But that does not mean that he can judge to the point of its acceptance or popularity.

Take your time. Don't become hasty in the first flush of enthusiasm. There is no such encouragement to the beginner as the sale of a manuscript, and nine out of ten will sit down to the typewriter on check day and proceed to "earn another." Keep cool; wait while the waiting's good, and do not sit down to write until you have something to write about. Better one good script a month than eight bad ones.

On the University Campus

A Cincinnati concern advertises: "Send a dime and learn to write photoplays." You get a "sample scenario" printed on cheap paper.

A New York "Institute" recently advertised in a string of country newspapers and refused to pay the advertising bills.

A Chicago "College" has been advertising picture plays turned out by their students. The plays were written by those never connected with the "college."

Pathe Freres is not buying scripts, and yet the advertising of a Philadelphia "school" claims that "The Pathe Editor endorses work of our students."

Be Comprehensive

Watch your synopsis. Get it right. Too frequently the synopsis contains promises not fulfilled in the script proper, and other times the script proper will contain a novel idea that has been forgotten in synopsis. If you are writing for the general market keep your synopsis within 300 words and make it comprehensive. The lengthier synopsis, suggestions, and references are for those catering to some particular market. The newspaper correspondent can tell a world of information in fifty words, often the wire limit. You have six times as many words to tell your outline.

Some Fancy Requirements

Editor Horace Vinton got hold of a slip the other day that was sent to an unfortunate in reply to an inquiry as to the style of pictures desired. The requirements: "We use all classes of plays providing they are always strictly high class. Plot must never be a lot of incidents and must be developed by acting and not by any letters, sub-titles or other explanations thrown upon the screen. High-class comedies are also desired." Vinton thinks that any writer who could meet the requirements could also command $1.75 a word. The millenium will have come when scripts meeting the above demands are turned out.

Good Advice

Henry W. Mattoni has Silas Wegged a wee bit in urging all script writers to "stick to it," and not to become discouraged. His verses are clever and remind us of the poetry that James Carroll, winner of the Powers Prize Contest, used to turn out.

A Matter of Pride

Pride cuts more of a figure in the gentle art of writing scripts than one would imagine. We can name several successful writers of to-day who were made so because we pricked their pride a year or so ago. Here is a communication from a Southern writer: "Your comments are of the right character and fit my case. It is a matter of pride that I attempt the art. 'Always try to do what the other fellow is doing, if reasonable or possible,' is a favorite theme with me. I took up script writing as a pleasurable mental effort mainly, and if I have met with difficulties, why your words have helped me to persist in my ambition. After I get a script over I will be content, and then will I determine whether to follow it up." And we prophesy right now that when our friend does get that script over that there will be no question of following it up. A successful sale means enthusiasm and added incentive. This man refuses to quit until he makes a sale. He is proud. What others can do he can do, is his mental angle. And when he sells a script he will continue writing. They all do.

Dislikes Barroom Scenes

Will T. Henderson, the Chicago author, commends our stand against plots showing barrooms, intoxicated persons, women drinking liquor, and other doubtful details. He rightly believes that the author can do much toward uplifting the pictureplay by submitting only decent and high-class work. We hear much anent "the story with a punch." If the "punch" has a "spike" in it, eleminate it. Cast your story in an elevating environment; the barroom picture is an old, old story.

Stories for "Little Mary"

Mary Pickford is working for The Famous Players Film Company for nineteen weeks, and Editor B. P. Schulberg is in the market for the Mary Pickford kind of stories. While Mr. Schulberg's heart is with the script writers, as they all appreciate, he wishes to depend on certain old standbys. So do not take this notice as an invitation to join the Pickford script party and deluge Schulberg with unappropriate material. He will pay the highest prices on record for the kind of stories wanted, but they must be written by those who understand Miss Pickford's methods, and who have written Pickford plots.

Holiday Plots

Do not be tempted to write holiday plots. By these we refer to plots intended for Fourth of July, Labor Day, Christmas, etc. You may land one in a long, long time, but you have one chance in a thousand, and then your plot is no good for the general market. Let the editorial staff turn out the holiday plots.

Not Criticising Scripts

An error was made when it was stated in a recent advertisement appearing in this publication, that we were criticising and revising outside scripts. We have no time, at present, for such tasks, being engaged in criticising and revising our own work.

WM. LORD WRIGHT.

Lottie Pickford, now with the Pilot Company, decided to spend Decoration Day automobiling through the country. According to her schedule she was to be at home again at 11 A. M. of that day. A "blowout," however, changed this schedule just twelve hours. Miss Pickford had to make a hurried change and get her make up on for work at 1 P. M. She did it, but it was warm work.

* * * *

Kenneth Davenport, of the Pilot Company, came back with a broad smile on his face yesterday. He had been out on exteriors in the make-up of a "rube." He said he thought he would quit the "movies" as some farmer has offered him a job at $8.00 a week and board. "The work is hard but healthy," he said, and then they all laughed.

THE SORROWS OF ISRAEL
Imp (3 Reel) Drama Release of June 19th.

THE SAVING LIE

By VIRGINIA WEST

(Adapted from Pathé Release)

WHEN the Jacksons were married their friends had said they were well mated, and great happiness was expected for them.

Cyril Jackson was a writer. He had won recognition just before his marriage, consequently his mind was to a large extent on his work at that time, although he was devoted to his bride. She, in turn, was not only devoted to her husband but was greatly interested in his work.

All went well at first. They bought a house and soon had a home to be envied. Mrs. Jackson was untiring in her efforts to please her husband. Especially did she take great care in the arranging of his study.

"I want you to be just as comfortable and happy here as possible," she told him when all was finished.

He put his arm around her and drew her to him. "Thank you, dear, for your good work. This is a lovely place to work, and I am sure I shall be very happy here."

"Is there anything else I can do for you?" she asked.

"Just one thing. I want to make a request of you. It is only a small one, but very important. Please never come into my study without knocking first. I don't like to be interrupted when I'm working. You can just knock and if I don't want you to come in I won't answer. That will be a good way, won't it?"

"Why, yes, I suppose it will," answered the young wife. "I'll be very careful not to disturb you."

She withdrew from his arms and slowly left the room. That evening at dinner she tried to be as usual, but there was a weight on her heart.

Things moved along smoothly in the Jackson household. Their friends were saying to one another how pleased they were that all had turned out as they had prophesied.

The entertainments the Jacksons gave were always harmonious and pleasant, and when they went out together nothing seemed amiss. Cyril Jackson, to all outside appearances, was a model husband.

Then as the social events grew more frequent the author was more seldom seen. "He is so very busy on his book," apologized Mrs. Jackson always.

"I know," said the others, "we really ought not to expect to see much of an author of fame. We should be glad that he comes out of his den at all."

After such an occasion Mrs. Jackson often sat by her dressing-room fire far into the morning, thinking, thinking. "Should I feel like this?" she asked herself over and over again. "Have I the right to wish more of his society when he is engaged in his work? I don't know," she invariably ended, "but I do want it."

Now and then, when she was very lonely, she waited patiently until he emerged from his den, and then she said, nestling up against him, "Dear, do you love me as much as you used to?"

Then he would laugh and say: "Why, what a foolish little woman you are. You have asked me that before. Do you think that I have stopped loving you just because I don't tell you so every hour?"

"A woman likes to hear it sometimes."

"Well, never mind, you can rest assured that I love you. Suppose I asked you over and over if you loved me? You would think I was crazy. I know you love me. I don't have to ask you."

"All right," she answered on the last occasion, "let us have some dinner now."

"Yes, we must. I have to get back to my work."

And so things went on and on until the inevitable and usual thing happened. Another man came. He was a friend of Cyril Jackson who had been away since he was married and did not know Mrs. Jackson.

This man was Willard Martin. He had grown up in the town where the Jacksons lived, and had left it only a year before their marriage.

When he left the town it was with an understanding with Mabel Wallace that upon his return, when his out-of-town business was settled, they would be married.

But Martin had met Mrs. Jackson soon after his return, and the marriage had not taken place.

"I might as well be honest with you, Mabel," he had said. "The simple truth is that I don't care for you as I did. I should like to break our engagement."

Of course the engagement was broken. Then Martin became a frequent visitor at the home of the Jacksons. He always asked for Cyril, and was always told that he could not be disturbed then, but that he might come in and wait for the author to appear. This he always did; and after the second occasion Cyril said to him:

"Martin, I am glad to have you come to the house whenever you care to if you don't mind waiting for me to be at liberty. Mrs. Jackson will be pleased to make you at home, I am sure."

Martin had jumped at the chance, and came upon every possible excuse. Mrs. Jackson was glad of anyone with whom to pass away some of her time, consequently she made her husband's friend welcome.

Soon Martin wanted her to go out with him. "Cyril will be glad to have you go," he told her when she hesitated. "He wants you to have diversion even though he can't give it to you."

Gradually Martin's way of speaking of Jackson to his wife changed. "Don't you sometimes feel that Cyril ought to give you more of his time?" or "Don't you feel neglected?" he asked.

"No," she always answered. "Of course I should like to be with him more and I am often lonely; but he must do his work."

"If I had such a beautiful woman for my wife I should not neglect her for any work in the world," he told her.

"Perhaps—perhaps you are a different sort of man—a different type. It would not necessarily mean that you loved her any more."

"Oh, but I should love her if she were like you. I would give up anything for her sake—if she were like you."

Mrs. Jackson laughed uneasily. "I am afraid you are trying to flatter me."

"No, no," he insisted, "you are the most beautiful woman in the world. I love you, I love you!"

"Mr. Martin, you must not speak like that to me. I do not care to hear you and I feel that you are betraying my husband's confidence."

"Your husband! What does he care? He shuts himself away from you day and night. What kind of a lover is he? When a man acts like that he is a husband alone; a woman wants a lover first and a husband afterward. Tell me, isn't that so?"

The young wife knew that it was so and for a moment she forgot Martin and the fact that he was making love to her. She forgot everything but that she wanted her husband for a lover again. She was even unconscious that the man beside her held her hands tightly in his. Her mind had gone back to the days of her husband's untiring devotion, and for a moment Martin sank into oblivion.

In that moment the door opened and Jackson came into the room. The room was shaded to keep out the heat, and in the deeper shadows were Martin and Mrs. Jackson.

Coming from the light into the darkened room, Jackson could not distinguish anything in the room.

"Hello, is anybody here?" he called.

The man and woman started, and came forward with ill-concealed consciousness.

Jackson started at them in surprise. "Oh," he said with constraint, "I did not know Martin was in here. Since Mrs. Jackson is not alone I shall return to my work."

When he had left the room Mrs. Jackson turned to Martin almost fiercely. "See what you have done! You have made my husband believe of me what is not true. Go! I never want to see you again."

"But surely——"

"Surely I love my husband," cried the distressed woman. "I love him as surely as I despise you. You came here as Cyril's friend and you have been a false one."

"Are you not at all to blame?" asked Martin with a sneer.

"I am to blame only in being so blind that I did not see through your disguise. I did not know that you were making love to me until a moment ago, and then I forgot it to think

of him whom you say neglects me. I can truly tell you that I should rather have him with all his neglect than you with all the love a man could give a woman. Now go, please."

When Martin left the house he was pale with anger and disappointment. He went to his own rooms to think things over and calm himself.

Mabel Wallace lived a short distance from the Jacksons' home, and in going from there to his rooms Martin passed her home. She was sitting on the porch as he went by and saw his face and his disturbed manner.

"Something's happened," thought the girl. Intuitively she knew that Jackson had somehow discovered the situation. What was to be done she did not know, but she felt that she might be needed in some indescribable way, so kept her position and sharpened her eyes and her wits.

When a half hour had passed Mabel saw Cyril Jackson coming up the street from his home. She moved closer to the edge of the porch and looked keenly at the man's face as he passed. It was pale and determined, and his lips were pressed together in a thin line.

Mabel watched until she saw him turn into Martin's place. Then, without waiting for anything, she sped up the street.

Just outside the door she paused a brief moment to calm herself, then walked straight into the house. At the door of the room where the two men were she listened.

"I desire an explanation of your actions," she heard Jackson say in a voice of controlled anger.

"What do you mean?" fenced Martin.

"I have watched you lately and your actions in my house have not been those of a friend nor a gentleman. I want an answer, and if I don't get one that satisfies me, I'll shoot you without hesitation."

Martin did not speak and the girl in the hall knew that he had lost his nerve. Thinking nothing of what construction would be put upon her presence there, but only of her desire to save the man who had treated her so badly, she went into the room.

"I could not help overhearing what you said, Mr. Jackson," she began hastily, "and I must tell you that Mr. Martin and I are engaged to be married. He and Mrs. Jackson are good friends, that is all. You shouldn't mind, as I don't."

She forced a smile and put her hand into Martin's.

Jackson was confounded. "I must have been overhasty," he apologized. "Thank you, Miss Wallace, for preventing my carrying my mistake farther. I beg your pardon, Martin."

Martin recovered himself enough to blurt out, "It's all right, Jackson, it's all right. I don't blame you if you didn't understand."

When Jackson had gone, Martin turned to Mabel. "Well, little girl, I guess you must love me more than I thought," he said. "I didn't know quite what I was throwing over. It will be all right between us again, won't it?"

The girl drew back from his approach as she answered, "Thank you, Mr. Martin, for your kind offer, but you must not overestimate what I have done for you. I merely kept you from being shot. I would have done as much for a dog. Good day."

THE SUFFRAGETTES
Great Northern Release June 7th.

MANUFACTURERS WHO HAVE RECENTLY SECURED SPACE AT THE EXPOSITION

Ernest Boecker has taken space to boost his mechanical musical instruments.

The Famous Players Film Company have taken a reception booth where noted players will be assembled. Mr. Adolph Zukor, who in such a short time has become one of the best known men in the industry, thinks this exposition will prove of immense benefit to the entire industry.

Aschenbach & Miller, Inc., manufacturing chemists, will exhibit and demonstrate their Sanozone Disseminator and Perfume. This article is said to possess real merit.

The National Educational Film Company is planning to show the trade some new ideas.

The United Ticket Supply Company has a new idea it is anxious to bring to the exhibitors' notice.

The New York Telegraph booth will be presided over by its moving picture staff who are popular throughout the realms.

The very latest acquisition to the fold is the Moving Picture News. Alfred H. Saunders, Editor, has been a booster of the Exposition from its birth and has repeatedly told the committee that they might declare the News in at any time.

There are now over fifty concerns represented on the Exposition floor, and about fifteen others have declared their intention of getting in. No exposition in the history promises so great a success as the First International Exposition of the Motion Picture Art.

UNIVERSAL TO HANDLE GREAT NORTHERN SPECIAL FEATURE SUBJECTS

The Great Northern Special Feature Film Company, of 42 East Fourteenth street, has entered into an arrangement with the Universal Film Manufacturing Company, whereby the latter concern will, until further notice, handle all the feature subjects manufactured by the Great Northern Company. For some time past these features have been supplied for lower New York and New Jersey by the Improved Feature Film Company, but under the new arrangement it is expected that the service will be greatly accelerated by the Universal Company in the territory designated. It has been definitely decided upon by the officers of the Universal that the Great Northern features will be released as part of the regular program and in this manner, it is expected, greater vogue than ever will be given to these sterling multiple reel productions.

Charles Abrams, manager of the Great Northern Special Feature Film Company, explains that the shift from the Improved to the Universal Company was made simply for the good of the service.

"We have genuine features to deliver," said Mr. Abrams, "and our object is to have the lower New York and New Jersey territory covered adequately. With its methodical system and its chain of exchanges, we feel certain that the Universal Company will give the service that our feature productions merit. Our other territories are being looked after with equal care."

LESTER L. KAHN, VICE-PRESIDENT OF THE GOLDEN GATE FILM CO., DIES

Lester L. Kahn passed away in San Francisco on May 11th of scarlet fever. Mr. Kahn was twenty-four years old, and owned a half interest in the Golden Gate Film Exchange.

He was the boy who last July walked into the then newly born Film Supply Company of America and sat around in the sanctum of the Board of Directors day after day and convinced them that his was the house to handle their manufacturers' products on the Coast. He had a story to tell and he told it well. Then he waved five thousand dollars deposit in cash under their respective noses.

Sol. Lesser is the remaining member of the firm. He is an old man of twenty-three and is now in New York with his bride. "Kahn was a real fellow," said Lesser at the Hotel Knickerbocker the other day. "Knew him nine years and there weren't nine minutes I wasn't glad I knew him. Bought a half interest from me three years ago. He has left a big hole in California."

Mr. Lesser states that the policy of the company will be continued.

JUST GOSSIP

By The Mahoney

In these days of worshippers at the shrine of the "golden calf," gentility and breeding are looked upon lightly in this matter-of-fact democracy of ours, where one's barber, shoeblack and waiter accepts a tip when "in action" and addresses you as "Mister," and later greets you by your Christian name, and invites you to drink with him when chance throws you in his way in public; but gentility nevertheless scores when in evidence.

The Mahoney in the course of his peregrinations wandered into the Kinemacolor habitat, in the Mecca building, recently. From the moment he crossed the threshold, there was an unmistakable atmosphere of culture and refinement.

The young lady at the telephone greeted us in ones that were mild and encouraging. The youth who accepted our card did so in a manner worthy a Chesterfield. And when ushered into the sanctum of one of the officials, the reception accorded made us feel that we were heartily welcome.

How different from some places we have in mind!

We explained our mission, and presently the doors of the projecting room closed upon us. The carpet was so soft and

SCENE FROM "SCARLET LETTER" (KINEMACOLOR)

yielding, and of such delicate texture, we were just a bit timid at first, but being reassured by a word of encouragement, we approached a row of massive leather-covered chairs and dropped into one.

Looking about us, an air of mysticism seemed to envelop the place. The room with its luxurious appointments appeared like a miniature theatre in the mansion of some multimillionaire. After a brief interval, we were favored with a private view of the latest Kinemacolor achievement, "The Scarlet Letter."

From the opening scene (a close-up view of Hester Prynne, gathering a bunch of flowers, hydrangeas in appearance), to the final exposure of the third reel, showing the open ocean, with a schooner rigged vessel of the period, all sails set, moving with swan-like grace on a sea of scintillating colors, was disclosed a display of portraiture, so sharp and plastic that they appeared to the viewer a moving panorama of animated paintings in oil.

The acting of the several characters left slight scope for criticism. In a word, it was superb. Dimmesdale, Hester Prynne, Chillingworth, Bellingham, and the elf-like Pearl, "the unpremeditated offshoot of a passionate moment," all showing a familiarity with the author's intent.

The theme of "The Scarlet Letter" is particularly appealing to The Mahoney, having read a scenario arranged by a close friend, more than a year ago, the self-inflicted torture of Dimmesdale and the envoi to the story being vividly recalled in the Kinemacolor production.

After viewing this masterpiece, showing the earth's natural coloring, one must needs realize how dismal and gloomy would be this world we live in if monochrome obtained in all things in nature.

UNIVERSAL FILM MFG. CO.

R. C. Smallwood, expert cameraman of the Universal West Coast Organization, and his wife, who in the world of motion pictures is known as Ethel Grandon, have arrived in New York City, having been called East by the very serious illness of Mrs. Smallwood's mother, Mrs. Edward S. Grandin. The many friends of the Smallwoods will be pleased to know that Mrs. Grandin has rallied wonderfully since her daughter's return, and is now on the road to complete recovery. Both Mr. Smallwood and Miss Grandon expect to work around New York this summer, for one of the Universal Eastern companies.

A new series of jungle pictures are to be filmed at Universal City, Cal., in the near future, which will far eclipse in artistic excellence and thrilling interest, any which previously have been taken in America. This is made possible by the recent purchase by the Universal Film Manufacturing Company of a trainload of lions, tigers, bears, pumas, leopards, jaguars and other wild denizens of the tropical forests.

G. E. Kann, confidential secretary to President Carl Laemmle, and newly elected member of the Board of Directors of the Universal Film Manufacturing Company, celebrated his advent to the new dignities on May 19th, by severely lacerating his left hand. The accident occurred when Mr. Kann pushed his hand through a glass door, thinking it unlocked. The resultant wound was dressed by Dr. Quagglia of the Flower Hospital, who was summoned by Mr. J. L. Kenney, night superintendent of the Universal offices. Despite the fact that ten stitches had to be taken in his hand, Mr. Kann gamely resumed his duties, and has been continuously on the job ever since.

Phillips Smalley, director of the well-known Rex brand of moving pictures, was taken suddenly ill at his home in Universal City on May 15. His many friends were relieved to learn next day that he was out of danger. On the advice of his physician, Mr. Smalley has taken a week of complete quiet, and it is hoped that he may be able to resume his activities in a few days.

Lincoln J. Carter, world famous author and playwright, who has been producing pictures at Universal City for the past few months, leaves for a vacation in the east in a few days. Mr. Carter has been directing some of the productions of the Universal Company. After a trip which will probably take him as far as New York, Mr. Carter will return to California and resume his duties with the Universal Company.

Douglas Gerrard, a member of Phillips Smalley's Rex Company, says he does not like Western saddles. At the picnic on May 11th "Doug" had a hard time trying to master the favorite saddle of the West. Finally in disgust Gerrard said: "Give me an English saddle and I will ride in all the races." In addition to being an actor of note, Gerrard is also a finished horseman, having been a member of one of England's crack cavalry regiments.

HALF A CHANCE
Reliance (2 Reel) Release June 14th.

FAMOUS PLAYERS ENGAGE J. SEARLE DAWLEY

Considerable gossip has followed the engagement by the Famous Players Film Company of J. Searle Dawley. Congratulatory remarks figure in these comments, directed now toward Mr. Dawley and now toward the Famous Players, but we venture the belief that both are to be complimented upon their association. Mr. Dawley has been engaged to produce some of the big subjects for which the Famous Players are becoming more famous, and his past performances encourage the conviction that he is peculiarly adapted to this more important work.

Mr. Dawley grew up in theatrical circles, and after a varied and extended experience, but at still a comparatively young age, manifested a keen knowledge and discernment of the principles of dramatic construction and production. After an exhaustive study of the theatrical world in all its phases, equipped with a comprehensive mastery of stage technique and an intuitive sense of dramatic value, Mr. Dawley employed his creative and imaginative genius, and set to work

J. SEARLE DAWLEY

on a number of plays. The public has applauded no less than fifteen of his dramatic works, three of which have been on the road for four years—a certain sign of their popularity and appeal. Mr. Dawley's works include such historical subjects as "Marie Antoinette," his greatest success, which made a decided hit and is still popular in many sections of the country.

It was almost to be expected that a man of such obviously active turn of mind and keen mental vision should have realized the unusual and increasing possibilities of the motion picture. Becoming affiliated with the industry, he quickly mastered film technique and after an association of five years with the Edison Company as general stage director, he is today an authority on motion picture production.

Under Mr. Dawley's capable directions have been produced the most strikingly spectacular and dramatic subjects of the Edison studios, among them being numbered "The Battle of Trafalgar," "Paul Jones," "The Doctor," and "The Man Without a Country."

A remarkably developed artistic sense, an infallible dramatic perception, an eye trained in proportion and perspective and a dominant personality combine to make Mr. Dawley invaluable in producing large, spectacular plays. His connection with the Famous Players Film Company should presage big events, and the wide scope of that company should enable Mr. Dawley to surpass his hitherto most supreme efforts .

WOULD-BE ACTORS' COMPETITION AT EXPOSITION

With the sole idea of discovering unknown talent a competition has been arranged whereby any man, woman, girl, or boy who has an idea that he or she has a talent for acting will be afforded an opportunity of showing how good they may be before competent judges at the First International Exposition of the Motion Picture Art, to be held at the New Grand Central Palace, July 7th to 12th. Two sessions will be held daily during the week. The lady and gentleman who win at each performance will take part in the semi-final Saturday afternoon, and from these, twelve will be selected for the final trial on Saturday evening at 9 p m.

To the winners will be given a cash prize and an engagement with one of the biggest film manufacturers in the country.

The Scenario to be used is as follows:

"A man or a woman enters a room in a state of deep despair, sits at a table, then hearing a knock at the door rises to receive a letter. The letter is opened and announces the fact that he or she has inherited $50,000 from an unexpected source, which naturally causes the actor to show surprise, joy, and excitement. The envelope, which has been lying face downward on the table, is then turned over, and is found to be addressed to a totally different person. Surprise and disappointment are shown, then the funny side is noted, and the scene ends with a hearty laugh."

This story is simple, but there is plenty of opportunity for action.

WHEN MEN HATE

Warner's Features have just released a superb three-reel production with Miss Gene Gauntier, the versatile picture actress, in the title role.

Sidney Olcott directed the picture from Miss Gauntier's scenario, and the finished product is indeed an excellent piece of work.

The story deals with a feud between the Morrisons and the Westons. Miss Gauntier plays the part of Ruth, an only

SCENE FROM "WHEN MEN HATE"
(3 Reels) Featuring Gene Gauntier.

daughter of Jem Morrison, who returns from the convent to nurse her father who has been wounded in a renewal of the feud. J. J. Clark, as Donald Weston, kidnaps Ruth, and forces her to marry him at the point of the gun, thus revenging himself for the killing of his own father by a Morrison. A black cat plays an important part in this three-reel drama, and proves to be the means of eventually bringing the feud to an end and restoring its mistress to the man who has won her by brute force.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

To show that we are not alone in our interpretation of the iniquitous Oldfield Bill, the trend of which is to penalize invention and enterprise generally, we beg to quote from an address delivered last month by Gilbert H. Montague before the National Association of Manufacturers' annual convention, at Detroit, Mich.:

"Pending in Congress to-day is a bill which cuts down from seventeen years to three years the most essential protection now afforded to manufacturing patent owners, and lays upon manufacturers of patented articles prohibitions and penalties in respect to the merchandising of patented articles which, if imposed upon the merchandising of articles generally, unpatented as well as patented, would never for a moment be tolerated in any commercial country in the world.

"This bill cannot be disregarded as pure freak legislation. Reported favorably by the House Committee on Patents in the last Congress, and reintroduced in the present Congress by Chairman Oldfield of that committee, its possibilities of evil to small manufacturers, to independent inventors, and to their industrial research, experimentation and development, that alone keep America in the front rank of nations, constitute the most menacing cloud upon the business horizon.

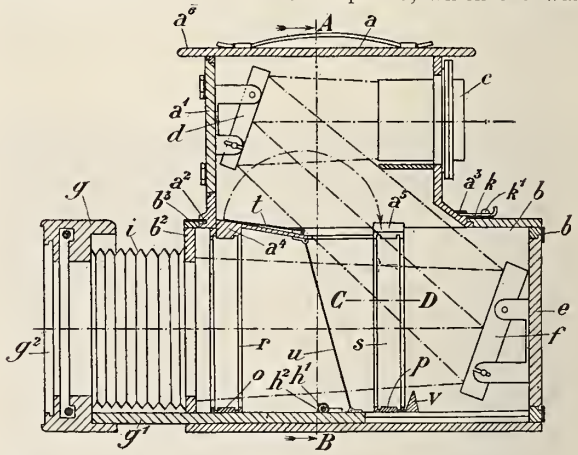
"The excuse offered for this universal proscription of patents is that patents are sometimes 'suppressed.'"

Thomas A. Edison has time and again declared that he never knew of a valuable invention being suppressed. For twenty-seven days the House Committee on Patents took testimony upon the Oldfield bill, and not a single case of "suppression" was cited. Almost unanimously the witnesses emphatically opposed the bill with conclusive proofs that its proposals were unwise. If the small independent manufacturer could be compelled to license his big competitors to manufacture all the second and third best inventions that he has acquired, tested and laid aside in favor of his best invention, his big competitors, with their superior advantages of capital and selling organization, could soon crowd the smaller manufacturer, even with his superior invention, completely off the market.

In the closing days of the last Congress, members of the House Patent Committee, representing both parties, united in a minority report against the Oldfield bill. They showed that every evil for which the bill had been urged could be cured under existing laws, and that under the Sherman act interpreted by the Supreme Court in many recent decisions, the patent laws afford no protection to any form of restraint of trade. Thirty-five years ago, an assault upon the patent system, embodying proposals almost identical with those of the Oldfield bill, was defeated in the United States Senate. *If American manufacturers and inventors, whose existence is now threatened by the Oldfield bill, join hands with the opponents of the Oldfield bill in Congress, the patent system can again be saved.*

The object of Auguste Vantier-Dufour, of Grandson, Switzerland, in his Letters Patent No. 1,058,501 is to provide such a structure that, if desired, objectives with very different focal lengths may be used with one and the same camera, and one in which objectives with relatively very great focal lengths may be used in a camera of relatively small dimensions, which is thus easily handled.

The first part or box a, which is so constructed as to be placed inside of the second part b, in order to reduce the size of the camera for transportation, carries the objective lens c at the front end, opposite which is placed a mirror d. This mirror is carried by a shutter or swinging board a^1 which forms the rear end of the part a of the camera. At the forward end of b is placed a removable board e, carrying a mirror f. At the end of part b, opposite to that carrying the board e, a movable frame g is placed, supported by a board g^1 slidably mounted between guides placed on the bottom of the part b of the camera. In the frame g is formed a slide g^2 of the same dimensions as that receiving the board e at the forward end of b. The frame g may be moved near to or farther from the end wall b^2 of part b, which end wall is



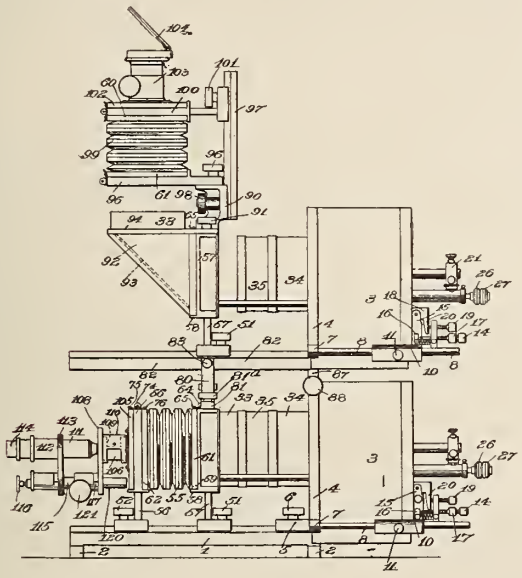
provided with a central opening, and is connected to the frame g by a bellows i. Whenever the apparatus is set up, as shown, and its parts are placed in their operative positions, the lower portion of the part a is maintained in an opening in the upper wall of the part b by a piece b^3, carried by the part b, and the forward edge of which engages a member a^2 provided at the rear side of the part a. At its front side, the part a is secured to the part b by a lock k, pivotally mounted at k^1 on the upper wall of the part b, and the free end of which is engaged with the underside of a plate a^3, carried by the part a.

Whenever photographs are to be taken with the objective lens c, having great focal length, a frame with ground glass, or a plate or film-carrier, is placed in the slide g. The light coming from lens c is then successively reflected by the mirrors d and f before reaching the ground glass, or the plate or the film. To take photographs with an objective lens of shorter focal length, the objective lens c is closed by a cap, and for the board e is substituted a board on which is mounted any particular objective lens with which it is desired to take the photograph.

A newspaper of Durban, South Africa, relates the following incident which occurred in the Durban corporation electric power station. "The electric power station staff received a fright on Monday night, when a pet monkey, finding that he was not appreciated at home, looked in and tendered his services to the engineer-in-charge, but got a greater fright still—at least, the staff hope he did. It seems that Jacko, on entering the building, took his appointment for granted and set off on a tour of inspection of the machinery. Fearful lest his lack of technical skill would result in trouble, the men in the station gave chase. There was an exciting five minutes and the new hand, not appreciating the attention paid him, took refuge in the recesses of some high-tension electrical switch-gear compartments and—vanished in a column of smoke, doing the disappearing trick even more effectively than ever Nicola managed it." This ought to be a warning to some of the Legislative primates who attempt to monkey with our Patent Laws, the high potential of which is entirely beyond their comprehension. We would not begrudge them the privilege of "electrocide," but unfortunately their ignorance is a serious menace to science and industry.

Beautiful photographic slides, etc., may be attained without the use of a camera by obtaining a negative directly from a thin cross-section sliver of wood laid in contact with a sensitized surface, to be developed after exposure in the usual manner. A positive print from such a negative reveals an accurate reproduction of the cells, fibre, etc., of the wood, and when projected on the screen is not only interesting but highly instructive as well.

The accompanying view represents a side elevation of a projecting apparatus constructed in accordance with the invention of Edward Bausch, George Hommel, William L. Patterson and Ernst Sailer, of Rochester, N. Y., assignors to Bausch & Lomb Company. The invention relates to improvements in apparatus adapted for use in projecting enlarged images of various objects or view slides onto a suitable screen, for use in connection with lectures or other illustrative purposes, and the object of the invention is to provide such an instrument of such a construction as will possess ample rigidity to assure the maintenance of the proper optical relations



of the different optical elements, and to provide an improved instrument having its parts so constructed that the different elements may be interchanged one with the other in order that an instrument may be converted into various forms to adapt the apparatus for universal application to the different methods of projecting images of objects having widely different characteristics, as well as to enable two or more of the instruments to be built up in units to permit simultaneous projection from both instruments or lanterns such as is desirable in color work, or to permit the lanterns to project their images on the screen in such a way that one view gradually dissolves or blends into the next succeeding image. The accompanying drawing represents a side elevation of a projection apparatus constructed in accordance with the invention, the upper lantern being arranged for vertical projection and the lower lantern for microscopic projection. As there are twelve other figures in the patent and a specification of 800 folios, including 16 claims, abridgment is impossible within our limited space. The Patent is numbered 1,059,969, and should be referred to for details of construction to which the claims are limited.

Registration No. 91,710 has been granted the Societe Anonyme Utocolor, La Gerenne, Colombes, France, for "UTOCOLOR" as a Trade-Mark for Developers, Intensifiers, and Fixing Agents for Photography, used since September 28th, 1911.

The Philippine legislature recently passed an act which provides that owners of patents which have been issued or may hereafter be issued duly registered in the United States Patent Office under the laws of the United States relating to the grant of patents shall receive in the Philippine Islands the protection accorded them in the United States under said laws and that any infringement of such rights shall subject the person or party guilty of such infringement to the liabilities created and imposed by the laws of the United States relating to such matters, provided that a duly certified copy of all such patents shall be filed with the proper bureau or office of the Philippines, and it also provides that the rights of property in patents and trade-marks secured in the Philippine Islands to persons under the Spanish laws shall be respected in said territory the same as if such laws were in full force and effect.

The Victor Animatograph Company, of Davenport, Iowa, has been granted registration No. 91,722 of the accompanying Trade-Mark for Kinematographs, Kinematographic Cameras, Stereopticons, Stereopticon Slides and Records, Kinematographic Film, Projecting Lanterns, Stereotropes, Microscopic Motion Pictures and Slides, and Autochrome Slides, used since September, 1912.

A press dispatch from Berlin tells of the opening, the latter part of March, of what is said to be the finest Cinematograph theatre in that city. It is owned by two New Yorkers, and stands in the heart of the fashionable residence section of the German capital. The dispatch continues: "The design is that of a Greek temple, and the trimming is in gold and ivory. The roof is removable, so that the audience will have only the stars overhead on pleasant nights. Germany, like the rest of the world, is Cinematograph mad. Its passion for film entertainment will be fanned afresh by such luxurious shows as that which will henceforth be provided the Berliners through American enterprise.

At the annual meeting of the directors of the Provincial Cinematograph Theatres (Ltd.), a company operating theatres in various parts of Great Britain, it was stated that there are approximately 4,000 limited companies and 2,000 privately owned Cinematograph theatres in the United Kingdom, with a combined capital of some $49,000,000. Nearly $13,000,000 of the capital is engaged in producing films, etc., in connection with the industry, making a total capital for the whole industry of at least $62,000,000. Employees, who a few years ago did not exceed 1,000, are now estimated to number more than 130,000, while the weekly wage bill amounts to over $1,216,600. At least 8,000,000 people visit the motion-picture theatres of Great Britain every week.

"An onlooker shook his head as he watched a steam shovel bite off earth by the ton. He said: 'It throws men out of work; it loads the cars faster than a hundred men with picks and shovels could do it.'

"But another onlooker answered:

" 'See here, mister, if it would be better to employ a hundred men with picks and shovels on this job, wouldn't it be better still, by your way of thinking, to employ a thousand men with forks and tablespoons?' "—Rio Grande Employers' Magazine.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miath

MR. H. BLACHE SEVERS HIS CONNECTION WITH GAUMONT CO.

We are in receipt of a communication from Mr. Herbert Blaché, who was formerly general manager and vice-president of the Gaumont Company, with offices and studio at Flushing, L. I., informing us that he had severed his connection with that corporation and in the future would not be identified with them.

Mr. Blaché has joined forces with his wife, Madame Alice Blaché, and together they will guide the destiny of the Solax Company. The Solax Company's feature policy, which includes the plan to increase the feature output from one a month to one a week, has made it imperative that Mr. Blaché, who has a particular aptitude for feature production and executive direction in these matters, take up the work with his wife. Mr. Blaché, besides devoting the greater part of his time to the producing department, the department of the industry for which he has a preference, will also assist wherever he can be useful. Madame Blaché has painstakingly developed an effective producing force, besides having built up a smoothly working organization and general result-getting equipment. Now with Mr. Blaché to co-operate, the Solax Company will be doubly strengthened. The business is increasing steadily and the Solax feature department has grown to be as large as the regular release department, which produces regularly two a week, a comedy and a drama. The Solax foreign office, conducted by J. Frank Brockliss, it is reported, is doing big business, and it is said that Solax is one of the most popular American brands abroad. With their interests so rapidly developing, the Blachés felt that it was imperative that they work together and that Mr. Blaché disassociate himself from his other interests.

GREATEST NOVELTY IN THE WORLD TO BE SHOWN FOR THE FIRST TIME IN AMERICA AT THE EXPOSITION

Al. H. Woods has bought the North American rights of the Life Target, and will exhibit it for the first time publicly at the First International Exposition of the Motion Picture Art to be held at the New Grand Central Palace, July 7th to 12th. Over a quarter of a million dollars these rights have cost Mr. Woods, but he has without doubt the greatest novelty in the world. The old stunts of hit the nigger in the eye, shooting the clay pipes, etc., fade into oblivion beside this new stunt, which is another attribute to the motion picture art, where possibilities are beyond conception at this time.

The Life Target was first shown at the recent London Exposition and was a full grown riot. If the slowly aroused Englishmen took so great an interest in it that it was the center of attraction during the entire show, how will our ever restless Americans appreciate it?

What is the Life Target? It is a specially constructed contrivance so arranged that one may shoot at life-sized objects so projected on a screen that each shot may be clearly seen for several seconds. Who is there among us who will not welcome an opportunity to take a shot with an honest to goodness rifle at a nearly honest to goodness lion charging upon us from the wilds of a South African forest?

You and everybody else will be given this opportunity if you attend the First International Exposition of the Motion Picture Art. Mr. Woods has made special arrangements with the Exposition Committee to stage this marvelous invention on the entire north side of the New Grand Central Palace.

But as great an attraction as this Life Target is sure to be, it will not shine all by itself, for the Committee has planned to stage a one-person comedy that will astonish some of the natives of Broadway. Surely this Exposition gives promise of showing even New Yorkers something startling in the way of amusements.

As for the delegates, and others of the thousands of motion picture exhibitors who will attend the Convention, New York boys are going to show them that this is a regular town. William Hilkemier, the Chairman of the Entertainment Committee, has made arrangements for some great parties, not the least of which will be a visit in a special train to Hempstead Plains, where noted airmen will perform stunts for the pleasure of the onlookers. Moonlight sails and banquets will also be dealt out in pleasing proportions.

Then there is the serious side of this convention, the third of the Motion Picture Exhibitors' League of America. The League, which is now composed of practically every state in the union, stands for all that is right, believing in the rights of government bodies, and of a censorship board, but the laws governing the motion picture industry to-day are in a state of chaos, and it is hoped by President Neff and the other officers of the League that this Convention will be the means of enacting better legislation governing this wonderful industry than is in vogue at the present time.

From a business standpoint the Exposition offers great inducements to both the manufacturer and the exhibitor. The former can make a direct demonstration of the article for sale to the buyer; while the latter can look them all over and choose for himself the article best fitted for his individual use.

That the Exposition would be a success no one ever questioned, but that it would grow to such great proportions no one even imagined. The opening date is a month away, but at this time there is very little space left on the Exposition floor and yet there are a number of the largest concerns in the business who have not yet reserved space, but who intend to do so.

Some have big spaces and some have small, but one and all are boosting for the event of events in the history of motion pictures.

SELIG POLYSCOPE COMPANY

Miss Rose Evans, character woman of the Chicago studios of the Selig Polyscope Company, is an author of note, having more than a score of special published essays and short stories to her credit.

* * * *

Harry Lonsdale, one of the more recent additions to the Selig Chicago studio stock, is a former member of the famous Opera Comique in London. He has also played in support of Nat Goodwin, the late Richard Mansfield, and other famous stars. Lonsdale's greatest ambition is to produce, his favorite sport is golf, his favorite author is Longfellow, and his favorite pastime is entertaining at his home.

* * * *

Frank Clark, the popular character actor of Selig's Pacific Coast Studio stock, was formerly one of the big theatrical magnates of Australia, where he owned many theatres and several attractions. Financial reverses and a love for his native land brought him back to the States, where he joined the Selig Polyscope Company and has remained ever since.

NEW M. P. MACHINE FOR STAR THEATRE, OGDENSBURG, N. Y.

Mr. Fred Gilroy, Star Theatre, Ogdensburg, N. Y., an old user of Motiograph machines, has just placed through Mr. J. H. Hallberg, "The Economizer Man," an order for 1913 Model Motor Driven Motiograph. Mr. Hallberg reports an unusual demand for the well-known Hallberg Standard A. C. Economizers, and he shipped out twenty-seven of them during the past week alone. Old exhibitors who have been using the Hallberg for four or five years in equipping new shows demand the Economizer and will take no substitute.

WHEN A GIRL LOVES
Pilot Release June 12th.

Manufacturers' Synopses of Films

GAUMONT

WHEN THE CAT'S AWAY (June 26).—Mr. and Mrs. Butterworth go to a masquerade ball. In their absence their three servant girls entertain three policemen, who proceed to eat and drink up everything in the immediate neighborhood.

About 3 a. m. Mr. and Mrs. Butterworth stagger in. The policemen are caught unawares and do not know how to escape without being caught. They might be fired from the "force" if caught eating Mr. and Mrs. Butterworth's perfectly good provender. They pretend that they entered upon hearing a "burglarious" noise. To carry their deceit further they arrest Mr. and Mrs. Butterworth, pretending to believe them to be he- and she-male burglars. The Butterworths make an awful howl on their being arrested as burglars in their own home. They are quickly released upon being identified. The police inspector strongly reproves the policemen for their overzealousness. The Butterworths are soft-hearted ninnies and believe that inasmuch as the policemen showed excessive zeal in keeping such strict watch they should be rewarded. Accordingly they send a check for $100, to be distributed among them. Inasmuch as the three policemen are about to be married to the three maids the $100 comes in handy. There is housekeeping on the wholesale.

URBAN ECLIPSE

BEHIND A MASK (June 11).—Jack North, a young artist, while touring South America, meets with a queer experience while out sketching. An apparition appears to him of a beautiful young girl in a reclining position, and he is about to sketch her when a man emerges and draws her away. He is Don Ramon Valdez, her guardian and tutor, who afterwards reproaches the Indian servant for allowing Lola to leave the villa. Jack having become curious, returns the next day and he and Lola are about to engage in a conversation when Valdez again appears and, removing Lola's veil, shows Jack a horrible face disfigured with black marks.

Disappointed, the artist goes back to his hotel and soon afterwards receives a mysterious letter, asking him to save a woman from distraction by being present at the Governor's ball. Attracted by the mystery of the adventure Jack accepts the invitation and, disguised under a domino, meets Lola, who, to his surprise, is now a beautiful woman. In fact, to avenge herself for her master's brutal treatment, the Indian girl who had disfigured Lola on Don Ramon's orders years before, had used artifices only known to her to restore the girl's beauty.

Valdez, infuriated at not finding Lola at home, rushes to the ball, but in the meantime Jack has wrapped himself in Lola's Domino, and when the tutor arrives, he mistakes the painter for his pupil and drags him home. There the tables are turned. Valdez asks the supposed Lola to sign a schedule bequeathing all her fortune to him, and Jack signs the paper. Seeing the young man's name, Valdez unmasks him, but Jack draws a revolver and keeps the scoundrel at bay until Lola and friends of the artist arrive and overpower Valdez. Thus saved by Jack's courage, Lola warmly thanks him with a kiss.

LUBIN

PAPITA'S DESTINY (June 13).—About the year 1830, there lived in a small village in Southern California Papita, daughter of the widow Francesca. They were very poor, and when Papita fell in love with Pedro, a handsome but equally poor young man, Francesca took matters into her own hands and without even consulting Papita, gave her consent to a marriage contract between her daughter and Alvarez, the wealthiest man in the village. Manuel, a crippled saddler, also loved Papita. He had loved her since she was a child, when he had danced her on his knee. His love was that of an elder brother, and Papita, still scarcely more than a child, confided everything to him. To pacify her mother, Papita married Alvarez, and before very long, his cruel nature asserted itself. Despairing for her child's future, Francesca realized too late the mistake she had made, and one night, after Alvarez had been particularly cruel to Papita, both Pedro and Manuel visited Francesca; and, as Papita entered her mother's house, she said in a burst of passion, "Oh, I wish he were dead." Both Pedro and Manuel decided that one of them must relieve Papita from the cruelty of Alvarez, but Pedro's strength of will was not equal to the task. Manuel, however, with the almost fanatical love for Papita burning within him, decided to secure her freedom, and later that night he accomplished his purpose. When Papita returned to her home, she found Alvarez dead. Believing Pedro committed the act, she took the blame upon herself and was taken to prison. Manuel learned of her arrest and sent word to the Padre declaring himself guilty of the crime. On the strength of his confession, Papita was set free, and a search was made for Manuel, who, in the meantime, had attempted to cross the desert without water. His weak body could not stand the strain, and he passed on to a higher judge to answer for his earthly sins.

AMERICAN

THE REWARD OF COURAGE (June 14)— Henry sat about the country club golf grounds and mooned with himself over a bad ankle. When Grace Wallace and her mother arrived, he was chagrined to note that Grace readily went off with Jim Wilde, whom Henry detested. Henry couldn't dance, but could sit so as to see Jim dance with her. In desperation, he finally asked her to go motoring with him. Grace gladly consented. Jim overheard, and, going ahead to the garage, destroyed Henry's carburetor. Henry caught him just as he was leaving, and a wrangle occurred. Later, Jim asked Grace to go canoeing with him, and Grace, peeved at Henry's delay, consented. Just as they were stepping in the canoe, a messenger arrived with a telegram. Jim read it, frowned, and tore it in half, tossing the pieces aside. It read, "Come home or send money immediately. Your wife and child very ill. Dr. Debbins."

An hour later, Henry hobbled down to the beach and found a portion of the telegram. He carefully tucked it away, and, after a hunt, found the other piece. Some time after that, moodily strolling along the beach he saw Jim attempt to kiss Grace. Over went the canoe, and in the struggle that followed, Jim repeatedly pushed Grace under the water, that he might be saved. Forgetting his ankle, Henry sprang into the surf, rescued Grace, and brought her safely to shore. He put her into Jim's car, and at once they motored away, leaving a shivering and disconsolate would-be lover howling after them on the beach and threatening suit for running away with his car.

Two days later Henry called. Leaving Grace for a moment, she affectionately put his coat to her lips, when out fell a part of the telegram reading: "your wife and child very ill," etc. Grace cried for an hour. When Henry returned, he learned the cause, and quickly discovered the other part of the envelope, containing the address of James Wilde.

KINEMACOLOR

REEDHAM DRILL.—Reedham Orphanage is at a little town called Purley, not far from London. It is for the children of soldiers, and is managed under the direct patronage and interest of the King and Queen. Before King George came to the throne very little was known as to what his capacity as a monarch was likely to be, but he was known throughout the British Empire to be a thoroughly good sportsman and a good father, and the interest he takes in the young people of Great Britain is not perfunctory.

This particular school being for Soldiers' Orphans, they are taught there the duties that they themselves will have to perform when they become members of the British Army, and one of the features of the school is the annual display of fancy marching. To the sound of their instructor's whistle they form various stars and circles, this being coronation year, the last figure they make is the Imperial Crown, and underneath, the King's Royal initials, G. R., standing for George Rex.

MUMPS.—Walter, a young millionaire, sees Mary and falls in love with her. For a long time he follows her, but cannot learn her name, until she writes an advertisement for a chauffeur. Jack buys a chauffeur suit and a book, "How to Run an Automobile in One Lesson," and gets the position. A very funny scene shows him with his book and his auto, trying to master the machine. When Mary comes out, the book is hidden. With great difficulty he gets the auto started, but cannot stop it. Finally the machine "goes dead." Jack crawls under it, and with his book is trying to discover the trouble. There is a flash of flame, and Jack, much the worse for wear, is blown under the machine. A passing auto takes them home.

Through nursing her little sister, who is ill with that childish ailment, Jack and Mary both get the mumps and are confined to their rooms with swollen faces. Mary hears burglars and tells Jack. In a tussle with the burglars he is knocked senseless, while Mary phones for the police. A funny scene shows all the frightened women in one bed, covering their heads with the bed clothes. The police arrive, but the burglars put pistol and mask on the unconscious Jack, who is taken to the police station. There it is discovered that he has the mumps, and terror fills the police quarters.

On being released, Jack packs his grip and starts to leave, but Mary detains him. A very funny love scene between these two ends in a struggle for a kiss—swollen faces preventing. The last scene shows the police station, with the entire police force in the clutches of mumps.

FRONTIER

A STORY OF THE MEXICAN BORDER (June 19).—Marguerita, the beautiful daughter of Don Carlos, is beloved by Don Guillermo and Don Pablo. Jealousies exist between the two. Don Carlos is expecting Luis Brandon, an American, to arrive at the hacienda to take charge of his cattle interest and is seated telling the rival suitors of this when the American arrives. Pablo is in possession of some secret of Don Carlos, and he has used it to force from the decrepit old Don permission to marry

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price $4.00 per 1,000; 5,000 lots, $3.50 per 1,000; 10,000 lots, $3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Address Dept. N.

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT

EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Sq., N.Y.**

Write for free Catalogue and Advertising Matter

Marguerita. Indeed, it is this very fact which has made Don Guillermo so bitter.

The American sees Marguerita and love comes to them unheralded. This complicates the situation badly, especially as they are observed and their feelings noted by Pablo. Pablo feels that this is doing him a grievous wrong, as Marguerita has been promised to him by her father, and he takes violent exception. Before he can strike Luis, however, Don Guillermo interferes, and the American is forced to await an encounter at a later date. Pablo and Guillermo leave, Pablo anxious to return and fight it out with Luis at once but Guillermo succeeding in persuading him to depart.

Don Carlos is explaining matters in relation to the hacienda when Padre Flores arrives. The interruption gives Luis a chance to slip away with Marguerita, and they plight their troth in a pretty garden. As they are exchanging loverlike confidences Don Pablo observes them and his anger rises more and more. He rushes in upon them and he and Luis rapidly come to blows. Pablo attempts to stab Luis but is knocked down and Marguerita stops the American from pressing his advantage further.

Luis and Pablo meet on a road near the hacienda and have a violent quarrel. As they are quarreling Don Guillermo comes along the same road. He stops some distance away and watches them. Then he sees a chance to effectively dispose of both his rivals at once. As they fire he also fires, killing Don Pablo. Luis thinks that he has killed Pablo and flees the place. Guillermo informs the rurals that Brandon has killed Pablo and a search is instituted for him. But Brandon has found a friend in Padre Flores who takes him in and hides him from possible scarchers in the guise of a lay-brother.

Guillermo has informed Don Carlos that his foreman is a murderer and using his knowledge of Don Carlos failing as a lover has forced his consent to a marriage with Marguerita. The daughter spurns Guillermo, at first, but when she learns that Guillermo can send her father to prison, she gives herself to Guillermo to save him.

As Luis is working in the gardens Padre Flores the good father is summoned to arrange the marriage articles between Marguerita and Guillermo. He tells Luis of this and the American is distraught with grief. Padre Flores leaves to arrange the articles as he feels he must and while he is absent Guillermo comes for a confessional. He mistakes Luis for a priest, an error which is furthered by the lay-brother, and makes his confession to him. In this he admits the killing of Pablo. Luis uses this confession to secure aid from the rurals and Guillermo is arrested just as he is about to become the husband of Marguerita. Luis, of course, is cleared and as the captain of rurals and his men take Guillermo away, Padre Flores has the pleasure of continuing the marriage ceremony of his friend Senorita Marguerita, but with a different bridegroom and one more to the liking of herself and her father.

"101 BISON"

WOMEN AND WAR (Two Reel) (June 21).—During the Civil War, there were two sisters living in Virginia, who had as a near neighbor a young, wealthy and patriotic man, who visited them frequently. The elder sister was plain and attractive, but possessing a patriotic spirit and sterling qualities. The younger sister was pretty and doll-like, superficial, frivolous and fond of luxury. The elder sister was capable of a deep and undying devotion, while the younger was only capable of shallow affection.

Both of the sisters love the neighbor in their separate ways. He is subconsciously attracted hy the inner worth of the elder sister, but this attraction is overbalanced by the beauty of the younger. The one thing in common between the elder sister and the neighbor is their respect and patriotic love for the Stars and Stripes, despite all interstate controversy. The younger sister, on the other hand, is too frivolous to even be partisan. Patriotism is to her nothing but sentimental twaddle.

The younger sister plainly tells the elder one that she is in love with the neighbor and is determined to win him. The elder sister, smarting under the taunts of the younger one about her plain looks, assumes an indifferent attitude towards the neighbor, who finds solace in the younger's smile and in a moment of impulse he asks her to become his wife. She accepts and he departs rejoicing.

The elder sister's hopes are completely dashed when the younger sister comes to her and confides in her, telling of the younger man's proposal and her acceptance. She congratulates her happy young sister and the neighbor and then goes away alone to nurse the hurt of this announcement. She realizes that her love for the man is so great that she cannot bear to see him day after day and watch her sister's happiness with him, and determines to enlist in the regular army as a field nurse.

The neighbor misses the elder sister in a vague sort of way, but his affections are still possessed by the beauty of the younger girl. At this time President Lincoln sends out a call for volunteers, and much against the younger girl's wishes, the neighbor goes to the front as a Captain of volunteer cavalry.

The elder sister is of the volunteers. Therefore, they do not meet and she, imagining him still at home, dreams of the two happy ones at home and is sad.

On the eve of a great battle, the neighbor receives a letter of love written in the child-like fashion of the younger girl. During the battle the neighbor is severely wounded by an exploding shell. The first meeting between him and the elder sister occurs when she finds him wounded and unconscious on the field. She has him brought to the hospital where she nurses him back to life in order to save him for her little sister. In his delirium the face of the younger sister begins to fade and the face of the elder to take its place, and as he slowly comes back to health, the realization comes to him that his real love is for the elder sister. After the crisis his illness has passed, the doctor discovers that the young man will be totally blind as a result of the accident.

The elder sister is detailed to take him home. With the assistance of an orderly, she takes him back to his own apartment and sends for the younger sister. When she discovers that he is blind, the younger sister visualizes what her future life as the wife of a blind man will be and her shallow nature revolts at the thought. She gives him back the ring and without any pangs of regret, returns to the frivolities of her life.

The elder sister is torn between hope for herself and pity for the man. She goes to him, and he, realizing that at last the barrier is down, tells her of his real feelings and slowly folds her in his arms, both at last happy in each other's love.

IMP

THE JEALOUSY OF JANE (June 16).—Jane's health is run down and her husband sends her and their baby boy to Atlantic City to recuperate for a few weeks while he remains in town. The servants are dismissed and an inquiring next door neighbor, Mrs. Lane, is told of Jane's little trip, and that Jane's husband is to stay behind and "bach" it for a while.

Husband soon finds that trying to take charge of things and get his own breakfast is too much for him, and he sallies forth to an employment agency and hires a cook, a lady of color and weight, who dresses rather well for her position in life, and Mrs. Lane, who sees the young husband escorting a veiled lady into the house promptly jumps to a scandalous conclusion and sends an anonymous telegram to Jane to the effect that during her absence her husband is entertaining a woman in her own house. Jane's nerves have been tried by a number of flirtatious men on the board walk and she is ready to think the worst of the masculine sex in general, and she takes the first train home, arriving at midnight, and the complications that follow upon her arrival cause a near riot in the neighborhood, a hurried call out of the police reserves and the final landing of Jane, husband, colored cook and chauffeur at the police station after a night ride in the patrol wagon. Matters are fairly well straightened up there until Jane remembers that baby has been left all this time in the taxicab, and a mad rush is made to the rescue. Baby, however, has found an interesting thing in the way of a plaything in the taximeter and has been perfectly, though expensively happy all through the night, and as usual father foots the bill.

NESTOR

ALADDIN'S AWAKENING (June 20).—Eddie is very tired, so the boss gives him a two days' vacation. He goes to the beach, lies down and sleeps.

He sees a bracelet by the water and turns it around as he fits it on his arm. Behold! A beautiful girl appears and, telling him he has found the magic bracelet, asks him his wants. He mentions money, and his hands are full of it and so are his pockets.

He desires company, and five beautiful girls appear, and he forthwith treats them to the best the swell restaurant can give them. They take a ride in a gondola and have a good time generally.

When they return to the beach Neptune appears, waving his trident—the girls disappear. Eddie appeals to Neptune and the girls reappear as nymphs. They lead him a merry chase, and Neptune pursues him and jabs him with his trident and—Eddie wakes up to find a guard prodding him and telling him to move on.

Back in the office Eddie is dreamy. He sees those girls again. The boss interferes with his vision, and Eddie has to compose his brains and turn from girls' figures to those used in the computation of amounts.

REX

THE SCAR (June 19).—Olga Drent never realized that the scar on her cheek was to mar her happiness as well as her beauty until she meets Stanley Sherwood and gives her love unsought.

The arrival of her school chum, Marian Ormsby, with her fresh, clear beauty, causes Olga to curse the fatal scar, which she blames for Stanley's choosing Marian for his wife.

Jealousy of the most fiendish kind prompts her, in the dark hours of night, to mutilate her rival. She steals to her father's (Dr. Drent's) laboratory and, procuring chloroform, she goes to Marian's bedside and, after her victim is unconscious, cuts her fair cheek with a nail file.

Her jealous passion subdued, remorse follows, and when morning breaks the discovery that she has unintentionally severed an artery in Marion's face drives her frantic.

Dr. Drent and the hurriedly called specialist decide transfusion alone can save Marian's life. Dr. Drent gladly offers his blood, but the doctor decides his heart will not permit it. Olga sees her chance for atonement and offers herself.

Despite her father's remonstrance the operation takes place, and both girls slowly return from the valley of the shadows.

Gentle June sees the quiet wedding of Sherwood and Marian, and the forgiven Olga presses their hands and buries her face in the bride's roses.

CRYSTAL

THE SMUGGLED LACES (June 22).—Belmont returns from Europe, bringing to his wife some smuggled laces. She is delighted with them until she receives a letter from a

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES.

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA.

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

friend of hers, whose husband is employed in the Custom House, that the government had learned of the smuggled lace and advising her to get rid of it. Mrs. Belmont meets Mr. Jolly, her friend's husband. She asks him to mind the lace for her. This he does, and he takes same home. His wife discovers them and accuses him of buying them for some woman. He tells her he bought them for her and presents them to her. Later Mrs. Jolly, wearing the laces, calls on Mrs. Belmont, who is horrified to see Mrs. Jolly wearing her beautiful laces. Later she meets Mr. Jolly and demands her laces back. He gives her a check for $650. Mr. Jolly informs his wife that the laces were smuggled and cost him $650. Meantime Mr. Belmont hires a gas man to pose as a Custom House Inspector to get the laces back from Mrs. Jolly. This he does, and returns with the laces. However, Mrs. Belmont had bought other laces with money she received from Mr. Jolly. She was proudly showing them to Mr. Belmont when a real Custom House officer appeared and took all of them away. Mrs. Belmont explains to her husband that she had bought the other, and faints dead away.

POWERS

FRIENDLY NEIGHBORS (June 18).—Schultz, the tailor, and Finnegan, the shoemaker, whose places of business adjoin, are about as amicable as a fat fishworm and a skinny sparrow, a fact well known to the neighborhood kids, who not infrequently utilize the state of "friendliness" for their own amusement.

Tragedy in their simple lives is averted until a frivolous fairy invades their respective shops, toys with their dizzy hearts for the moment, then flitting away in dreamland softness, leaves in her wake all the miseries of romance and love.

Schultz catches Finnegan spying upon his lovemaking—and Finnegan seeks relief by sitting in a tub of water merely because Schultz placed a hot tailor's goose against an anatomical district that requires such treatment. Finnegan reciprocates the kindly feeling by inserting an awl into Schultz's physical being which made the faculty of sitting an unknown quantity.

Their attempts at lovemaking with the frolicsome widow is strewn with rock and thorn, the tantalizing kids only too eager to abet in adding pangs to their throbbing hearts. Knowing the fire and flame of jealousy flickers in the breast of the tailor and the shoemaker, the kids suggest the survival of the fittest, and the two love-smitten men don the gloves.

With the kids as an enthusiastic audience Schultz and Finnegan repair to an isolated field and fight a long, bitter battle. And when exhausted they lie prone, the fascinating widow chances to pass in clinging embrace with a "swell," and Schultz and Finnegan realize their dream is shattered. Disgusted with the tumultuous pranks of Cupid they shake hands and leave arm in arm, satisfied with being just friendly neighbors.

VICTOR

HIS DAUGHTER (June 20).—A young girl, Gertrude, is the daughter of a thief. She induces her father to go to the country to begin life anew. They do this, avoiding the old man's accomplice in crime, who is obnoxious to Gertrude.

They find quarters in a country boarding-house. The minister of the village church, Jim, and the country storekeeper both fall in love with Gertrude, and the fact that her father was a criminal is unsuspected. Gertrude secures a position as clerk in the store, and received the storekeeper's attentions unwillingly, as she loves the minister. The storekeeper discovers that Jim is his successful rival and becomes inordinately jealous. But the knowledge of her father's past life keeps Gertrude from becoming the wife of Jim.

On an unlucky day fate brings the old man's accomplice to the village. He plans to rob the boarding house, and in carrying out this design is detected by the storekeeper and by Gertrude's father. The accomplice at once recognizes the old man, and the storekeeper, learning that the father has been a thief, denounces both him and Gertrude.

But love and Christian principles prevail over the jealous man's denunciations. The old thief's repentance is regarded as sincere by the villagers. In time his sins are not only forgiven but forgotten. And the culmination of the joy of their new life comes when Gertrude becomes the wife of the minister.

ITALA BIG FILMS
THE WORLD'S MASTER PRODUCTIONS
FAMOUS FOR
"THE FALL OF TROY" "PALACE OF FLAMES" "TIGRIS"
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
COPYRIGHTED
COMING
EXCLUSIVE TERRITORY AVAILABLE NOW
"THE FATAL GROTTO" Two Reels
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO. OF AMERICA
805 COLUMBIA THEATRE, NEW YORK
HARRY R. RAVER, DIRECTOR GENERAL

RELIANCE

ANNIE LAURIE (June 16).—The girl's father wants her to marry her rich suitor—but she loves the poor one. One evening both young men are calling on the girl. Her father is all attention to the rich fellow. The girl puts a record into the phonograph and she and her sweetheart sit back in the shadows—as "Annie Laurie" is played. The father's face softens—he sees himself a young man courting his sweetheart back in the early sixties. The Civil War breaks out—he goes off in a Union uniform, carrying a knot of ribbon from the girl—and the last thing he remembers is her voice singing the old familiar "Annie Laurie."

He is wounded and taken to the house of a Southern girl, who cares for him and sends for the Northern girl and her father. When they arrive he does not know them until the girl, inspired by a sudden thought, kneels at his bedside and sings "Annie Laurie" to him. Then he remembers and they are soon in close embrace. At this point in his dream the old man awakens. The phonograph is still playing "Annie Laurie," the young lovers, in their dim corner, are oblivious to all but themselves. Remembering the days of his own romance the father suggests to the rich suitor that they leave the young pair alone. And, although protesting, he is forced to consent.

HALF A CHANCE (3 Reels) (June 14).—"Frisco Pet," an ex-prize fighter, is accused of the murder of a woman of the underworld because he is found in her room in a drunken condition, alone with her body. In reality Lord Ronsdale, a degenerate nobleman, had come to break with this woman, who, in an attempt to blackmail him, took out a revolver which accidentally went off.

"Frisco Pet" is sent to the colonies in a convict ship on which Lord Ronsdale also embarks with Lord and Lady Wray and their six-year-old niece, Jocelyn. This child becomes interested in the convict and, sorry for his plight, gives him a gold locket.

A storm comes up and in the hurry to the life boats Frisco Pet and the child are forgotten. He jumps overboard with her and swims to one of the boats. As he is about to grab it himself Ronsdale recognizes him and pushes him back into the water. Frisco gets ashore and on a desert island builds a hut to live in. He later finds a box of law books, washed ashore from the wreck, and with these as his only companion—the man alone in the wilderness regenerates.

Years later he returns to London and becomes famous as a criminal lawyer. He again meets Jocelyn Wray and falls in love with her. Lord Ronsdale, who is also courting the young heiress, recognizes in the man known as John Steele "Frisco Pet," escaped convict. He arranges for his capture and at a party at the Wrays points him out. But Steele, with the girl's help escapes. As he leaves he drops the little gold locket on the table, and Jocelyn remembers.

In the slums of London John Steele searches for two men who were in the inn on the night of Amy Gerard's murder. They alone can vindicate him. In the East End he finds them. He asks one of them for a written vindication and is refused. Then he fights a terrific battle with his old enemy and, coming out victor, compels the man to write at his dictation.

In Ronsdale's room he meets the police, produces the paper, which Ronsdale tries to destroy, and clears his own name of all suspicion. Ronsdale, the coward, who sent a man to prison for life rather than have his name mixed up in scandal, is cast off by the Wrays, who give their consent to Jocelyn's engagement to John Steele.

MAJESTIC

MIMOSA'S SWEETHEART (June 8).—Fred Chase, who is a devil among the ladies, finds that he cannot flirt with Mimosa, a pretty little Jap girl. He hires some men to attack her and by a series of apparently desperate rescues wins her regard, to the great distress of Uchida and Senicha, his Japanese rivals, who forget their own rivalry and unite to do up one of the hated race. They practice jiu jitsu on him and are doing him up when Mimosa comes to his relief and then, woman-like, thinks that Fred is the real hero. She lets him put a ring on her finger and he wins the long desired kiss.

THE MESSAGE OF THE FLOWERS (June 10).—The lodgekeeper's daughter was romantic. She liked to lie in the hammock under the trees and read novels wherein lords and ladies played a prominent part. She often dreamed of the time when her "Prince" would come to her. Although she knew that the gardener cared for her, she sometimes regarded him disdainfully for he was not at all romantic but just a plain everyday young man who worked very hard for his living. Every day he brought her a bouquet of beautiful flowers, which she accepted gratefully, for they were her favorite flower.

A young man came to the estate with a letter from its absent owner, directing the lodgekeeper to show him around the grounds. Her father was absent, and the girl, impressed by the stranger's handsome face and aristocratic bearing, volunteered to be his guide. The young man was very pleasant, and when he left thanked her and said he would come again. He did so, and the girl was delighted. Although he had merely been pleasant to her the girl told herself that he must surely be

her "Prince," and would soon ask her to marry him. Her romantic fancy caused her to treat the gardener cruelly, and he did not bring any more bouquets, for he knew that she did not want them.

One day the awakening came. The rich man entered the garden with a pretty young woman and told the lodgekeeper that she was his fiancee. The lodgekeeper's daughter, unseen, heard, and rushed into her home sobbing. In a moment of remorse she thought of the gardener, and realized how cruelly she had treated him. The sudden shock had been too much for her, and she became seriously ill.

She was hovering between life and death when her mother bore into her bedroom an immense bunch of magnificent roses. She buried her face in the bouquet and sniffed the fragrant perfume, and then she cried, with gladness rather than sorrow, for they were the flowers of love, the token that the young gardener still cared for her.

The young man entered the sick room hesitatingly. The girl, propped up in bed, held out her arms pleadingly and he ran forward with a glad cry. The roses, unheeded, lay strewn on the bed. The girl had received the message of the flowers.

AMERICAN

THE SOUL OF A THIEF (June 16).—The Fox, an accomplished gentleman crook, worked through the fake jewelry shop of an old fence named Abraham. Millionaire Benton, with a mania for rare jewels, goes to Abraham and purchases an exquisite necklace. He is seen by the Fox, who follows him to his home.

Arriving home, Benton finds his daughter and Bob Newell making love in the garden. He angrily sends Bob from the premises. At home Bob calls up Louise Benton and they plan to elope. That afternoon Rose Hartley, a chum of Louise, and addicted to sleepwalking, arrives at the Benton house. Benton, alone in his library, calls the two girls to see the gorgeous jewel. Rose is much impressed and goes to bed with the memory of its beauty still in her mind.

At ten o'clock that night the Fox creeps toward a side window of the Benton residence. He is suddenly stopped by the sound of footsteps and sees Bob Newell go to the window and call. The window is opened by Louise, who calls softly to him, "Get a taxi, dear." Bob nods and disappears. A few moments later the Fox, bent on mischief, whistles softly, the window opens, and Louise hurls her own jewel case down to the Fox, whispering that she will follow a minute later.

Meanwhile things have happened in the big house. Rose Hartley, dreaming of the jewel, goes to Benton's library in her sleep and removes the wonderful necklace. The noise awakens Benton, who rushes to the library, finds his jewel gone, and phones the police.

In the garden, meanwhile, the Fox has tucked away the jewels that Louise gave him and strolled slowly away, calmly puffing a cigarette. Bob Newell, returning, finds the empty jewel box and is nabbed by the police and carried away to jail, Benton hurling accusing statements after him. Louise is afraid to tell her father that her own jewels are gone, but, of course, cannot understand why Bob did not return them to her.

REEL TWO.—The Fox, having quite unconsciously acquired Louise's jewels, is now intent upon obtaining the famous necklace sold Benton by the crafty Abraham. He goes, disguised as a French Count, bearing forged letters of introduction, and is taken in by the Benton family. Here he meets and falls madly in love with Louise, despite himself. Rose Hartley, her friend, again walking in her sleep, takes the precious necklace from her suitcase and returns it to the secret hiding place in Benton's library, just as the Fox, intent upon getting it, is rifling the library drawer. When she disappears the Fox takes the jewel to his room. In the days that follow he makes violent love to Louise, who avoids him. In desperation the Fox follows Benton to Abraham's dive, where Benton has gone to find out something concerning his lost jewel, and accuses Benton of connivance with the Jew. He compromises with Benton when Benton promises to aid him in the suit for Louise's hand. A stormy interview follows and Louise finally decides to seek out the Fox and promise to marry him. The Fox, listening to the interview from behind the curtains of Benton's library, is seized with remorse. If he cannot have this woman of her own free will he does not want her. Hence, when she offers herself to him the Fox refuses the sacrifice, for his soul has begun to stir within him. He promises Louise that he will leave on the morrow. That night the sleepwalking Rose rises from her bed and goes straight to the room of the Fox. The noise of a breaking lamp awakens Benton, who, revolver in hand, follows her. On the veranda the Fox strolls up and down in thought until, startled by the noise, he hurries to his room, only to confront Benton, Louise and Rose. In an instant the Fox has slipped out of the house, Louise following. He throws her a kiss and vanishes. Ten minutes later he had thrown old Abraham into the corner, phoned the police to release Bob, tenderly kissed the rose which Louise had once given him, and the incidents of the Benton jewel mystery became a memory.

DON'T!
IF you DON'T know KINEMACOLOR of today, you still have some *very important* things to learn about the picture game.
You are standing still—and when the other fellow is enjoying a comfortable income and prosperous seat in the community, you will *still be standing.*
DON'T BE A LAGGARD!
KINEMACOLOR COMPANY
New York, 1600 Broadway.
Cincinnati, 132 East Fourth Street.
Chicago, 538 South Dearborn Street
Providence, 509 Westminster Street

THANHOUSER

MISS MISCHIEF (June 8).—Who was it turned the mouse loose in the dormitory? Who put mucilage on Miss Galgreen's false teeth? Who flirted with the French dancing teacher? Who put snuff in the school books? The answer was, "Miss Mischief."

She was a pretty little country girl, outwardly demure, but with great capacity for fun. Some of the teachers who liked her called her "Miss Mischief," while others, who had suffered from her pranks, styled her "The little limb of Satan."

The girl remained at the seminary exactly one month, crowding more eventful happenings into the life of that dignified seminary for young ladies than it had ever enjoyed during its long and honored career. Finally, in desperation, the principal expelled her, and she returned to her home amid deep sighs of relief from the sorely harassed teachers.

Farm life is usually very monotonous and the section where "Miss Mischief's" parents lived was no exception to the rule. But the girl soon made the little rural community as lively as Main street on Saturday night. Her father always had to hunt for his spectacles, tacks seemed to find their way into his cowhide boots, the dog frequently raced wildly about the yard with a tin can tied to his tail, and the minister passed the doorway with a hostile glare. The boys all liked her and neglected work so frequently that their irate fathers had to threaten them with horsewhips to induce them to work. The girls, robbed of sweethearts, prayed for some awful fate to befall the siren.

Two young men, to whom the girl showed the most favor, had decided to fight a duel, but the girl laughed them out of the idea and persuaded them to settle the affair by a battle between their pet roosters. The affair was shrouded with mystery and even "Miss Mischief's" mother did not know about it. But when various masculine and feminine figures came hurtling down the grain chute and landed on the ground with resounding thumps she made inquiries. They excitedly told her that the constable was after them and hobbled away as fast as they could.

When it became known that the constable had been nowhere around and that it was another of "Miss Mischief's" pranks, the rage of her dupes was great. So the girl was bundled off to another school whose principal had a reputation as a great disciplinarian, and the little community once more enjoyed peace.

THE SNARE OF FATE (June 10).—A young stenographer was the sole support of her widowed mother and they lived happily until the older woman was stricken with illness when their scanty savings rapidly melted away. In this emergency the girl sought temporary relief from one of the loan sharks who hand out money "on easy terms," but make it very difficult to ever get out of debt again. With the mortgage on her salary, and her mother's continued illness, the girl soon became deeply involved. Additional funds were needed, but her creditor refused to advance them except on condition that she would become his wife, he having been much attracted by the pretty young girl. She spurned his advances at first, but finally, believing it the only way to insure comfort for her mother, consented, and contracted a loveless marriage.

As the years passed, she more and more regretted her action. Her husband, she found, was all that a man should not be, brutal and merciless, with only one thought and one love, gold.

Their only child, a boy, was his mother's idol, and after her own mother's death, she lavished all her affection upon the little one. Day by day she was haunted by one dread: "Will my boy be like his father?" Hoping to reform the man she remained with him, but one day the crisis came.

The wife, while walking in the park, met a poor woman who was weeping bitterly. She questioned her sympathetically, and learned that the woman was in danger of losing all her little belongings because she could not pay the extortionate claims of a loan shark. Her hearer asked the name of the creditor and found it was her husband. To give him one last chance she took the woman to his office and begged him to be merciful to her. Instead, he reviled her, insisted upon his honest debt, and told her to pay up or suffer the consequences. Then he rebuked his wife for her interference, and ordered her from the office. The next day she departed from his home with their baby, leaving word that she had fled, hoping to save her son from growing up a merciless wretch like her husband. The man read the note, tore it up and smiled. He had his gold, and that was all the world to him. As for his wife and child, he was secretly glad to be rid of them, and so he went on piling up his fortune year by year.

Among the property he owned was a tenement house, and he was indignant when any of the occupants fell behind in their rent. On one occasion he sternly rebuked his agent for failing to get the money from a certain family and peremptorily ordered that the offending tenants be thrown into the street the next morning.

A few hours after his conversation with the agent the old man was walking through the slums, intent on looking over another piece of property which he expected to land at a bargain. Passing his own tenement he suffered a paralytic stroke and fell, dumb and helpless, in the doorway. One of the tenants saw him, took him into his own poor rooms and ministered to him. The tenant had never seen his landlord, and as the latter was unable to speak he could not make known his identity. Fate had so shaped affairs that the tenant was

the very one who had been marked for eviction and in the morning the landlord's peremptory orders were obeyed. The tenant appealed to the agent on behalf of the sick man, but the agent did not even glance at the form on the bed. He had been ordered to show no mercy, and he did not dare disobey. So the helpless landlord was carried outdoors on his mattress and left exposed to the elements. Of course an ambulance was summoned, but it was "only a charity case," so it took its time in responding to the call. It was fully an hour before the patient was taken to the hospital, and exposure and privation made his case hopeless. His destitute benefactors found a friend that same day, for a seamstress and her little boy saw them and took them into their own home. The kind-hearted woman was told of the "poor stranger," and went to the hospital to see if she could aid him. She arrived just before he died and recognized in the "charity patient" her heartless husband.

The money he had wrung from the poor reverted to her, and in her hands it became an element of good, for she was as kind and benevolent as her husband was grasping and merciless.

PATHE

PATHE'S WEEKLY NO. 24 (June 9).

MAX'S FIRST JOB (June 10).—Max Linder's behavior when he applied for a job as a Pathe Freres moving picture actor was such a good joke on him that it was decided to make a film of the event and accordingly Max was called upon to play the lead. He was serious for once in his life when he offered his services, and to see Max serious is really amusing. The first film for which he posed was "Mr. Henpeck," and the rough deal he received caused Max to forget that he was acting, and he turned suddenly upon one of his co-workers whose duty it was to abuse him, and a rough and tumble fight ensued. The belligerents could not be parted until a stream of water was turned on them, and as soon as he could speak through anger and water, Max resigned, but reconsidered his decision later on, as his many admirers well know.

On the same reel:

THE CHATEAU OF CHENONCEAU (FRANCE).—A fine specimen of Renaissance which has the added attraction of being built on stone piers across the River Cher.

HIS LORDSHIP'S ROMANCE (June 11).—Percy Fitznoodle, in charge of Murphy's glove counter, one day saw, at a distance, the girl of his dreams. He dreamed of her instead of attending to the customers, and a floorwalker fined him $6.00. Percy was feeling rather blue when he went to lunch, but he met Tom Burke, a stout Lothario, who was feeling rather blue himself because he was not progressing very well with a love affair. Burke offered to pay Percy liberally if he would pose as Lord Fitznoodle and put in a good word for Burke with the latter's girl. Percy agreed, and accompanied Burke to a lawn party, where he learned that the girl Burke was anxious to win was the girl of his own dreams. Instantly he forgot his contract with Burke. After the party was over the girl found out that Percy was a gay deceiver, and to teach him his place she went to Murphy's, ostensibly to buy a pair of gloves. She succeeded in hurting Percy's feelings, but as he fitted the gloves their hands met, and in a short time their lips met, too.

THE ARTIST'S DREAM (June 12).—Charley Heckler, the artist, was called away from a party to furnish a drawing which he had agreed to supply. He finished the drawing partly and, to stimulate his imagination, he lay down. He soon fell fast asleep, and while Charley slept the dog in the drawing came to life with an appetite that just had to be appeased. A string of frankfurters, also in the drawing, attracted him. A mouse appeared and endeavored to share the meal with the dog. After a lively chase the mouse disappeared, and then a flea called the dog's attention to the fact that he had a tail. The antics of the dog in pursuit of the flea are the biggest laugh ever. Some two thousand separate drawings were necessary to achieve this unusual illusion, and as it is a distinct novelty and will be a distinct hit, you really ought to book it.

ATHLETICS IN FRANCE (June 13).—The International Congress of Gymnastic Sports, recently held in France, provided an opportunity to make an unusually fine film. We have taken advantage of this opportunity, and as a consequence are able to show the sensational drill of the Paris fire department, featuring a race up the side of a house without any assistance from ladders or ropes or anything of the kind. Then, in the women's class, upwards of a thousand of the expert gymnasts go through their various exercises in perfect unison. In the men's gymnasium class the feats are more difficult and more daring. There are other scenes, too numerous to mention, but which, combined with those already recorded, make as interesting a picture as one would wish to see, not to mention its educational value.

On the same reel:

PLACES OF INTEREST IN COLORADO.—A travelogue of Colorado, showing the most interesting features of the city of Denver and concluding with a short and delightful trip through the Royal Gorge, a beautiful specimen of nature's handiwork.

FOR MAYOR—BESS SMITH (June 14).—Mrs. Bess Smith was a widow and a suffragette. When election time drew near the "Votes for Women" advocates nominated her for mayor against Joe Jones, the machine candidate. After one encounter with the suffragists Jones was treated so roughly that he decided to pay Mrs. Smith to withdraw. When he called, the ladies fixed up a scheme on him by which he made his proposition to a phonograph record as well as to the nominee; then they told him what had happened. Joe, a widower, told his son, Joe, Jr., of what had happened, and Joe offered to help him. Joe, Jr., was in love with Bess Smith, Jr., and when Mrs. Smith was coming home from a mass meeting she met Joe, Sr., and invited him into her home. When they entered they found their respective son and daughter in each other's arms. Mrs. Smith stormed and raged at this new complication, but finally gave the children her blessing. Joe Jones, the elder, thereupon proposed to Mrs. Smith, and she decided that in case she lost the office it might be a good thing to be the wife of the mayor.

GREAT NORTHERN

THE SUFFRAGETTES (June 7).—Miss Hampton is the president and guiding spirit of a society of women which has for its object, aside from the right to vote, the denunciation of men and other luxuries. Miss Hampton is of the sort that affects mannish attire and carries her crusade into the homes of many a timid man. At a meeting of the society it is announced unexpectedly that Miss Nancy Lander, one of the prominent members, has become engaged to William Hawtree, a prominent young architect. Consternation prevails for a time, but Miss Hampton assures her fellow-members that she will cause Nancy to see the error of her ways. The marriage takes place in due time, however, and the bride and groom are enjoying their full measure of happiness until Miss Hampton appears upon the scene during the absence of the husband.

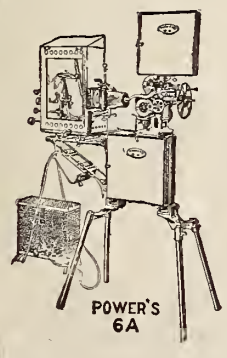
She literally takes possession of the newly furnished home of the Hawtrees and proceeds to make decided changes in the interior. The furnishings are not to her liking and for the most part they are classed as "luxuries." Dainty portieres are pulled from their fastenings, richly upholstered chairs are carried into the basement and Persian rugs are bundled away in dark corners. In their place Miss Hampton causes ordinary cane-bottom chairs to be placed in position and matting is placed upon the floors instead of rugs. The interior of the house is transformed into a most cheerless and uninviting place of abode, but Mrs. Hawtree lacks the courage to interfere with the president of the society.

When Hawtree returns from his office he is dumbfounded to note the change that has taken place in his home and he is by no means pleased. But instead of raving and making a fuss over the situation he hits upon a plan to bring his wife around to his way of thinking. A few days later he sends for Miss Hampton and in his office shows her a plan for a home to be built according to the regulations of the society. She is delighted and, while in this mood, Hawtree makes love to her after smearing one side of his face with drawing ink. He embraces her and gets the imprint of the smudge. Mrs. Hawtree arrives at this moment and is horrified at the sight she beholds. When Hawtree reaches home that night he divulges the plot to his wife and when Miss Hampton calls the lovemaking is resumed, only to be interrupted by the appearance of the young wife. The agitator is ordered out and the original furnishings of the home are restored to the original places.

VITAGRAPH

AN INFERNAL TANGLE.—Coming home to supper one evening, Luigi tells his wife that a new couple is moving into the same tenement house that they live in. They both go to the window to watch the furniture being removed from the van and brought into the house. Vincenza greatly admires the moustache of her new neighbor and speaks of this to her husband, who laughs at her scornfully, but becomes very jealous of the man, Biaggio. Later in the day, when Vincenza is coming home with the groceries, she meets Biaggio on the steps of the house, and speaks to him for a few moments. Angelica, the wife of Biaggio, is looking out of the window and sees her husband talking with this strange woman and she, in turn, also becomes jealous. The talk is rudely interrupted by Luigi, who returns home and angrily orders his wife into the house. There is quite a lively time in both apartments, as a result of the little meeting on the doorstep.

Owing to his hasty temper, Luigi loses his job and is unable to find another. He and his wife are almost on the point of starvation



A VITAL EXCLUSIVE FEATURE OF

Power's Cameragraph No. 6A

THE LOOP SETTER

By means of this patented device, the annoyance of losing the lower loop is overcome; it is at all times automatically maintained, being instantly re-formed without stopping the machine.

NO MORE DARK SCREENS AND INTERRUPTED PICTURES

This important improvement IS AN EXCLUSIVE FEATURE OF POWER'S CAMERAGRAPHS and the additional cost is very slight.

In ordering, please state if loop setter is requested.

If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION.

OUR SALES REPRESENT OVER 65 PER CENT OF THE ENTIRE MOVING PICTURE MACHINE OUTPUT OF THE WESTERN HEMISPHERE.

Catalogue D will give complete details.

NICHOLAS POWER CO., 88-90 Gold Street, New York

Leading makers of motion picture machines.

when Mrs. Thomas, a wealthy district visitor, comes to the house. She finds Vincenza alone and, after hearing her story, leaves her some money, which is placed on the table. A sneak-thief, passing up the stairway, sees the money through the open door and steals it after Mrs. Thomas leaves. Vincenza screams for help and is heard by Biaggio, who is coming up the stairs. He rushes to her aid. He struggles with the thief and obtains the money which he returns to Vincenza. As he leaves the room he is seen by Luigi, who follows him upstairs and accuses him of an intrigue with his wife. Angelica overhears the accusation and rushes down to the room of Vincenza, of whom she is insanely jealous. In each apartment a terrific struggle takes place, in the one between the two men, and in the other between the two women.

In the midst of it all Mrs. Thomas enters. She has lost a ring and has returned to see if she had dropped it there. She soon explains the true state of affairs and the two families agree to forget their disputes and become the best of neighbors.

PILOT

WHEN A GIRL LOVES (June 12).—Louise is a much petted and beloved only daughter of a widowed lawyer, who attempts to gratify her every wish. She receives an invitation from her friend, Betty, to a week-end party. Money is advanced by her father and she starts out for the party. She arrives at Betty's ahead of the other guests to assist in the preparations. Betty's father is engaged in research work, and has a Mr. Wilson as his secretary. Wilson, although of humble means, is a well-bred young man, with high ideals and a serious outlook on life. On the first day of her visit Louise is introduced to the secretary at luncheon, and as there are no other guests they become well acquainted. After luncheon Betty, observing that Wilson and Louise are getting along nicely together, invites Wilson to go with Louise and herself for a drive in her automobile. Betty has some tiresome shopping to do, and suggests that the other two drive around while she is so engaged. Louise, who before has only seen the frivolous side of life, is touched by his thoughts and conversation. They return for Betty a trifle late. She teases them a little about it.

The next day the other guests arrive, among them Paul Mason, a rich, handsome, well-built, faultlessly dressed young man, with plenty of friends and influence. Although an agreeable companion, he is a trifle arrogant and conceited. He considers himself Louise's particular companion, but his banter and chatter does not interest her. One evening, becoming so bored by Mason, she watches her chance and escapes out of the living room where the young people are enjoying themselves, and goes to Mr. Wilson's library. Wilson, although surprised to see her, is delighted to be thus sought out by such a beautiful and charming girl when he knows there are so many rich young men in the house. Mason discovers Louise has left the room and follows her. As he passes the library he hears voices, and stops at the door to listen. He is greatly incensed, but thinks he can win Louise with his money. The next day he invites her to go automobiling with him. She accepts. During the ride Paul proposes to her and, misconstruing Louise's averted eyes for shyness, tries to embrace her. She draws coldly away. After an unhappy drive they return home. Louise immediately goes to her room. Betty, seeing Louise is not happy, follows her, finds her on her bed in tears. Louise tells her the whole story, and Betty is amazed at Louise for rejecting such an offer. Louise becomes very angry and says she hates Mason. Betty goes to her father for advice, and tells him the whole story. Mr. Wilson being in the same room is very much surprised to learn that Louise has refused so rich a young man. Admiration, love and despair struggle in his heart. He desires but despairs of ever winning Louise, as he is in very humble circumstances —and very proud. Louise, in the meantime, has decided to return home, and when Betty goes back to her finds she already has her things packed for her journey. Betty's expostulations are of no avail. Louise is fully decided to go. While she is down in the hall awaiting a carriage, on the pretext of having left a handkerchief upstairs she goes to wish Mr. Wilson good-bye. Wishing him good-bye in his study, she suddenly realizes that she must make the advances or lose him, so, taking one of her cards and writing her address on the back, she hands it to him and asks him to write. Struggling with his love for her and pride, Wilson stands speechless. His pride forbids him to ask a rich girl to share his humble lot. Louise, finally overcome with her forwardness, runs blushingly from the room, followed by Wilson's promise to write.

Louise arrives home safely. She becomes rather discouraged after waiting a week and getting no news from Wilson. One afternoon, however, Wilson himself arrives. They are both delighted. Then Wilson shows Louise a letter he has received offering him a position as secretary to the Ambassador to England. Louise is at first overjoyed, but suddenly becomes sad, realizing if he goes it might mean their parting. Wilson, observing this, tells her he will only accept it if she will go with him. Louise bows her head in happy acquiescense, and falls into the outstretched arms of her lover.

LUX

ENGULFED (June 13).—Dmitras is a smuggler whom the police have never been able to arrest. Although aged, he still continues his dangerous calling. One day he seeks refuge with Farmer Bell, but the police, close on his track, also take up residence in the farmer's house. Bell plans to entice the officers to a distant spot and, during their absence, for Dmitras to escape. But he falls into a quicksand and is only rescued by the arrival of the police. Meanwhile, in his haste to escape, the smuggler has fallen and broken his thigh. The police get their quarry, but he dies from the effects of his fall.

ESSANAY

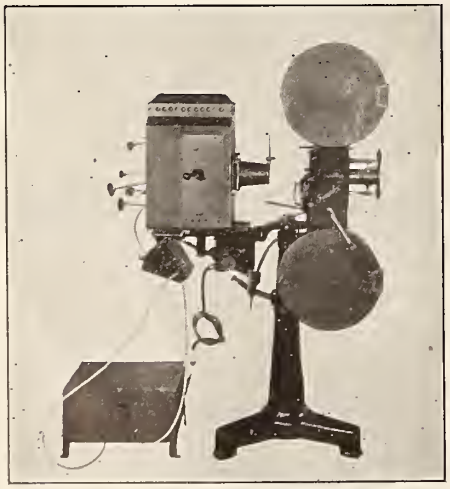
THE STAR (June 11).—Pauline Deverau, a premier danseuse, gives her last performance in the ballet at the Theatre de Luxe. Clarence Inbad, a hallroom type, thinks he is in love with her, and tries to the best of his ability to meet Pauline. The doorman at the stage entrance ousts him. Pauline later goes to work in a restaurant to get local color for a dramatic part she is to play the following season. Clarence Inbad frequents the restaurant, and finally persuades Pauline to keep an engagement with him. The funny and embarrassing situations that Clarence goes through are exceedingly interesting.

CINDERELLA'S GLOVES (June 12).—Millie Wilson, a simple country girl, comes to New York with a valise, a bird cage and a note for her aunt, asking her to take care of Millie, her mother having died. She reluctantly takes in the daughter of her sister, installing her in the kitchen. One night Millie is hurriedly sent to the residence of a society woman with a Cinderella costume. The lady scolds Millie and sends her back with the dress. The girl sits on the adjoining stoop, afraid to go home. The husband of the society lady sees Millie and pities her in her plight. He gives her the money for the dress and tells her to go to the mask ball herself. Millie has a great time at the ball, where she meets prince charming. At twelve o'clock Cinderella (Millie) flies from her lover. Prince Charming tries to find his Cinderella. The rest is too good to tell.

SELIG

A ROSE OF MAY (June 11).—A romantic young author, wearied with the rush of a prosaic age, who loves the open, accompanied only by his flute, starts on a spring tour, tramping through the rural regions. In his wanderings he sees a lovely girl given to romance, and makes her acquaintance, disguised as a gypsy fortune-teller. In reading her happiness he mentions "the rover with the magic flute," to quicken her interest. Having inspired the thought, he goes on his way, discarding his disguise. The next day the credulous fair one hears the luring love note of the flute and follows it to the forest. There she finds a dark, handsome young stranger sleeping. She gazes a moment spellbound, then flees. The sleeper is awakened, and follows her. Eventually they become lovers, but the maid's father will have nothing to do with a flute player. Strangely enough, this prejudiced man is a publisher and in financial trouble. A wealthy friend comes to his relief, who seeks in marriage the hand of his daughter. The young author betakes him to his desk and writes a romance entitled "The Rose of May." He offers it anonymously to the publisher, and it becomes top-listed as

MIATT PATENTS



Are You Up-To-Date?

Before answering this question, consider carefully the motion picture machine you are using.

Projectors are like automobiles: they wear out, and besides, the modern Simplex machine of today so far outclasses the machines of three or four years ago there is no comparison between them.

If your competitor has an up-to-date Simplex projector, and you are running an old machine, that may account for the falling off of your gate receipts.

INVESTIGATE THE

Simplex

ITS BENEFITS ARE MANY.

Catalogue B tells much about it.

Made and guaranteed by

PRECISION MACHINE CO.

317 EAST 34th STREET NEW YORK

"a best seller." A year passes, the girl, stung by his seeming forgetfulness, is about to accept the elderly suitor, when she hears the sound of a distant flute. Again the lovers meet, but this time to part no more; for the proud parent, now made wealthy by the man who plays with a pen as potentially as he does skilfully with a flute, is a very desirable son-in-law.

SOLAX

ROMEO IN PAJAMAS (June 18).—John Moor, wife and daughter Rose are at a summer hotel. Billy Smart is also at the hotel. He proposes to Rose and is accepted. Rose's father gets a telegram from Samuel Bigwad, a millionaire, that he is coming with the intention of marrying Rose. Then it is all off with Billy. The night Bigwad arrives there is a masked ball in the hotel and Billy is dressed as a burglar. Bigwad starts out for a walk. Billy follows him in his burglar costume and holds him up. He takes his clothes from him and leaves him to get back to the hotel in his underwear. Bigwad steals a sheet from a clothes line, wraps it around himself and starts for the hotel. On the way back he meets a party who are searching for him. They take him for a ghost and run back to the hotel. Bigwad sneaks back to the hotel and into the cloak room. He meets Billy and asks for clothes. Hearing someone coming Bigwad asks to be hidden. Billy pushes him through a door which leads into the hallroom, telling Bigwad it was a closet. Bigwad, standing in the hallroom in his underwear, tries to get back, but Billy holds the door. Bigwad runs from the hallroom into the hall and meets Rose's father, who has found the clothes where Billy had hi dthem. Bigwad accuses Moor of having held him up and leaves the hotel very angry. Billy gets a telegram saying he was heir to $300,000, and father tells Billy he likes him best after all, and gives his consent to their marriage.

TWO STRANGERS FROM NOWHERE (June 20).—James Warren, a poor artist, becomes desperate because his wife, Editha, is discontented with their proverty-stricken existence. During an exciting scene he vows he will sell his soul to the devil for success. A gust of wind blows out the light, and when he relights the lamp, the devil, in the guise of a stranger, immaculately clad, enters and inquires for a rich neighbor, with whom he is to visit. Seeing one of Warren's pictures he pretends enthusiasm and commissions him to paint a picture. James and Editha are overjoyed.

The next day the devil arranges a meeting place between Editha and the rich neighbor's son, Lawrence. Editha and Lawrence become infatuated with each other at first sight. Lawrence invites Editha to attend a hall at his home, and she is about to refuse, not having suitable clothes and knowing her husband would not care to accompany her. The devil offers her money advanced on the picture James is to paint, and tells her she can secure a gown. He also contrives to make the way clear for Editha to accept the invitation by telling her that James must accompany him to the city that evening to arrange for a setting and consequently would know nothing of her having gone. Urged on by the devil, Editha promises Lawrence to attend.

As she reaches her door a stranger, Conscience, in the guise of a crippled beggar, asks for food. They enter the house and Editha becomes conscience-stricken but, persuaded by the devil, she does not tell James of her intention. The evening of the ball James and the devil start for the city, and a few minutes later Lawrence calls for Editha, who is clad gorgeously.

The devil, wishing to arouse the husband's jealousy, suggests that he phone his wife. James phones and, finding his wife does not answer, believes what the devil has told him of Lawrence and Editha's infatuation, and in a fury starts for home. He arrives at home to find his wife gone. The devil insinuates that she may be found with Lawrence, and James, believing her faithless, goes with the devil to find Editha. They arrive at Lawrence's residence and the devil leads James to the conservatory, from where they see Lawrence making violent love to Editha. James denounces Editha and returns home. The devil is overjoyed at his success. Conscience enters the room and leads Editha back home. She changes her gorgeous costume for clothes in keeping with her position and enters the room in time to see a struggle between Conscience and the Devil, in which the Devil is vanquished. Conscience then effects a reconciliation between Editha and James.

The Writer's Magazine

(Formerly The Magazine Maker)

A Journal of Information for Literary Workers. Helps you Write, Re-write and Sell

Short Stories, Serials, Books, Special Articles, Poems, Songs, Dramas and Photoplays.

KEEPS YOU IN CONSTANT TOUCH WITH THE MARKETS

No Writer can afford to be without a copy on his desk.

Send 15 cts. for a Sample Copy and see

THE WRITER'S MAGAZINE
32 Union Square, East, New York City.

FREE SLIDES

To convince you of the great value of Novelty Advance Slides for Features, we will mail you **postpaid, and free of charge,** an advance slide to advertise your next feature.

Cut this ad out now and mail it with name of next feature.

NOVELTY SLIDE CO.
20 East 14th St. New York.

OPERATORS' CHAT

By Ralph Knaster

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—Robt. Goldblatt, Pro Tem.
Ass't Bus. Rep., J. A. LeRoy.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

NOTICE TO ALL OPERATORS

OPEN MEETING AT TEUTONIA HALL, 66 ESSEX STREET, 12 P.M., JUNE 9th. CORDIAL INVITATION EXTENDED.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, held their regular meeting last Monday night, June 2, 1913, at Teutonia Hall, 66 Essex street, New York.

The meeting was largely attended and the members are more than satisfied with the grand progress which is being made.

The membership is steadily increasing, and six new members were obligated at this last meeting, also eight new applications were placed before the body for approval.

Brother Ralph Knaster tendered his resignation as business representative of the organization. The brothers did not wish to accept his resignation and asked that he continue in office until after the convention. But the brother explained that it was impossible for him to continue in office at present as he was engaged in some other business; besides, he is under contract to give educational lectures at various places, and that he would not be able to devote his full time to the organization, as was done in the past. The members thereupon accepted his resignation and elected Brother Robt. Goldblatt, pro tem, to that office until the convention. Brother Knaster has done his utmost for the welfare of the union and the boys tendered a vote of thanks for the grand work he has done in the past eleven months.

John R. Rickards has also resigned from office owing to the fact that he has quite some business to attend to at Wilmington, Del., which would greatly interfere with the duties of his office.

NOTICE!!!

An open meeting will be held on Monday, June 9, 1913, at Teutonia Hall, 66 Essex street, New York.

The Moving Picture Machine Operators' Union of Greater New York, Local No. 1, extends this invitation to all operators, regardless of whether they belong to an organization or not, and all members of Local No. 35, I. A. T. S. E., or the branch, are invited to attend as individuals, and they will positively receive a grand welcome as well as any other operator who may honor this open meeting invitation.

This open meeting will be held for the benefit of those operators desiring to join the Union at the present entrance fee of five dollars ($5.00), as the fee is going to be raised to fifty dollars ($50.00), and by attending this open meeting and making application you will be able to say that you saved a nice sum of money as well as being a member of one of the best and strongest operators' unions in the country.

It is expected that many speakers will be present to talk along the lines of organized labor and the benefits of organizations. Don't wait until it is too late, but make up your mind and be present at this coming open meeting. If you have any friends who are licensed operators in New York City bring them with you, as our aim is to speak to every operator in the city and show them how easy it is to better their condition by becoming a member of this organization.

RALPH J. KNASTER, Press Agent.

NOVELTY SLIDE CO.

The Novelty Slide Company, of 20 East Fourteen th street, New York, are offering exhibitors a free slide to advertise their coming features. See their offer in their advertising announcement on this page.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

April 26—Golden Rain (2 reel Dr.).....
May 3—The Spider (2-reel Dr.) .....
May 10—Tempest and Sunshine (2 reel Dr.).
May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....

AMERICAN

May 17—The Great Harmony (Dr.).....1000
May 19—Her Innocent Marriage (Dr.).....1000
May 22—Calamity Anne Parcel Post (Com.).1000
May 24—The Modern Snare (Dr.).....1000
May 26—Ashes of Three (2 reel Dr.).....2000
May 29—On the Border (Dr.).....1000
May 31—Her Big Story (Dr.).....1000
June 2—When Luck Changes (Dr.).....1000
June 5—The Wishing Seat (Dr.).....1000
June 7—Via Cabaret (Dr.).....1000
June 9—California Poultry (Edu.).....1000
June 12—Hearts and Horses (Dr.).....1000
June 14—Reward of Courage (Dr.).....1000
June 16—Marine Law (Dr.).....1000
June 19—Unwritten Law of the West (Dr.).1000
June 21—Soul of a Thief (2 reels) (Dr.)....2000

BISON

May 31—The Honor of the Regiment (2 reel Dr.) .....
June 3—The Battle of San Juan Hill (3 reel Mil. Dr.) .....
June 7—The Spirit of the Flag (2 reel Mil. Dr.) .....
June 10—The Grand Old Flag (2 reel Mil. Dr.) .....
June 14—The Capture of Aguinaldo (2 reel Dr.) .....
June 17—In Love and War (2 reel Dr.).....
June 21—Women and War (2 reel Dr.).....

BRONCHO

April 30—Bread Cast Upon the Waters.....2180
May 7—Way of the Mother.....2000
May 14—A Slave's Devotion (2 reels).....2000
May 21—The Sea Dog (2 reels).....2085
May 28—Drummer of the 8th (2 reels).....2000
June 4—Dixie Mother (2 reels).....
June 11—Indian's Gratitude (1 reel).....
June 18—From the Shadows.....

CHAMPION

April 21—When Strong Men Meet (Dr.).....
April 28—The Clown Hero.....
April 28—Life in Sudan.....
May 5—The Shark God (Dr.).....
May 12—Hawaiian Love (Dr.).....
May 19—The Leper (Dr.).....

CRYSTAL

May 27—Where Charity Begins (Dr.).....
June 1—Hooked (Com.) .....
June 1—Clancy, the Model (Com.).....
June 3—Mary's Romance (Dr.).....
June 8—The New Typist.....
June 8—Black and White.....
June 10—False Love and True (Dr.).....
June 15—An Expensive Drink.....
June 15—Her Joke on Belmont.....
June 17—A Call from Home (Dr.).....
June 22—Will Power .....
June 22—The Smuggled Laces.....

DE-KA-GE (Features)

June 23—Death or Divorce.....

DRAGON
(Formerly Ryno)

May 19—The Sergeant's Daughter (Mil. Dr.).2000
May 26—Love's Monogram (Dr.).....1000
June 2—Comrades (Dr.) 1000
June 9—Memories of Long Ago.....1000
June 16—The Ghost of Seaview Manor (Dr.).1000

ECLAIR

May 18—He Loves to Watch the Flight of Time (Newlyweds).....
May 18—Cuttlefish (Scientific) .....
May 21—Thus Saith the Lord (2 reel Dr.)..
May 25—Hearts and Crosses (Com.).....
May 25—Anardhapura (Scientific) .....
May 28—The Faith Healer (2 reel Dr.).....
June 1—He Ruins His Family's Reputation (Newlyweds) .....
June 1—All on Account of an Egg (Com.).
June 4—Why? (3 reel Dr.).....
June 8—The Spider .....
June 8—He Could Not Lose Her.....
June 11—When Light Came Back (2 reel Dr.)
June 15—He Slept Well (Newlyweds).....
June 15—Scorpions (Scientific) .....
June 18—Fortune's Pet (2 reel Dr.).....
June 22—That Boy from the East (Com.)....
June 22—The South of India (Sc.).....

EXCELSIOR

Feet

April 21—The Man from the City.....
April 28—The Surveyors.....
May 5—Brothers All .....

FRONTIER

May 31—Flossie Visits Bar U Ranch (Com.).
June 5—The Pillar of Peril (W. Dr.).....
June 7—The Ranch Girl and the Sky Pilot (W. Com.) .....
June 12—The Call of the Angelus (Dr.)....
June 14—The Twins of "Double X" Ranch (Com.) .....
June 19—A Story of the Mexican Border (Dr.)
June 21—When Lena Struck New Mexico (Com.) .....

GAUMONT

May 20—The Eyes that Could Not Close....1000
May 21—Gaumont Weekly No. 63.....1000
May 22—For Two Pins..... 955
May 27—The Light that Kills.....1000
May 28—Gaumont Weekly No. 64.....1000
May 29—A Problem in Reduction..... 985
June 3—When the Leopard Laughed.....1000
June 4—Gaumont Weekly No. 65.....
June 5—A Passing Cloud..... 855
June 10—The Honor of Lucrece.....
June 11—Gaumont Weekly No. 66.....

GEM

May 6—Call Him Whiskers.....
May 13—Billy's Adventure (Com.).....
May 20—Billy Plays Poker (Com.).....
May 27—Billy's Honeymoon (Com.).....
June 2—Billy in Armor (Com.).....
June 9—Heart and Flowers (Dr.).....
June 16—Silver Threads (Dr.).....

GREAT NORTHERN

May 10—The Harz .....
May 17—The Three Comrades (Dr.).....1017
May 24—Professor's Travelling Adventures..
May 24—Scenes on the Balkan Frontier.....
May 31—Where is Doggy (Com.)..... 759
May 31—Loch Lomond, Scotland (Sc.)..... 243
June 7—The Suffragettes (Com.)..... 787
June 14—An Unwelcome Wedding Gift (Com. Dr.) 953

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

June 2—Just a Fire Fighter (Dr.).....
June 5—Self Accused (Dr.).....
June 7—The Count Retires.....
June 7—Pen Talks by Hy. Mayer.....
June 9—The Comedian's Mask (2 reel Dr.)
June 12—The Higher Law (Dr.).....
June 14—The War of the Beetles.....
June 14—Hy Mayer's Cartoons.....
June 16—The Jealousy of Jane (Com.).....
June 19—The Sorrows of Israel (3 reel Dr.).
June 21—The Human Statue.....
June 21—Filmographic Cartoons by Hy Mayer

ITALA (Features)

Mar. 15—The Shadow of Evil.....
Apr. 15—Tigris .....
June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....

KAY-BEE

May 2—Black Conspiracy (2 reels).....2220
May 9—Past Redemption 2200
May 16—For Love of Flag (2 reels).....2000
May 23—The Miser (2 reels).....2175
May 30—Child of War (2 reels).....2000
June 6—A True Believer (2 reels).....
June 13—The Boomerang (3 reels).....
June 20—Failure of Success.....

KEYSTONE

May 8—That Dark Town Ball—A Little Hero 1000
May 12—Mahel's Awful Mistake.....1000
May 15—Their First Execution.....1000
May 19—Huhhy's Joh (Com.).....1000
May 19—'Twixt Love and Fire (Com.).....1000
May 22—The Foreman of the Jury (Com.)..1000
May 26—Toplitsky & Co.....1000
May 29—Gangsters 1000
June 2—Barney Oldfield's Race for a Life..1000
June 5—Passions—He Had Three—Help, Help, Hydrophohia .....
June 9—The Hansom Driver's Feeding Time
June 12—Speed Queen .....
June 16—Waiter's Picnic .....

LUX
By Prieur

Feet

May 23—Playing with the Fire (Dr.)..... 987
May 30—The Dog and the Goat (Dr.)..... 641
May 30—Pat, the Electrician (Com.)..... 355
June 6—By the Aid of Wireless (Dr.).....1000
June 13—Engulfed (Dr.) 930
June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455

MAJESTIC

May 13—My Lady's Boot (Dr.).....1000
May 18—The Rivals Outwitted (Com.)..... 500
May 18—Oysters (Edu.) 500
May 20—Shep, the Hero (Dr.).....1000
May 25—Legally Right (Dr.).....
May 27—The Fairy Godfather (Dr.).....
June 1—The Fraternity Pin (Dr.).....
June 3—The Queen of the Sea Nymphs (Dr.)

NESTOR

June 9—The Spring in the Desert (W. Dr.)
June 11—The Man Who Tried to Forget (Dr.)
June 13—The Knight of Her Dreams (Com.)
June 16—Without Reward (Dr.).....
June 18—Apache Love (Indian Dr.).....
June 30—Aladdin's Awakening (Com.).....
June 30—Dad's Surprise (Com.).....

PILOT

May 15—Tony the Tenor (Dr.).....1000
May 22—School Days (Com.).....1000
May 29—The Governor's Romance (Dr.)....1000
June 5—For Old Times' Sake (Dr.).....1000
June 12—When a Girl Loves (Dr.).....1000
June 19—A Child of the Hills (Dr.).....1000

POWERS

May 28—Cheating (Com.) .....
May 29—The End of the Trail (2 reel Dr.).
June 4—Dolly and the Burglar (Com. Dr.)..
June 6—Why Grandaddy Went to Sea (Com. Dr.) .....
June 11—Mrs. Lacey's Legacy (Com. Dr.)..
June 13—The Strength of the Weak (Dr.)..
June 18—Friendly Neighbors (Com.).....
June 20—Behind the Times (Dr.).....

RAMO

Mar. 26—The Grip of Jealousy.....1000
April 9—White Roses (Dr.).....1000
June 11—The Helping Hand (Dr.).....1000
June 18—Love and Gold (Dr.).....1000
June 25—The Worth of Man (Dr.).....1000
July 2—Dangerous Sympathy (Dr.).....1000

RELIANCE

May 31—The Master Cracksman (Dr.).....2000
June 2—Italian Hearts (Dr.).....1000
June 4—Faithful Shep .....
June 7—The Madcap of the Hills.....
June 9—His Uncle's Heir.....
June 11—Annie Laurie .....
June 14—Half a Chance.....
June 16—The Dream Home.....
June 18—The Rosary .....
June 21—Wallingford's Wallet .....

REX

June 1—The Booh (Com. Dr.).....
June 5—The World at Large (Dr.).....
June 8—The Shadow (Dr.).....
June 12—The King Can Do No Wrong (3 reel Dr.) .....
June 15—The Pretender (Com. Dr.).....
June 19—The Scar (Dr.).....
June 22—The Stolen Idol (Dr.).....

SOLAX

May 30—The King's Messenger 1000
June 4—The Hopes of Belinda.....1000
June 6—Gregory's Shadow 1000
June 11—Matrimony's Speed Limit.....1000
June 13—Her Mother's Picture.....1000
June 18—Romeo in Pajamas.....
June 20—Strangers from Nowhere.....
June 25—The Merry Widow.....

THANHOUSER

June 3—The Caged Bird.....
June 6—The Runaway .....
June 8—Miss Mischief .....
June 10—While Baby Slept.....
June 13—His Sacrifice .....
June 15—The Head of the Rihhon Counter...
June 17—The Snare of Fate.....
June 20—(No release) .....

VICTOR

May 16—A Fair Exchange (2-reel Dr.).....
May 23—Good for Evil (Dr.).....
May 30—The Plaything (Dr.).....
June 6—The Kidnapped Train (Dr.).....
June 13—Sincerity (Dr.) .....
June 20—His Daughter (Dr.).....

A NEW ADVERTISING SCHEME

One of the cheapest, and at the same time one of the most appropriate advertising or publicity stunts ever devised for motion picture theatres, is the plan of post-card distribution devised by the Exhibitors' Advertising & Specialty Company (Arthur D. Jacobs, president and general manager), No. 30 Union Square, New York City.

This concern has now a collection of over 200 different popular photoplayers of whom they carry post-cards in stock. These players are not confined to the licensed side, but in addition thereto consist of the most popular of both actors and actresses of Mutual and Universal players. Their plan of distribution is as follows.

The exhibitor is furnished with a one-sheet poster at the nominal cost of five cents which reads as follows:

FREE TO OUR PATRONS

Handsome Photos of America's Popular
PHOTOPLAYERS
Given away to each patron
Every man, woman, boy or girl
Presented with one of these post-cards
Free of Charge
25 Different Popular Actors and Actresses to the set
By being a regular patron of this theatre you can secure the entire set

YOU KNOW THEM ALL

TO-DAY
We will give away a Handsome Photo Post-card of

.....

These post-cards may be given out either at each matinee or at certain selected matinees or evenings or at times the exhibitor is particularly desirous of increasing his box-office receipts.

A slide is furnished at the nominal cost of thirty-five cents which reads as follows:

FREE A Handsome Photo of a Leading
PHOTOPLAYER
To Each Patron

.....

.....

Come regularly and
GET A FULL SET
On Exhibition in Lobby

The object of the blank space on the poster is self-evident, while the blank space on the slide is intended to be filled in with the name of the photoplayer and the day and date upon which that particular post-card will be given out.

Human nature is the same in all parts of the country and people, especially women and children, will flock where they can get something for nothing; as it is advertised (see poster), there are a certain number of players to the set; experience has shown that men, women and children will come again and again in order to secure the entire set of photoplayer post-cards, either for their own post-card album or to ornament the walls of their rooms.

These post-cards serve a twofold purpose; they not alone attract business to the box-office by the desire of getting one of these post-cards as a free souvenir, but they also serve to popularize the various actors and actresses with the patrons; it familiarizes them with their likenesses and in the public's desire to see their favorite players in different roles in the pictures, they become regular and steady patrons.

These post-cards are sold to exhibitors in single thousand lots at four dollars per thousand, and in larger quantities liberal discounts are quoted.

Exhibitors who have never yet tried this plan of distribution are advised to communicate with the Exhibitors' Advertising & Specialty Company, No. 30 Union Square, New York City, who for a limited period will forward thirty-five different samples of either Licensed, Mutual or Universal players, for the very nominal sum of twenty-five cents, postage prepaid, to cover packing, mailing, etc.; at the same time they include a full list of the players carried in stock and a complete line of their advertising matter.

NEW CHICAGO THEATRE

The Esthena Theatre, 3709-11 Southport avenue, opened its doors last Saturday night. It is pronounced by visitors to be the most complete and up-to-date moving picture house in the country, having all conveniences imaginable for the comfort of its patrons, such as Ladies' Rest Room, Drinking Fountain, perfect ventilating system, etc. It is under the mangement of J. Lamm, one of the first in the "movie" business in Chicago.

THE RAMO STUDIOS

The revolution that is modifying methods in every avenue of commerce and finance has almost reached the very stronghold of the moving picture studio. It may be taken as a happy omen for the moving picture business that Ramo films are about to be released, and that they have produced, up to date, nineteen perfect pictures, all perfected with the master touch of direction.

In its endeavor to secure the patronage of the general public, whose intelligence is rapidly rising, they have advanced their forces of efficiency but one side—the fight for quality.

If anyone asked what was the *sine qua non* condition in order to make any film successful, there would be a chorus of answers: "An unlimited supply of money." Wray Physioc, who organized the company and who has been responsible for its result, ever since its brave but somewhat impotent beginning several months ago, announces that the new Ramo studio has the finest lighting system possible, and that $45,000 has already been expended on this equipment and the perfection of their pictures; and that no end of expense will be spared in making Ramo films the finest in quality—if money and talent is all that is necessary.

Geo. A. Magie, salesman for Pilot Company, left on a trip to exchanges in Pennsylvania and District of Columbia Tuesday night to boost the Pilot brand.

* * * *

The Pilot Company has just opened a branch office at 220 West Forty-second street in the Candler Building. Their head offices and plant are at Yonkers, N. Y.

"ANNIE LAURIE"
Reliance Release of June 16th.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
May 24—Just Gold (Dr.)	
May 26—Highbrow Love (Com.)	
May 26—The Trimmers Trimmed (Com.)	
May 29—A Dangerous Foe (Dr.)	
May 31—His Mother's Son (Dr.)	
June 2—The Ranchero's Revenge	
June 5—Slippery Slim Repents (Com.)	
June 5—Just Kids (Com.)	
June 7—A Timely Interception	
June 9—Jenks Becomes a Desperate Character (Com.)	
June 9—Red Hicks Defies the World (Com.)	
June 12—The Well (Dr.)	
June 14—Death's Marathon (Dr.)	

CINES
George Kleine

	Feet
May 3—Jerry's Rebellion (Com.)	500
May 6—A Mixed Affair (Dr.)	1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.)	300
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750

EDISON

	Feet
May 9—The Golden Wedding	975
May 10—An Accidental Alibi (Dr.)	1000
May 12—The Heart of Valeska (Russian Dr.)	1000
May 13—The Prophecy (Dr.)	1000
May 14—The Two Merchants (Com.)	1000
May 16—John Manly's Awakening (Dr.)	1000
May 17—A Concerto for the Violin (Dr.)	1020
May 19—By Mutual Agreement (Com.)	1000
May 20—The Good in the Worst of Us (Dr.)	1000
May 21—Glipses of Colorado in Winter (Sc.)	315
May 21—Bragg's New Suit (Com.)	685
May 23—A Race to New York (Being the 11th story of "What Happened to Mary") (Dr.)	1000
May 24—The Translation of a Savage (Dr.)	1000
May 26—Dances of the Ages	975
May 27—An Unwilling Separation (Dr.)	1000
May 28—Newcomb's Necktie (Com.)	1000
May 30—The Honor of a Soldier (War Dr.)	1000
May 31—An Almond-eyed Maid	1000
June 2—Professor William Nutt (Com.)	1000
June 3—Right for Right's Sake (Dr.)	1000
June 4—Some Spots in and Afound Los Angeles, Calif. (Sc.)	350
June 4—Don't Worry (Com.)	640
June 6—Mercy Merrick, from "The New Magdalene" (Dr.)	1000
June 7—While John Bolt Slept	1050
June 9—"Othello" in Jonesville (Com.)	1000
June 10—Two Little Kittens (Dr.)	1000
June 11—Beau Brummel and His Bride (Com.)	1000
June 13—Along the Nile (Sc.)	1000
June 14—Apples of Sodom (Dr.)	1000
June 16—Her Royal Highness (Com. Dr.)	1000
June 17—The Twin Brothers (Dr.)	1000
June 18—Civic Parade, Representing All Departments of New York City, May, 1913 (Des.)	350
June 18—He Would Fix Things	650
June 20—The Evil Thereof (Dr.)	1000
June 21—Mary Stuart, Parts I, II, III (Special—Hist. Dr.)	3000
June 21—Love's Old Sweet Song (Dr.)	1000

ESSANAY

	Feet
May 6—A Tango Tangle (Com.)	1000
May 7—The Prophecy (Dr.)	1000
May 8—Two Western Paths (Dr.)	1000
May 9—A Woman's Way (Dr.)	1000
May 10—Alkali Ike's Mother-in-Law (Com.)	1000
May 13—The Ranch Girl's Partner (W. Dr.)	
May 14—The Same Old Story (Com.)	
May 15—Boosting Business (Com.)	
May 16—Two Social Calls (Dr.)	
May 17—Broncho Billy's Grit	
May 20—Buster Brown, Tige and their creator, R. F. Outcault (Com.)	
May 21—The Letter's Mission (Com.)	
May 22—A Widow of Nevada	
May 23—Jealousy	
May 24—Broncho Billy and the Express Rider	
May 30—The Good in the Worst of Us (Dr.)	
May 31—"Alkali" Ike's Misfortunes	
June 3—Let No Man Put Asunder (Dr.)	1000
June 4—The Value of Mothers-in-Law (Com.)	1000
June 5—The Last Shot (Dr.)	1000
June 6—Phillip March's Engagement (Com.)	1000
June 7—Broncho Billy's Capture (Dr.)	1000
June 10—The Shadowgraph Mcssage (W. Dr.)	
June 11—The Star (Com.)	
June 12—Cinderella's Gloves	

KALEM

	Feet
May 23—The Egyptian Mummy (Com.)	
May 24—The Infamous Don Miguel (Dr.)	1000
May 26—A Victim of Heredity (Dr.)	1000
May 28—Captured by Strategy (Dr.)	1000
May 30—The Widow from Winnipeg (Com.)	
May 30—The Comedy Team's Strategy (Com.)	
May 31—John Burns of Gettysburg (Dr.)	1000
June 2—The Bandit's Child (Dr.)	1000
June 4—When Fate Decrees (Dr.)	1000
June 6—The Terror of Conscience (Dr.)	1000
June 7—When Women are Police (Com.)	
June 7—Percy's Wooing (Com.)	
June 7—The Tragedy of Big Eagle Mine (Special 2 parts—Dr.)	2000
June 9—The Rube and the Boob (Com.)	
June 9—The Scheme of Shiftless Sam Smith (Com.)	
June 11—The Pawnbroker's Daughter (Dr.)	1000
June 13—Brought to Bay (Dr.)	1000
June 14—The Gypsy's Brand (Dr.)	1000

LUBIN

	Feet
May 20—Margaret's Painting (Dr.)	1000
May 20—Kidnapping Father (Dr.)	1000
May 22—A Perilous Ride (W. Dr.)	1000
May 23—Detective Dot (Com.)	400
May 23—His First Experience (Com.)	600
May 24—Brightened Sunsets (Dr.)	1000
May 26—The Reward of Service (Dr.)	
May 27—Doing Like Daisy (Com.)	
May 27—The Yarn of the Nancy Beele (Com.)	
May 29—A Romance of the Ozarks (Dr.)	
May 30—Faith of a Girl (Dr.)	
May 31—Lone Dog, the Faithful (Dr.)	
June 2—A Woman's Heart (Dr.)	
June 3—A Jealous Husband (Dr.)	
June 5—Bob Builds a Chicken House (Com.)	
June 5—Kate the Cop (Com.)	
June 6—The Penalty of Jealousy (Dr.)	
June 6—The Accusing Hand (Dr.)	
June 7—The Great Pearl (Dr.)	
June 9—The Legend of Lovers' Leap (W. Dr.)	1000
June 10—Violet Dare, Detective (Dr.)	1000
June 12—Nearly in Mourning (Com.)	400
June 12—The Professor's Predicament (Com.)	600
June 13—Papita's Destiny (W. Dr.)	1000
June 14—The Wine of Madness (Dr.)	1000
June 16—Bob Builds a Boat (Com.)	400
June 16—Silence for Silence (Com.)	600
June 17—Out of the Beast a Man was Born (W. Dr.)	1000
June 18—The Weaker Mind (2 reel W. Dr.)	
June 19—A Father's Love (Dr.)	1000
June 20—His Redemption (W. Dr.)	1000
June 21—From Ignorance to Light (Dr.)	1000
June 23—Rustic Hearts (Dr.)	1000

G. MELIES

	Feet
May 8—A Trip to the Northern Island of New Zealand from Auckland to Wellington (Sc.)	1000
May 15—The Black Trackers (Dr.)	717
May 15—At Cairns, North Queensland, Australia (Edu.)	283
May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	

PATHE FRERES

	Feet
May 16—Saragossa (Travel)	
May 17—A Wrecked Life (Dr.)	
May 19—Pathe's Weekly No. 21	
May 20—A Jockey for Love (Com.)	
May 20—Rouen, one of the Oldest Cities of France (Travel)	
May 21—The Price of Silence (Dr.)	
May 22—The Right of Way (Dr.)	
May 23—Night Birds (Science and Nature)	
May 23—The Ailanthus Silk Worm (Science)	
May 23—The Open Secret (Special—Com.)	
May 24—A Woman Scorned (Dr.)	
May 26—Pathe's Weekly No. 22	
May 27—Bull Fight in France	
May 27—In the Forest of Cochinchina (Ind.)	
May 28—The Fugitive (W. Dr.)	
May 29—White Lies (Dr.)	
May 30—The Spider Which Lives in a Bubble (Science)	
May 30—Transportation Methods in Java (Travel)	
May 30—The Human Vulture (Special) (Dr.)	
May 31—The Squawman's Awakening (Dr.)	
June 2—Pathe's Weekly No. 23	
June 3—Dredges and Farm Implements in the West (Ind.)	
June 3—A Market in Kabylia, Algeria (Custom)	
June 4—The Saving Lie (Dr.)	
June 5—What the Good Book Taught (W. Dr.)	
June 6—Birds and Animals of Brazil (Sc.)	
June 6—Tananarive, Madagascar (Travel)	
June 7—Get Rich Quick Billington (Com.)	
June 9—Pathe's Weekly No. 24	
June 10—Max's First Job (Com.)	
June 10—The Chateau of Chenonceau, France (Sc.)	
June 11—His Lordship's Romance (Com.)	
June 12—The Artist's Dream (Com.)	
June 13—Athletics in France (Edu.)	
June 13—Places of Interest in Colorado (Travel)	
June 14—For Mayor—Bess Smith (Com.)	

SELIG

	Feet
May 26—Religion and Gun Practice (W. Dr.)	1000
May 26—Wamba, a Child of the Jungle (2 reels)	
May 27—The Girl and the Judge (Dr.)	1000
May 28—The Wordless Message (Dr.)	1000
May 29—The Ex-Convict's Plunge (Dr.)	
May 29—Scenes in Manila (Edu.)	
May 30—The Wood Fire at Martin's (Dr.)	1000
June 2—When the Circus Came to Town (Dr.)	1000
June 3—A Flag of Two Wars (Dr.)	1000
June 4—Woman—Past and Present (Dr.)	1000
June 5—The Suwanee River (Dr.)	1000
June 6—An Embarrassed Bridegroom (Com.)	
June 6—Manila Normal and Public Schools (Educa.)	
June 9—Sweeny and the Fairy (Com.)	1000
June 10—Dad's Little Girl (Dr.)	1000
June 11—A Rose of May (Com. Dr.)	1000
June 12—The Fate of Elizabeth (Com.)	
June 12—The Birth of a Butterfly (Educa.)	
June 13—The Jealousy of Miguel and Isabella (W. Dr.)	1000
June 16—Shooting the Rapids of the Pagsanjan River in the Philippine Islands (Educa.)	
June 16—When Lillian Was Little Red Riding Hood (Dr.)	
June 17—Taming a Tenderfoot (W. Com.)	1000
June 18—Mrs. Hilton's Jewels (Dr.)	1000
June 19—The Gold Brick (Com.)	1000
June 20—Fancy Poultry (Educa.)	
June 20—The Fighting Lieutenant (Dr.)	

URBAN ECLIPSE
George Kleine

	Feet
May 7—The Dividing Wall (Dr.)	1000
May 12—The Japanese Dagger—Part I (Dr.)	900
May 12—The Japanese Dagger—Part II	900
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000

VITAGRAPH

	Feet
May 17—Bunny Takes a Dip Into Society	
May 19—Bunny's Birthday Surprise (Com.)	
May 19—Vitagraphers at Kama Kura (Com.)	
May 20—The Amateur Lion Tamer (Com.)	1000
May 21—Counsellor Bobby (Com.)	1000
May 22—A Lady and Her Maid (Com.)	1000
May 23—The Midget's Revenge (Com.)	
May 23—Going to Meet Papa	
May 24—Cupid Through the Keyhole (Com.)	1000
May 24—The Still Voice (2 Parts)	2000
May 26—Up and Down the Ladder (Com.)	1000
May 27—Tricks of the Trade (Dr.)	1000
May 28—Cutey Plays Detective (Com.)	1000
May 29—The Only Veteran in Town	1000
May 30—A Husband's Trick (Com.)	1000
May 31—One Can't Always Tell (Com.)	700
May 31—If Dreams Came True (Com.)	300
May 31—The White Slave (2 Parts)	2000
June 2—What God Hath Joined Together (Dr.)	1000
June 3—Bunny as a Reporter (Com.)	
June 3—Three To One (Com.)	
June 4—A Modern Psyche (Com. Dr.)	1000
June 5—The Heart of Mrs. Robins (Dr.)	1000
June 6—The Butler's Secret (Dr.)	1000
June 7—The Forgotten Latchkey (Com.)	1000
June 9—The Bachelor's Baby (Com.)	1000
June 10—Cutey Tries Reporting (Com.)	1000
June 11—His House in Order (Dr.)	1000
June 11—The Regiment of Two (2 parts)	
June 12—His Tired Uncle (Com.)	
June 12—Capers of Cupid	
June 13—An Infernal Tangle (Dr.)	1000
June 14—Does Advertising Pay (Com.)	1000
June 16—The Silver Cigarette Case (Dr.)	1000
June 17—The Coming of Gretchen (Com.)	1000
June 18—The Drop of Blood (Dr.)	1000
June 19—Bunny's Dilemma (Com.)	1000
June 20—Delayed Proposals (Com.)	
June 20—Yokohama Fire Dept. (Topical)	
June 21—'Arriet's Baby (Dr.)	1000

VITAGRAPH

At the Allen Academy of Arts, Hartford, Connecticut, a vote was taken on the handsomest and most competent moving picture actor they had ever seen on the screen. Courtenay Foote, of the Vitagraph Company of America, was the favorite by a vote of 806 ballots out of 1,007. This is some popularity when we take into consideration that the Allen Academy of Arts is composed entirely of young lady students. The Vitagraph Company has been deluged with orders for Mr. Foote's photograph from the fairer sex, and until the above news was received, this large and sudden demand could not be accounted for.

Mr. W. V. Ranous, the Vitagraph actor-director, who is now with the Vitagraph Globe Trotters, sent a post-card with a picture of St. Mark's Cathedral at Venice. He said he hoped it might be placed in a prominent place where all good Vitagraphers who saw it would know that there was no reason for their not attending church when they were abroad. Mr. Ranous also stated that he had a complete collection of all the churches and catedrals of the places he had visited, and it would be at the disposal of all his Vitagraph associates, who cared to make a list of them for reference in their future trips to foreign parts.

Mr. Tefft Johnson, of the Vitagraph Players, has a hobby which he seems never to get away from. He is an ardent fisherman and it is not an unusual thing for him to get up at three or four o'clock in the morning and make his way to the Piers at Coney Island and other places along the coast when the "running" is good. It is a very cold day when he doesn't turn up at the studios loaded down with a fine string of bass, weakfish, flounders, or what-not; his face wreathed with smiles, ready to go on with his day's work, elated with his good luck and filled with the invigorating sea breezes imbibed before breakfast. He was caught the other day casting his line in the studio tank, presumably keeping in practice. When one of his fellow-actors asked him what he was fishing for, he replied, "Suckers." "Come on in, the water's fine!".

NICHOLAS POWER COMPANY NOTES

A Powers No. 6A has been installed in the Opera House at Warren, Ohio, through the Sterling Novelty Company of that city. In commenting upon this, the Warren Ohio Daily Chronicle has this to say: "This machine is a Power's No. 6A type entirely fireproof and containing all of the latest and best improvements. It is the same type of machine as those used by such leading exhibitors of the country as Elmendorf, Burton J. Holmes, Lyman H. Howe, and the principal theatres in the larger cities. The machine was installed Thursday, and last evening patrons of the Opera House for the first time witnessed pictures projected by the most modern projection apparatus ever installed in Warren." Many were the remarks heard from the motion picture fans as they piled out of the theatre last evening as to the steadiness and freedom of flicker in the picture.

The Southern Film Service reports the sale of 6A machines as follows:

New Novelty Theatre, Sealy, Texas; Clouse & Stansberry, Humble, Texas; J. H. Eledsoe, Crockett, Texas; C. M. Cassil, Texas City, Texas; A. H. Trayler, Huntsville, Texas; Dixie Theatre, A. Martinee, Galveston, Texas.

The following installations have been made: One 6A complete with motor and mechanical speed control to Bedford Rest, Eastern Parkway, Brooklyn, N. Y., through S. Rosenbaum; one 6A to Bijou Theatre, Worcester, Mass., through R. D. Marson Moving Picture Company, Boston, Mass.; one 6A complete to J. Seedman, 390 Fulton street, Jamaica, L. I., through Greater N. Y. Film Rental Company; one 6A complete to J. M. Solomon, Littleton, N. H., through S. B. Leland, Montpelier, Vt.; one 6A complete to J. H. Freedman, 145 Burnet street, New Brunswick, N. J.; one 6A complete with extra mechanism to Notlok Amusement Company, 110th street and Broadway, N. Y.; one 6A with inductor to E. S. Tevens Airdome, Flatbush and Avenue F, Brooklyn, N. Y., all through the Picture Theatre Equipment Company, of No. 21 East Fourteenth street, New York City.

Philadelphia, Pa.—F. Roe Searing, Shaugnessy & Wiler are estimating on plans for a moving picture theatre to be built for Goddard & Weaver. Clayde S. Adams, architect.

RELIANCE CHATTER

The well-known author, Frederick Isham, was the guest of Manager J. V. Ritchey, Wednesday afternoon, at the studio, where he viewed the picture dramatization of his novel, "Half a Chance," which will be released in three reels on June 14th. Mr. Isham was so interested in the picture interpretation of his work that he is considering writing a story for Manager Ritchey especially for screen presentation.

Forrest Halsey was won over to being a regular contributor of stories for the Reliance by viewing one of his novels on the screen, and the result has been so gratifying to the Reliance scenario department that Frederick Isham's visit is doubly interesting.

Paul Scardon, who is an enthusiastic breeded of English bulldogs, had the pleasure of seeing his little puppy, Beaming Belle, walk away with four cups, a medal and a silver trophy given by Arnold Lawson in the Bulldog Breeders' Show at Grand Central Palace last Saturday. Paul is particularly well pleased because Beaming Belle is of the third generation of present strain, which speaks well for future hopefuls born in the Scardon kennels.

Alan Hale is now a regular member of the Reliance baseball team. He is the second Reliance leading man to qualify as an athlete of the diamond, Irving Cummings being captain of the nine.

George Seigman is being featured in "Half a Chance," the release of June 14th which will be a three-reel feature instead of being in two reels as announced. There will be no Reliance release on June 11th, the date for the appearance of "Annie Laurie" being changed to June 16th.

A unique feature of "The Tangled Web," in which Rosemary Theby will be introduced as a Reliance star is several scenes at a dog show; Paul Scardon entering a dozen of his prized bulls for the benefit of the camera.

A new multiple reel drama from the pen of Marion Brooks is scheduled for release in the near future. Miss Brooks has been enjoying several weeks' vacation, which included a trip to the Panama Canal; although the drama is in shape for immediate production the title has not been definitely decided upon.

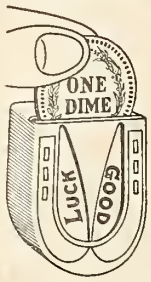
HORACE VINTON
AUTHOR AND DIRECTOR
OF MANY NOTABLE FILMS
Will Revise SCENARIOS, and
ARRANGE Them for PRODUCTION
Fee $2.00
SPECIAL WORKING SCENARIOS PREPARED from SYNOPSES and STORIES
of any description
ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

LUMIERE
MOTION PICTURE FILM
THE
RIGHT KIND—RIGHT PRICE
LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.
Address Dept. N. 18

INCREASE YOUR ATTENDANCE

PREMIUMS!

This Will Please the Children and Their Parents.



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED

1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

L. DIAMOND & CO.
679 Broadway, New York City
Manufacturer of
REEL CASES, CARRYING CASES, SHIPPING CASES MADE OF FIBRE
Write for Our Prices
The Best Cases for the Least Money

FREE SLIDES

To convince you of the great value of Novelty Advance Slides for Features, we will mail you **postpaid, and free of charge,** an advance slide to advertise your next feature.

Cut this ad out now and mail it with name of next feature.

NOVELTY SLIDE CO.
20 East 14th St. New York.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

We BUY and SELL Second-hand Films and Moving Picture Machines.

WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

MINNEAPOLIS FEATURE FILM EXCHANGE
1st Floor Temple Court Minneapolis, Minn.

MOVING PICTURES.

M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. **Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.**

MARY ALDEN

LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

FULTON'S A-to-Z LIST

Pocket Edition **120 Pages**

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

E. E. FULTON —156— W. LAKE STREET **CHICAGO**

FOR RENT—FILMS

In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.

LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.

Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

POWERS, SIMPLEX, MOTIOGRAPH, EDISON MOVING PICTURE MACHINES.

Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light. All Supplies for M. P. Theatre. Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure. *Send* 25c. *Stamps for my Complete Motion Picture Catalogue, the Reference Book.*

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

EBERHARD SCHNEIDER'S JUNIOR CAMERA, Developing Outfits, Laboratory and Projecting Supply is used by the U. S. Government, Universities, Dep't of the Interior, etc. It ought to be good enough for you. Special film work and full guarantee for my products. Establishment occupies five floors.

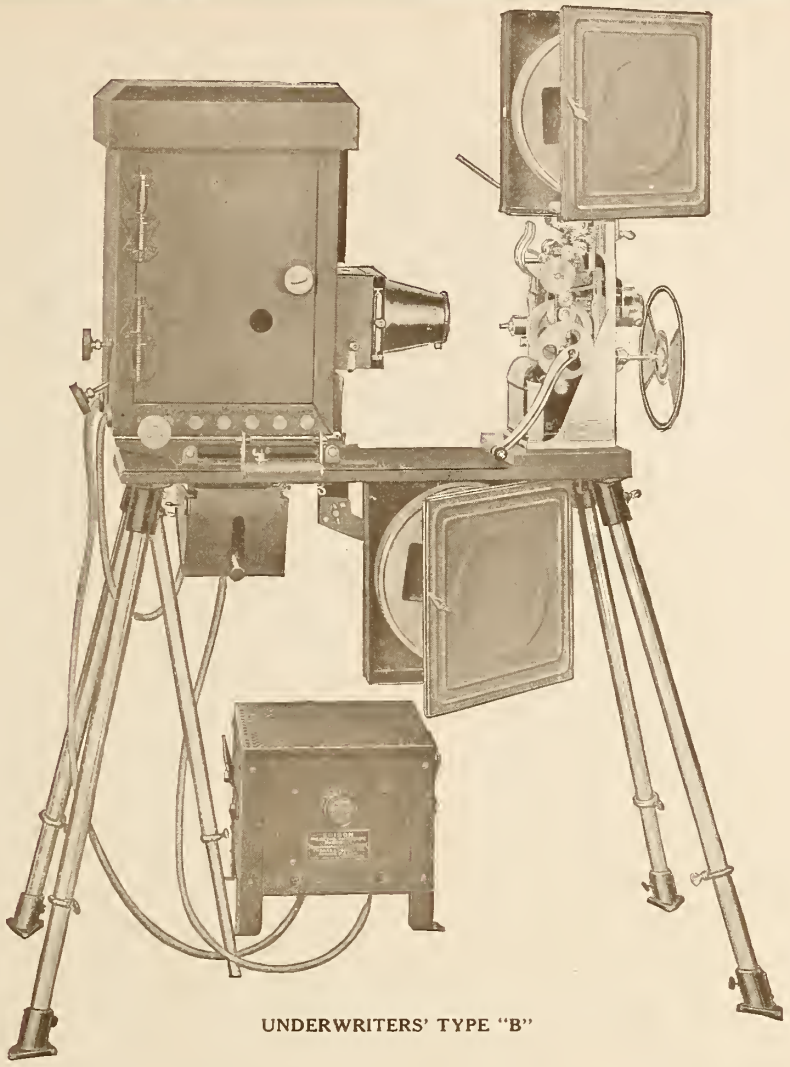
219 Second Ave., New York City.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

an unsurpassed moving picture machine from every point of view. Once used always used.

Feeling downhearted? Moving picture business no good? You're wrong. Get an Edison Kinetoscope in place of the machine you now have—show clear, steady pictures instead of the kind that jump and tire people's eyes—and you'll have a mighty profitable show on your hands.

And the Edison Kinetoscope does more than just draw the crowd. It stops the leaks. It cuts the upkeep cost way down to almost nothing. It *makes* profits and lets you *keep them.* That's why so many men who started in business with a cheap machine have switched to the Edison Kinetoscope. You switch too. Write today for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 24-40 amperes	-	$225.00
Price, " 110 volt, 60 Cycle Transformer	-	245.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

RAMO FILMS

The New Film of Quality

OUR FIRST RELEASE

A DAY TO BE REMEMBERED

June 11th

June 11—"THE HELPING HAND," Drama
June 18—"THE CALL OF THE ROAD," Comedy Drama
June 25—"THE WORTH OF MAN," Drama

Good Films and Exclusive Territory Protection

RAMO'S PERFECT STUDIOS

102 WEST 101st STREET NEW YORK CITY

MOVING PICTURE NEWS

VOLUME VII
No. 24

JUNE 14
1913

PRICE
TEN
CENTS

F. E. SAMUELS
Secretary
1st International Exposition of the
MOTION PICTURE ART.
Grand Central Palace, N. Y., July 7th
to 12th inclusive.

First International Exposition and Third Annual Convention of the Motion Picture Exhibitors of America

HOUSANDS of exhibitors will be present at the First International Exposition of the Motion Picture Art. If you have anything to exhibit now is the time. This is the last call for space.

The third annual convention of the Motion Picture Exhibitors League of America held in conjunction with above will be the greatest turnout of exhibitors ever known. Europe, Canada and South America will be well represented at the New Grand Central Palace July 7th to 12th.

New York State Convention, July 5th and 6th, at the Hotel Imperial.

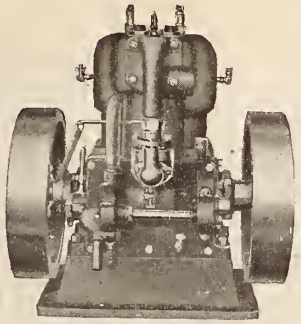
For all information Regarding Space, address F. E. Samuels, secretary, the Exposition Committee, German Bank Building, Fourth Avenue and 14th Street, New York City.

MR. PICTURE MAN!

BETTER LIGHTS AT LESS COST

Electric lighting plants complete, ready to connect to picture machine, or engines furnished separately. Simple, reliable. Any one can operate. Extreme light weight means convenience in handling and big saving in freight in moving. 4 HP. weighs 245 lbs. Also larger sizes. Get special electrical folders and 40-page catalog. Send today..

CUSHMAN MOTOR WORKS
2121-N St. LINCOLN, NEBR.



2 cylinder 6-8 HP.
4 cycle, weighs 335 lbs,

The Writer's Magazine

(Formerly The Magazine Maker)

A Journal of Information for Literary Workers. Helps you Write, Re-write and Sell

Short Stories, Serials, Books, Special Articles, Poems, Songs, Dramas and Photoplays.

KEEPS YOU IN CONSTANT TOUCH WITH THE MARKETS

No Writer can afford to be without a copy on his desk.
Send 15 cts. for a Sample Copy and see

THE WRITER'S MAGAZINE
32 Union Square, East, New York City.

HORACE VINTON

AUTHOR AND DIRECTOR

OF MANY NOTABLE FILMS

Will Revise SCENARIOS, and ARRANGE Them for PRODUCTION
Fee $2.00

SPECIAL WORKING SCENARIOS PREPARED from SYNOPSES and STORIES of any description

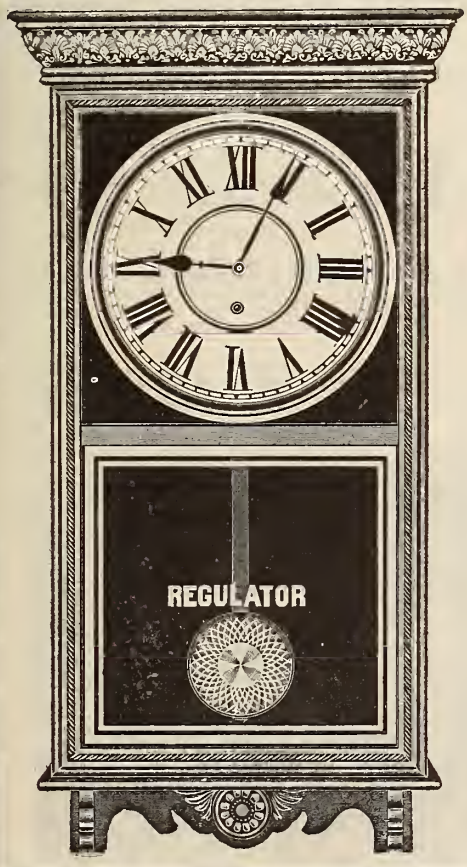
ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

LUMIERE

MOTION PICTURE FILM
THE
RIGHT KIND—RIGHT PRICE

LUMIERE JOUGLA CO.
75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

Address Dept. N. 18



A Good Big Clock For Very Little Money

EVERY EXHIBITOR **Should have a GOOD clock next to the screen. Should subscribe for a GOOD trade paper.**

The Moving Picture News

Having made a favorable arrangement with one of the largest clock companies in this country, can now offer to its readers a Regular Eight Day Clock, 38½ inches high, with a 12-inch dial, and a subscription to the Moving Picture News for one year for $4.45.

This clock is first-class in every respect and would cost you a great deal more than the price we charge you for both the clock and subscription combined.

The offer is good for old or new subscribers, and is offered for a limited period to show you how you can get two GOOD articles for a small outlay, and you need both.

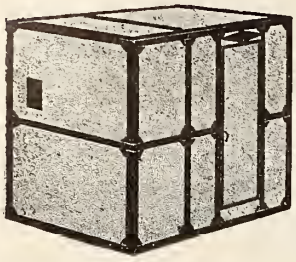
REMIT BY CHEQUE OR POST OFFICE MONEY ORDER

NOTE:—As three of these clocks can be forwarded by freight at the same cost as one only (the three weighing under 100 lbs.), it will pay you to send in three subscriptions for one delivery to the same freight office at $4.45 each and divide the freight cost.

Each clock is packed in a wooden case, f.o.b. at the factory, Forestville, Conn., weight 30 lbs. Have your local agent advise you just what the freight charges will be.

The Moving Picture News

30 WEST 13th STREET NEW YORK CITY



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

WINNING ON MERIT

EVERY EXCHANGE THAT CAN SHOULD BUY THEM

PILOT FILMS

TRY ONE

RELEASE OF JUNE 19th

"A Child of the Hills" (Drama)

One and Three Sheet Lithos—4 colors

PILOT FILMS CORPORATION
120 School Street YONKERS, N. Y.

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types — every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Boylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

A HUSBAND'S MISTAKE

Release, Monday, June 23, 1913

Evelyn gives her husband's necklace present to her brother Dick, unbeknown to her husband. He accuses her of infidelity—she grows angry and leaves. How the tangled skein of their destiny was unwoven makes a delightful love story.

CALAMITY ANNE TAKES A TRIP

Release, Thursday, June 26, 1913

Calamity, now rich, is discovered as a long-lost cousin by two bunco men. She visits them at Venice, Cal., rides the rides, shoots out the lights and generally has a peck of fun. What happened to the bunco men makes the "kick" of the story.

DEAD MAN'S SHOES

Release, Saturday, June 28, 1913

The tramp donned the clothes of the would-be murderer, assumed his name and began life afresh. When the renegade's sweetheart came the jig was up—but a new man had been made and a man who wanted that sweetheart badly.

AMERICAN FILM MFG. CO.

6227 EVANSTON AVE., CHICAGO, ILL.

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

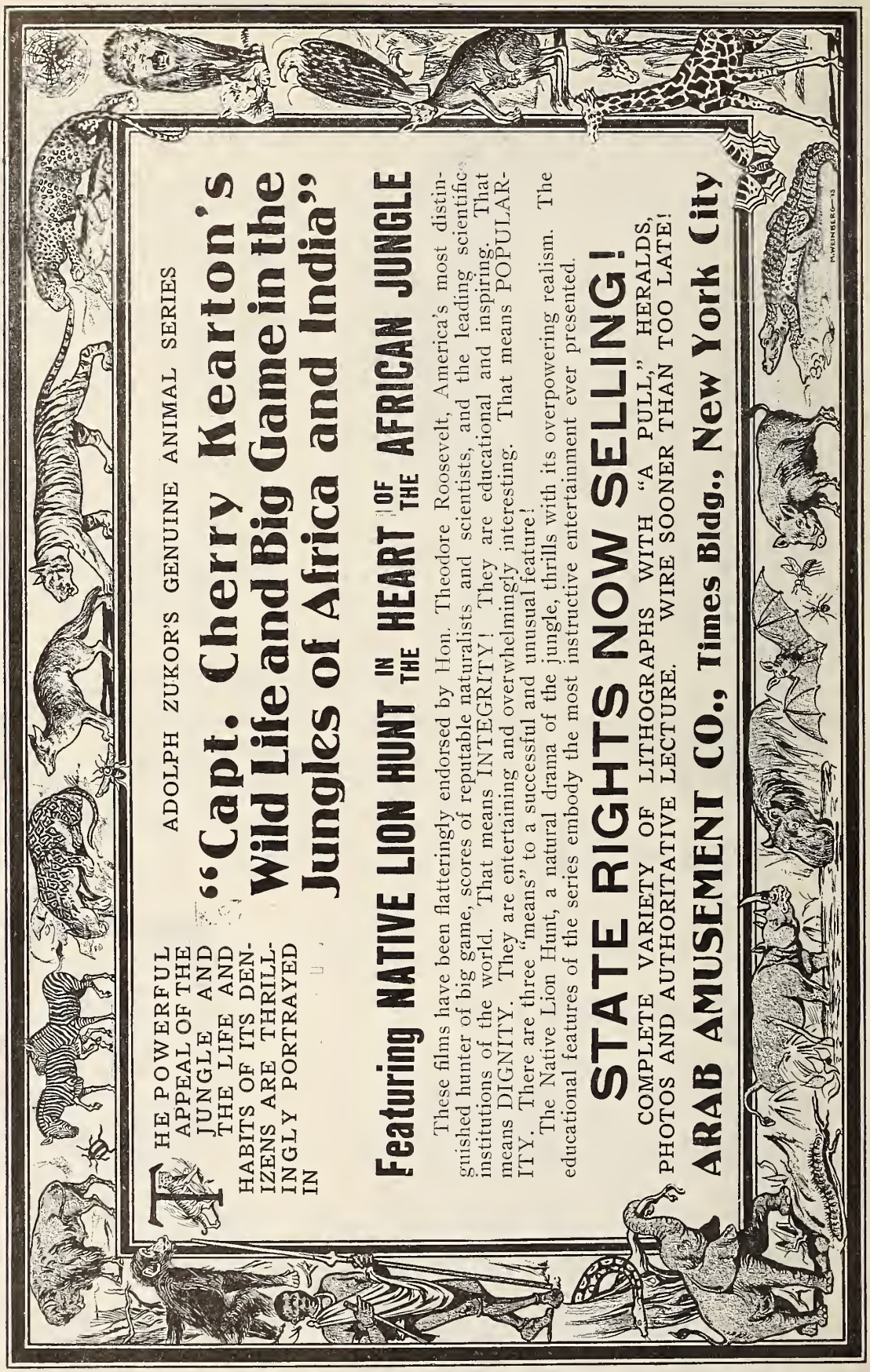
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.

Turn this page to the right; it will enable you to make a right turn!

If your competitor seems to get all the good features, it's your turn now. The Educational-Sensational Feature Introduced on This Page will bring Returns!

Turn to the Right!


ADOLPH ZUKOR'S GENUINE ANIMAL SERIES
"Capt. Cherry Kearton's Wild Life and Big Game in the Jungles of Africa and India"
THE POWERFUL APPEAL OF THE JUNGLE AND THE LIFE AND HABITS OF ITS DENIZENS ARE THRILLINGLY PORTRAYED IN
Featuring NATIVE LION HUNT IN THE HEART OF THE AFRICAN JUNGLE
These films have been flatteringly endorsed by Hon. Theodore Roosevelt, America's most distinguished hunter of big game, scores of reputable naturalists and scientists, and the leading scientific institutions of the world. That means INTEGRITY! They are educational and inspiring. That means DIGNITY. They are entertaining and overwhelmingly interesting. That means POPULARITY. There are three "means" to a successful and unusual feature!
The Native Lion Hunt, a natural drama of the jungle, thrills with its overpowering realism. The educational features of the series embody the most instructive entertainment ever presented.
STATE RIGHTS NOW SELLING!
COMPLETE VARIETY OF LITHOGRAPHS WITH "A PULL," HERALDS, PHOTOS AND AUTHORITATIVE LECTURE. WIRE SOONER THAN TOO LATE!
ARAB AMUSEMENT CO., Times Bldg., New York City

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **June 14, 1913** **Number 24**

EX-CATHEDRA

THE CENSOR BOARD

I WOULD like to ask the 12,000-odd exhibitors in the country: What good is the Censorship Board of New York? Last week I published a letter from John Collier, the secretary, and stated in my editorial that they had passed the film "The Wages of Sin." In asking why, I was informed that the general committee had passed it over the heads of the Censor Board who saw the film first. Those who examined the film numbered four ladies and three gentlemen; they condemned the film in toto. It was then taken to the general committee, who passed it over the heads of the first censors—passed it in the face of the opposition of every respectable newspaper in the country. They passed it, with the names eliminated, thus proving their impotency in the face of a crisis, when they might have gone forward on the wave of a great cry for cleanliness. Over the phone John Collier said that the men who took part in the film had as much right to earn their money as any other citizen has. Granted; but if they had been ordinary citizens they would not have received $500 each for posing in "The Wages of Sin." It was only with a view of exploiting these men—paying them $1,500 with the thought that they were going to get $15,000 back—that they originated this film. Looking back on the notorious films that have been made, and rejected by every honest exhibitor throughout the country, we trust they will do the same with this film. The time is NOW for a forward movement and the doing away with an effete body of people who have not the courage of their convictions when a great crisis arises.

Speaking with prominent workers on the Censor Board, I was informed that one reverend gentleman said he saw absolutely nothing immoral or travestying good taste in the film, and, as far as he was concerned, he thought they were only wishy-washy sort of folk who could see anything in it to censor. Another member of the board, who I understand is a doctor, made the statement publicly in committee that, as far as he was concerned, any cabaret scene with a naked female dancer on the table is good enough for him, and he would pass it, as far as he was concerned, if there was anything like a moral at the end of the story. If the information is correct as I have it, I think the Board of Censors want censoring themselves.

I wrote, way back in 1908, and said there was needed no Censorship Board, because the public themselves would be the official censors of anything placed upon the market. I re-echo that sentiment to-day—the public first, to voice their sentiments pro and con, and if some of the members of the Censor Board could sit in the audiences of theatres, as I sit, and listen to the remarks made on the question of some of the films, they would censor and cause to be cut out scenes that they allowed to pass to-day. And if the manufacturers, especially some of the Independents, could listen to the criticisms of the films they are putting out, they would not long wonder why it is that so many exhibitors go over to the Licensed manufacturers. Within the last four weeks 210 Independent exhibitors have taken service with the General Film Company. It certainly shows which way the wind blows for quality of subjects and service.

The exhibitor cannot afford to-day to present pictures which are offensive to good taste or good morals. His patrons are represented by the cleanest-living people in the various communities where pictures are shown; he has gained their patronage by presenting the highest class of pictures, and he is not now going to lose it by exhibiting those of any class or make to which objection can be taken, as in "The Wages of Sin." If a Board of Censors is needed for moving pictures, the same sort of censorship is needed as much, if not more so, for plays and operas. In my opinion, as I have expressed it above and reiterate the statement, a board of this kind is not needed for either plays or pictures. The public are the best judges, and they may be safely trusted to lend their patronage only to houses which exclude pictures of a vicious or harmful character. So the sooner the New York Censor Board becomes a thing of the past the sooner it will cease to be a joke and a laughing stock to the industry.

Alfred H. Saunders.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters
703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

THE MARYLAND CONVENTION AT BALTIMORE

The Maryland branch of the Motion Picture Exhibitors' League of America met at the Hotel Emerson on the 3rd and 4th of June. Marion S. Pearce, of the local firm of Pearce & Scheck, was elected president. He was a pioneer in the motion picture business, and is not only popular but a man of ability.

J. Howard Bennett was elected national vice-president; Oliver J. Allenbaugh, first vice-president; James J. Hartlove, second vice-president; Frank H. Durkee, secretary; Harry Moorehead, treasurer, and S. I. Rosenburg, sergeant-at-arms. All Baltimore men.

Mr. Neff, National President, presented a charter for the State organization. This entitles Maryland six delegates and as many alternates in the National Convention, which will be held in New York, July 7 to 12.

The following delegates and alternates were then elected:

Delegates—I. Wertheimer, Cumberland; George List, Frederick; Isaac Ulman, Salisbury, and A. Anderson, Marion S. Pearce and William Fait.

Alternates—T. J. Bohannan, Bernard Depkin, Jr., William Kalb, Joseph Brodie, Harry Lewy and George Benjamin.

A committee, Marion S. Pearce, J. Howard Bennett and A. Anderson, was named to draw up by-laws and a constitution for the State league and report.

Congressman J. Charles Linthicum, at the banquet, spoke on "Motion Pictures from the Educational Standpoint," and pointed out the many ways in which the films tend to further and disseminate education more than any other medium.

National President Neff spoke on the ideals of the business.

"Many who go into the moving picture business think that all they have to do is to hire a hall and an operator, and then sit back and count their cash," he said. "These men invariably fail. The motion picture has become one of the greatest educational and civilizing factors in the world. People now demand that the pictures be either educational or representative of the highest type of clean comedy or drama. Everywhere the successful exhibitors do not ask me how they can make more money, but they invariably ask me how they can get better films.

"Motion picture exhibitors represent what will become within the next five years the most powerful organization in the country. Keep it out of politics."

MISSOURI CONVENTION NOTICE

The third convention of the Missouri State Branch No. 9 of the Motion Picture Exhibitors' League of America, will be held at Moberly, Missouri, on Monday and Tuesday, June 23-24, 1913. All motion picture exhibitors in the state are invited to attend. For further information write Secretary State Board, World Theatre, 8th and Hyland, Kansas City, Mo., or F. A. Selby, White Way Theatre, Moberly, Mo.

UNPRECEDENTED SUCCESS ASSURED THE FIRST INTERNATIONAL EXPOSITION OF THE MOTION PICTURE ART

Through the untiring efforts of the Exposition Committee for the last eight months, fully four-fifths of the main floor space of the New Grand Central Palace has been rented to manufacturers of articles pertaining to the great motion picture industry. Contracts have been received from the leading manufacturers of this country and of Europe. For some time the exposition has been an assured financial success to the motion picture exhibitors of America.

From an artistic standpoint, the class of exhibitors who have taken space is enough to guarantee that the exposition will be the greatest trade show ever held.

And as the majority of the motion picture theatre owners of North America will attend the third annual convention of the Motion Picture Exhibitors' League of America, to be held during the week under the same roof, there is no doubt but that the manufacturers will receive ample returns for the money invested in their exhibits.

From the public's standpoint there will be enough novelties that have never before been seen in this country to entertain and interest the thousands who will attend the exposition daily during the week of July 7th to 12th.

Then there is the most essential standpoint of all, i. e., the motion picture exhibitors. Whereas a great number of them may not be interested in the financial end of the exposition, members of the Motion Picture Exhibitors' League of America most assuredly are, as the exposition is held under their auspices and sole control. The mechanical and artistic end they must appreciate, as exhibitors as a rule are quick to take advantage of anything that will improve or help beautify the surroundings of their theatres.

A great number of the visiting exhibitors will undoubtedly take advantage of every possible minute, when not in conference, to familiarize themselves with the articles that will be exhibited in the different booths.

The Convention Committee, under the chairmanship of Samuel H. Trigger, is making extensive arrangements for the entertaining of the visiting exhibitors, their families and friends during the week, and there is no doubt but what the convention and exposition will go down in motion picture annals as the greatest event in its history.

The New Grand Central Palace is an ideal building for the holding of these great events, it being picturesque, cool, and with sufficient floor space to accommodate the enormous crowds that are sure to attend.

On Monday, June 16th, Frank E. Samuels, secretary of the Exposition Committee, may be found at the New Grand Central Palace, where he will make his headquarters until this great event shall be a thing of the past.

The innumerable details connected with the installing of such a large undertaking as this exposition will require all of his time from now on. The model theatres are well under way and will be erected very soon. The building of the booths will also commence soon, as no show will occupy the Palace until this one. Plans have been made for an elaborate ventilating system, which will be installed in all the theatres. It is claimed by the manufacturer of this device that it will positively keep the theatre at a moderate and even temperature.

As the following partial list will show, the class of manufacturers who will have exhibits at the exposition is of the very highest:

The General Film Company has taken a whole theatre, in which licensed films will be shown. On the main floor in the centre of the side reserved for film companies, the well-known picture play stars, such as Alice Joyce, Lillian Walker, John Bunny and G. M. Anderson, will hold receptions in the General Film Company's booth.

The Mutual Film Corporation has taken a theatre, and the well-known stars appearing in their program, such as King Baggott, will be in their reception booth to welcome their many friends and admirers.

Boost the Convention and Exhibition

Grand Central Palace July 7th to 12th

Part time in a theatre has been taken by the Kinemacolor Company of America, which will exhibit the wonderful colored pictures that have made Kinemacolor known throughout the world. Their reception booth on the main floor will be a handsome affair.

The Famous Players Film Company, who have become well known in the last year as makers of feature pictures, are prominently located on the main floor.

The National Educational Film Company will be present to demonstrate some new ideas.

The Nicholas Power Machine Company has a large space, in which will be on exhibition all the different Power models. An interesting exhibition of putting the Power machines together will be given.

The Precision Machine Company, makers of the Simplex, has a large space, in which different models will be shown.

The Standard Machine Company was among the first to arrange for an exhibit.

Eberhard Schneider will exhibit his machines.

The Enterprise Optical Company is located on the centre aisle, where the Motorgraph machine may be seen.

The well-known Edison Kinetoscope, made by Thomas A. Edison, Inc., will also be on exhibition.

All of these machines will be used in the different model theatres on the mezzanine floor.

The American Seating Company will seat all of the theatres with their most comfortable chairs. In their booth on the main floor many styles will be shown.

The H. W. Johns-Manville Company will have an exhibit on the main floor and will also erect booths in all the theatres.

The United Electric Light & Power Company will have an electric theatre that will make a brilliant display.

The New York Edison Company, with a large space on the Depew place side of the Palace, is also to make a big electrical display.

The following slide manufacturers have arranged for exhibits: The Novelty Slide Company, Scott & Van Altena, and the Manhattan Slide & Film Company.

Screens will be exhibited by the J. H. Genter Company, the Day and Night Screen, Ltd., the American Theatre Curtain & Supply Company, makers of the Gold Fibre Screen.

Koerting & Mathiesen will have a large showing of arc lamps and carbons.

The Picture Theatre Equipment Company will have a display of all articles pertaining to the industry.

The G. H. Masten Realty Company will do all the decorating for the committee. Its booth is sure to be noticed.

The Motion Picture Centre, Inc., will be located where its representatives can explain the value of an all-the-year-round exposition.

Universal Day, Monday, July 7th

The following is a schedule of the entertainment provided by the Universal Company, who start the ball a-rolling on Monday, July 7th, at 2 p. m.

Leaving the Grand Central Palace with auto-tallyhos, going to the Universal office to meet the directors, then to Fort Lee, where a stop will be made at the Eclair studio, continuing on to Palisades Park for supper. Combination tickets will be given to all the delegates, their wives and friends for every entertainment in said park. The Universal will give a prize for the champion amateur swimmer of the motion picture delegates and also will have a dancing contest for a prize for the moving picture delegates. The various actors of the Universal studio will also appear and give a performance on the open air stage.

No tickets will be given except through the personnel of the Committee on Entertainment and the Universal Film Company desires it to be known that a sight-seeing car will be at the Grand Central Palace all week at the disposal of the delegates' wives.

Edison Day, Tuesday, July 8th

Tuesday, which will be known as the "Edison Day," on which occasion the Edison Company have arranged a sight-seeing tour through New York, thence up to their studio, where some good entertainment and refreshments will be provided, and pictures of the League will be taken and displayed on the screen at the Exposition Theatre the following day. They have also arranged many novelties of an instructive nature, and on the whole will make it very interesting to those who will have the pleasure of visiting their studio.

The General Film Company have caterers and others working for a special day to be known as the "General Film Company Day." Mr. McChesney has promised Mr. Hilkemeir, the chairman for the entertainment, a good time for all.

Mr. Wright, of the Kalem Company; Mr. Hoagland, of the Pathe Company; Kessel & Bauman, of the New York Motion Picture Company; the Biograph Company; and Hugo Reisinger and many others in the motion picture trades are contributing and assisting the committee in their endeavor to entertain the incoming delegates.

Vitagraph Studio Day, Friday, July 11th

Friday afternoon, July 11th, has been set aside by the Vitagraph Company of America for the reception of guests of the Motion Picture Exhibitors' League who wish to visit its studios and inspect its plant, where a cordial welcome will be extended.

In reaching the Vitagraph studios, take either the Subway, Broadway surface cars, or the Fourth avenue surface cars to the Brooklyn Bridge at Park Row, Manhattan. The Brooklyn Rapid Transit Elevated will have cars in waiting to transport the passengers by way of the Brighton Beach Division to the Elm Avenue station, where the Vitagraph studios are located. A special train will be awaiting passengers at the Brooklyn Bridge, Manhattan, on the Brighton Beach Division at 1 o'clock p.m. This train will stop at only a few stations between the Bridge and Elm Avenue.

The banquet and reception of the Motion Picture Exhititors' League will be held at the Brighton Beach Hotel, Brighton Beach, in the evening. After visiting the Vitagraph studios, you can take the Brighton Beach Railroad at the Elm Avenue station at any time, reaching the Brighton Beach Hotel in ample time for the evening's festivities.

* * * *

"Vitagraph Night," Wednesday, July 9th

On Wednesday evening, July 9th, the Vitagraph players will visit the Exposition Building, Grand Central Palace, where they will be pleased to meet all their friends and greet those who may wish to know them personally.

This evening has been appointed for the Vitagraph players so that those desiring a personal introduction may be assured of their presence at the Exposition Building.

* * * *

The Newman Manufacturing Company will exhibit a complete line of brass rails, frames and theatre fixtures.

Menger & Ring will have a line of wooden frames which are popular with many exhibitors.

The Lang Manufacturing Company will exhibit its rewinders, which will also be used in the model theatres.

Bell & Howell, the well-known manufacturers of reels, will be there.

The Spray Ozone Company will demonstrate its product.

The Electrene Company will have its fire extinguisher in a conspicuous place.

Bausch & Lomb will have a complete line of projection lenses on view.

The Whyte Whitman Company will have on view a new camera.

Trade and dramatic publications that have taken space are as follows: Moving Picture News, The Motion Picture Story Magazine, The Dramatic Mirror Company, the Billboard, The Sunday Telegraph, Exhibitors' Times, and the Motion Picture World.

Musical instrument manufacturers who will demonstrate are Ernest Boecker, The Berry Wood Piano Player Company, and the Oshkosh Metal Products Company.

Aschenbock & Miller, Inc., will demonstrate their Sanozone Disseminator and Perfume.

The United Ticket and Supply Company has a new system that it will offer for approval.

Don't forget to find out "What Happened to Mary."

GENERAL COMMITTEE FOR CONVENTION AND EXPOSITION OF THE MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA

PRESIDENT NEFF'S CENSORSHIP VIEWS

Alfred H. Saunders, Editor,
The Moving Picture News.
Dear Sir:

I notice in your issue of June 14th, in speaking of my address in Philadelphia, some one in writing has caused the wrong impression. In my remarks I stated that I was most positively in favor of a national censor board but, owing to the fact that at this time there was but one feasible and legal way to create such a board, namely, by a few states joining Ohio in forming a national censor congress, the congress to sit at the most available place and censor the pictures for the entire country.

I am opposed to local censorship and also to state censorship. If other states will join Ohio in forming a national congress, it would be an easy matter, in my opinion, to secure the legal endorsement of other states whereby the pictures censored by the national censor congress would be accepted by the various states without one cent of cost to the states and through such a censor congress, not only the public but the exhibitor and the manufacturers would be protected. For instance, after the censor congress was formed we could ask each state to pass a law recognizing this congress and make it legal for all pictures censored by this congress to be shown in that state. This would eliminate the local censor boards and give the people and the exhibitors what they want. When a picture is censored, it should be legally censored and there should be no further restrictions placed upon it.

Very truly yours,
M. A. NEFF,
President, The M. P. E. L. of America.

MR. F. E. SAMUELS

Mr. F. E. Samuels, whose photograph appears in the circle of the front cover this week, is well and favorably known among the exhibitors of not only this country, but of London, where he attended the Cinematograph Exposition at Olympia last March as secretary of the First International Exposition of the Motion Picture Art and representative of the Motion Picture Exhibitors' League of America.

Mr. Samuels is one of the pioneers of the moving picture business in New York, and as far back as 1900 gave exhibitions of moving pictures in the basement of The Fair on Fourteenth street, which was at that time a slot-machine arcade. Al Harstn had a canvas enclosure of about ten feet by thirty feet, where fifteen or twenty people could stand and see about fifty feet of film on a screen three feet long by two feet wide. In those days there was no protection from fire for the films, as they were run from a spool on top of the machine to a bag or gunnysack under the machine, or, if the sack was not available, the floor was always handy for the film.

While Mr. Samuels was in London, at the banquet given to the press representatives by the proprietor of the London Kinematograph Weekly, he formed the International Moving Picture Trades Journal Association, composed of representatives of trade journals from all over the world, the object of which is to hold a meeting each year in one of the principal cities of the world to review the different phases of the business and for mutual interest. At the banquet it was decided to hold the next meeting in connection with the forthcoming convention and exposition, at which time a banquet will be given to the trade journals' representatives.

Mr. Samuels is devoting his entire time at present to the coming exposition, and hopes to be able to make a good showing at the finish.

BLAME AMERICAN MOVING PICTURES

London's night schools, most of which are carried on by the municipality itself, are in a bad way for want of pupils, and the astonishing slump in evening instruction that has come to pass here, all in the last three years, is chiefly due to the counter attractions of the halls of cinema which have sprung up as quickly in London as they have in most other cities, big and little, the world over. Anyhow, deservedly or not, the London "movies" (most of which feature American films over all others) get the principal blame for the falling off in attendance at night schools in a lengthy and highly significant report on the subject which the Education Committee of the London County Council has just issued.

"These picture palaces," writes one of the principal contributors to this report, "have, for at least a time, taken hold of the imagination of the people, and both young and old apparently cannot resist the charm of the living canvas."

This is a mightily serious matter, for England is falling behind in the race with the United States and Germany for trade supremacy, and will be nowhere if technical education is neglected by the rising generation. "No one, however," writes another commentator on the present situation with regard to evening instruction, "can read the education committee's report without being struck with the thought that the present generation is not making the sacrifice that is necessary if the industrial competition of the world is to be successfully met."

Whatever the cause may be, the practical failure of the night schools is a grim reality. There now are ninety-three fewer of them than there were in 1905, and during the last session, out of 13,500 classes opened, 2,600 had to be closed because the average attendance for three weeks had fallen below the closing number, which varied from twelve to six according to the subject. Five hundred authorized classes were closed before the session was one month old, and "between September, 1911, and Easter, 1912, no fewer than 160 classes in bookkeeping and 180 classes in shorthand had to be closed owing to low attendances."

THE COMING CONVENTION

From the number of letters being received by the National President, there will be a large representation from every organized State in the Union and Canada, to the big National Convention to be held in New York City beginning Tuesday morning, July 8th, and closing Saturday night, July 12th.

The Motion Picture Exhibitors' League of America's Convention promises to be one of the big events to take place in New York City this year, and while New York is the second largest city in the world the exhibitors are becoming so enthusiastic that the people of New York are beginning to sit up and take notice, and it has just dawned upon them what a big advertisement it will be for their city. Thousands of exhibitors will be there and Grand Central Palace will entertain some of the most distinguished ladies and gentlemen from America and abroad that have ever appeared there heretofore.

The address of welcome will be delivered by either Governor Sulzer or Mayor Gaynor, and responded to by President Neff. Governor Jas. M. Cox of Ohio will deliver an address, also Senator Foraker, National Counsel for the League and Associated Counsel John J. Lentz. The best music in the world will be there, also every projecting machine and all kinds of accessories. While this is the first Exposition of Arts of Motion Pictures ever given in this country, it will be complete in every detail and will be one of the big features of the convention; but the main feature of the convention will be the perfecting of an organization which is destined to become the greatest potential factor in the lives of the human race, on account of its clean amusement and the great educational advantages it possesses.

Every motion picture exhibitor, not only in the United States, but in other countries, should be at the Grand Central Palace at ten o'clock Tuesday morning, July 8th, when the electric button is touched that puts in motion the greatest display ever given in the world of Cinematography and hear the grand outburst of music and song, cheered by the thousands of exhibitors who will be present. At the Grand Central Palace is the place that every exhibitor should be; not at home; lay aside every care, this is an opportunity of a lifetime to hear, see, live and enjoy yourself. You have the chance and privilege of attending this great convention, which will make history that will live as long as the world stands and will be the means of showing the exhibitors hundreds of improvements and will enable him to return home with new ideas that will be worth many hundreds of dollars to him and make all feel proud that they are members of the Motion Picture Exhibitors' League of America, besides becoming acquainted with the best people in the world.

This convention will be one of the most pleasant, lasting, sweet memories to all who attend, on account of its magnificence, splendid entertainments and efficient, effective organization. The New York Local Committee is working hand in hand, harmoniously with the National Executive Committee; it having everything prepared for the comfort and pleasure, as well as business, of the visitors. The ladies especially will be entertained. Committees have already been appointed to give the ladies special attention and provide special entertainment for them. No one will be overlooked.

It is proposed on the last night to give a grand banquet and reception at Coney Island, right down where the waves of the seashore and the cooling mist of the salty brine will soothe the anxious and inspire all with the greatness of the Motion Picture Exhibitors' League and the possibilities of the future.

President Neff left Cincinnati last Friday, June 13th, for New York, where he will take up his headquarters at the Imperial Hotel, suite Nos. 243 and 245, on the parlor floor, where the latch-string will be out to all exhibitors until after the big convention. Mr. Neff is in New York on the ground early to help out the committees and assist in arranging to make everybody feel at home. Every exhibitor is just as welcome as the flowers in May at his headquarters. All communications to the president should be addressed to the Imperial Hotel, Thirty-second street and Broadway, New York City, until after the convention.

General Motion Picture Company of New York, Inc., Brooklyn—Theatrical, motion pictures; capital, $100,000. Incorporators: J. F. Kelaher, F. M. Witzel, Brooklyn; J. S. McQuade, New York City.

GAUMONT CHRONO-CHROME

Friday, June 6th, at the Thirty-ninth Street Theatre, New York, it was my good fortune to be one of a very select audience to witness the Chrono-Chrome pictures, and will say they are of an excellent nature. The colors stood out in wonderful relief, especially in the flower and fashion studies. When the difficulties of production and projecting are taken into consideration, the results are wonderful in the highest degree. I have seen many productions of color photography, and must say these pictures come well up to the standard. The proper blending of the tints by the three-fold primary color scheme was a revelation, as was evidenced by the great applause given to each number. I look forward with a great deal of interest and pleasure to seeing further productions taken with American surroundings. The Gaumont Company describe the Chrono-Chrome production as follows:

"The reproduction in color in absolute exactitude is thus for the first time realized in moving pictures by means of a three-color process, and by the simultaneous superimposition on the screen of three Monochrome images, blue, red and green. The freshness of the color on the one hand, and the precise superimposition of the images on the other hand, enable one to appreciate the results which such a process alone can yield. There is, in fact, no tint, however delicate, which cannot be reproduced with faithful reality; there is no detail so fine, or even so overshadowed by other details of a picture, that it cannot have its own color and its own proper gradation of color. It is, in brief, the complete reproduction of nature, and will unquestionably obtain immediate and permanent success among the ever-increasing army of moving picture patrons.

"In order to obtain these results enormous difficulties have been overcome.

"First, in the succession of the projected images. The necessity of changing at each movement three images instead of one and at the same time rendered it obligatory to conceive and to construct a mechanism having sufficient length of stroke without such sharpness or suddenness of action as might injure the film.

"Second, the achievement and arrangement of certain specially and suitably colored screens, to insure by superimposition of the three monochrome images a color synthesis of absolute exactness; and notably to yield pure whites.

"Finally the film had to be rendered sufficiently hypersensitive, and at the same time panchromatic.

"As the spectators will agree, these difficulties have been most successfully overcome, and the Gaumont Co. can justifiably claim that they are certainly the first to publicly present under practical conditions a complete solution of these problems. This is, moreover, no longer a question of mere laboratory results, exceptionally obtained, in consequence of a fortuitous combination of favorable circumstances, but it is a commercial proposition based on the ability to produce a continuous industrial output, the handling and exploitation of which is now being undertaken by the Gaumont Co., Flushing, L. I."

The other part of the program consisted of their Film-parlants, or talking pictures. The synchronizing of the picture with the phonograph was accomplished in an admirable manner, although the phonograph was very metallic. We have since learned that this will be overcome by new methods and conditions in the American manufacture.—A. H. S.

Milwaukee, Wis.—Plans for a moving picture house on the old Brown site, Second and Wells streets, are almost complete. Cost, $15,000.

Detroit, Mich.—Contracts will be let within a few days for the erection of a new theatre building on Woodward and Horton streets—the Regent. It will be operated by the Regent Theatre Company.

Milwaukee, Wis.—The Miramas Theatre Company will erect a motion picture theatre on Oakland avenue. Cost, $25,000.

Shamokin, Pa.—The Polish National Home Association of this city purchased the old Polish church and will transform same into motion picture theatre.

The Snare of Fate

By Virginia West

(Adapted from Thanhouser Release.)

TWO can manage on ten dollars a week if all goes well. There is three and a half for rent and four for food and two and a half left for other things. If the two persons happen both to be women, then of course they may manage with a little less.

Mary Drent was a stenographer and received ten dollars a week. With this she supported herself and her mother. It was sometimes hard to make ends meet, but she did it as long as they both kept in good health. But one day Mrs. Drent was taken ill, and then things were different.

Mary struggled along as best she could, denying herself even the necessities in order to give her mother what she needed. But sickness is expensive, and the need for more money became greater and greater.

One day the girl passed a sign which caused her to stop. She had caught the words "Money loaned on easy terms." She retraced her steps and stood before the sign, pondering. "Well, it won't do any harm to investigate," she thought, and went into the building.

"Why, certainly, my dear young lady, I shall be pleased to do the very best I can for you. Now, tell me just what you require." The man was politeness itself, and Mary began to open her heart to him.

"You see, sir, I am supporting my mother and she is ill. It takes quite a lot of money to buy the things she needs."

"What salary do you get?"

"Ten dollars."

The man thought a moment, figured on a sheet of paper, and said: "I'll lend you fifty dollars and you can pay me 10 per cent interest monthly. Fifty dollars would help you, wouldn't it?"

"Oh, yes, sir, it would help me very much. Would that be all I would have to do—just pay the interest every month?"

"Yes, that is all. And you don't have to pay the money back until you can do it with ease."

"That is very good of you," answered Mary gratefully. "Can you let me have the money now?"

"Oh, yes, right away. Here it is. Now, you just sign your name right here, to make it legal. What's your name?"

"Mary Drent."

"My name is Jenks."

"Thank you, Mr. Jenks. I am very grateful to you and I am sure my mother will be, too. Good-by."

Mary went happily home, holding her fifty dollars tight in her bag.

How eagerly she bought the things her mother needed! How thankful she was that she had seen Mr. Jenks' sign! But alas, how quickly the fifty dollars melted away!

Fifty dollars all at once had seemed an immense amount. It was to Mary the price of five weeks' hard work received at one time. But it did not last five weeks, even. In spite of the great care she took, it was gone at the end of three weeks. It had been spent for the extra things that her mother had needed for so long.

In another week the interest on the borrowed money was due, and Mary could ill afford to spare it from her salary.

However, it was paid, by denying herself in every possible way she could. Then the girl suddenly realized that they were in a worse condition than before. They did not have even ten dollars a week.

Somehow Mary struggled along until the second payment, but when the time for that came she was in despair. There was nothing ahead with which to pay. She must simply divide a week's salary in two.

So nervous and upset was the girl when she went into Jenk's office to make her payment that she burst into tears as soon as she had given the money.

"What is it? What is the trouble?" asked the man.

"Oh, Mr. Jenks," cried the distressed girl, "I don't know what I am to do. I am afraid I cannot manage to pay you again."

The man turned and walked away from Mary, that she might not see the expression of his eyes.

"You said you had a sick mother, didn't you?" he asked when he returned to her side.

"Yes, she is very sick, and I have used all the money you let me have. She needs so many things, and I don't know what to do."

Again the man walked away and returned again.

"You would do anything to help your mother and make her comfortable, wouldn't you?" he asked.

"Oh, yes, anything I could do."

"Would you marry me?"

Mary sprang up and recoiled from Jenks. "No, not that! I could not!" she cried.

"Then you are not so willing to do things for your mother, after all," taunted Jenks.

"I could not, I could not," she answered in a trembling voice.

"You would never have to trouble about money," he tempted.

"I—I will tell you to-morrow," she answered weakly, and fled from the room.

That night the mother was very ill, and Mary had to go for a doctor.

"She needs more air and sunshine and more nourishing food," he announced, without the slightest suggestion as to where they could come from.

"I'll do what I can," promised Mary, and in that moment she knew that she would have to do that which seemed to her the most dreadful thing in the world.

THE LOAN SHARK'S WIFE PLEADS WITH HIM ON BEHALF OF ONE OF HIS VICTIMS

But over and over to herself the girl kept saying: "Perhaps he is not so bad. Perhaps I can learn to care for him," until she so nearly persuaded herself it was true that it was with comparative ease she told Jenks her decision.

The man was three times Mary's age, and she tried to make herself think that she could look up to him as to a father, but she became more and more disillusioned.

Jenks' idol was gold, and everything was sacrificed to that. At first, Mary tried to believe that his brutality of nature was firmness and his mercilessness in dealing with his debtors was justice, but the time soon came when she could no longer keep the veil before her eyes.

Several years after the marriage, Mrs. Drent died. Then Mary turned all her affection upon her baby son.

As the child grew, her every care was for him. Day and night she was haunted by the one thought, "Will he be like his father?"

Her every effort was put forth to raise the boy as she thought he should be raised. Day by day she spent hours with him in the park.

Upon one of these occasions, as she sat on a bench watching the child playing on the grass, she saw near her another woman, weeping violently. She was poorly dressed and her face was thin and pale.

Mary crossed over to where the woman sat. "Can I not be some help to you?" she asked gently.

There was no answer.

"Won't you tell me what makes you weep? I was once poor and in trouble. I should love to help you."

The woman looked at Mary with red eyes. "Did you ever have a debt and have no money to pay it?" she asked.

"Yes," Mary assured her, "I have been in just such trouble. Don't you want to tell me all about yours?"

"I'll tell you," said the woman through her tears. "I borrowed some money from a man—a loan shark, that's what he is—and he charged such awful interest that I can't pay, and he is going to take everything I own."

Mary's heart sank. "What is his name?" she asked, hesitatingly.

"Jenks."

"I know him, and I'll go with you to see what can be done."

"But he has refused——"

"I might as well tell you the truth," interrupted Mary. "The man is my husband. I have asked him to conduct

SHE WAS AS KIND AND BENEVOLENT AS HER HUSBAND WAS GRASPING AND MERCILESS

his business differently; I have appealed to him in general cases; now I shall appeal in a particular case. Come with me."

Mary called her boy and the three went to the office of Jenks.

"I found this woman in the park, weeping," began Mary when she stood before her husband. "I persuaded her to tell me her trouble. She has told me, and so I have come to ask you to be merciful to her."

Jenks turned to the woman. "You owe me money, don't you?" he growled.

"Yes," admitted the woman.

"Didn't you know how much you would have to pay? Didn't I tell you that in the beginning?"

"Yes, but——"

"Never mind anything else. You knew what you'd have to pay. Now pay it or suffer the consequences."

The poor woman left the office. Jenks turned to Mary.

"Now, for you," he said, hoarse with anger, "you can leave this office, and never come here again. Don't meddle with my affairs. Do you hear?"

Mary left the office without a word. That evening when Jenks went home he found a note which said:

"I have taken the boy away from your influence. I do not wish him to grow up to be like you."

Jenks laughed as he tore up the note. "It's just as well," he said. "Now she can't interfere with my business."

As the years passed there was no one even to try to change the old man, and his fortune increased. The years did not soften him, but made him more merciless than ever.

"Haines," he said to his agent one day several years after the departure of his wife and child, "Haines, the third floor, rear, north of the tenement, is two months behind in the rent. What is the meaning of it?"

"I have called many times, Mr. Jenks, and——"

Jenks sat up straight in his chair and glowered at the agent. "I hire you to collect my rents," he thundered. "If the people won't pay, you know what to do."

"You want me to evict them?"

"Yes, to-morrow morning. You ought to know that by now. I'm going now," he informed Haines, "to look at that property we were speaking of yesterday. It is in that same neighborhood, isn't it?"

"Yes, just across the street a few doors down."

When Haines had gone, Jenks started out to see the property he was expecting to purchase at a bargain.

In passing his own property he decided to look it over a little. Just as he was about to enter the doorway, a mist seemed to come before his eyes. He put out his hand blindly to catch himself, but fell forward into the hall.

When old Jenks came to himself he was lying on an old mattress on the floor of a very poor, dilapidated room. He gazed around him, bewildered. A man, a woman and two children were in the room, all looking at him. He opened his lips to speak, but no voice came. He tried to raise his hand to make a gesture, but it would not stir.

A knock sounded on the door. The man opened it. Jenks could see three men enter. Joy sprang into his heart. One of the men was his own agent. Oh, he remembered now; this was his own house. All would be well; Haines would take him home.

But the agent did not even glance that way.

"You will have to leave," he said to the man and woman. "I brought these men to put your things outside. Here, get to work there."

The men began to gather up the poor furniture.

"Can't you wait a while?" pleaded the woman.

"No. I've got my orders and I got to carry them out."

"But here is a poor, sick man we found in the hall yesterday."

"Never mind about that. I'll call an ambulance when we get him out," Haines assured her. "Hurry, men, and carry that mattress out."

Everything was soon on the sidewalk, and Haines telephoned for an ambulance and departed.

"It's the least I can do for the poor wretches," he muttered. "I'll charge the nickel to old Jenks as sure as I'm born."

An hour passed before the ambulance arrived. Old Jenks lay upon his mattress, striving to make himself known. The effort and the exposure were fast weakening him. When the ambulance arrived, he was unconscious.

The evicted family remained sitting upon the sidewalk, not knowing what to do. At last a woman stopped to speak with them. When she found that they had no place to go, she took them to her own rooms.

"I am poor, too," she said, "but I will gladly share what I have with you until you can find somewhere to go and work to do."

They told her of the poor, sick man who had been taken to the hospital. They did not know him, but they had done what they could for him.

After making the family comfortable in her own home, the kind-hearted woman went to the hospital to see if she could be of any use to the sick stranger.

"He is just dying," she was told when she entered the ward.

"May I go to him?" she requested. "I know so many of the people in the neighborhood where this man was found that I might recognize him and be able to tell his family of him."

When she stood beside the bed and bent over the fast-sinking man, her heart seemed to stop. She stepped back from the bed, deathly pale.

"What is it?" asked the nurse, going to her assistance.

"He—he is my husband. I left him several years ago. His name is Jenks."

Several days after that a lawyer called upon Mrs. Jenks. "Your husband died without a will," he informed her, "and everything he had goes to you and your child."

That night she voiced but one prayer: "Oh, God, teach me the best way to return to these people what is theirs."

EDUCATIONAL FILMS

I have been inundated with letters and requests for copies of my issue of May 10th, and 5,000 reprints of my article on the "Educational Film" have failed to satisfy the demands of educators for this information. So acceding to the request of many in the industry I am herewith reprinting the editorial for the benefit of those who failed to secure copies of the issue in which it appeared.

First of all, I want to ask the question, What are Educational Films? People from all parts of the country are writing to know where they can get educational films, and so diverse are the ideas that I often wonder what they mean by the term "Educational Films." Educational films are not incongruous historical films of past events, brought up-to-date by directors who do not consider the simplest details for a correct reproduction of pageants, heroes, or ancient wars, depicted as being fought with Martini Henry and Lee Metford rifles. These rifles were not invented until the last decade of the 19th century, and brought to perfection the first decade of the 20th. Nor did Robinson Crusoe shoot the cannibals with such a rifle as he carries in the scenes of the films, nor was he dressed in a pantomime costume of bearskins. These are not historical pictures, nor are they educational. "Quo Vadis" as a spectacular play, and other like pictures in the same category, are practically the last words in Cinematography, but they are not historical educational films in the proper sense of the word educational. They are magnificent, and as showing what the art has reached to-day are the quintessence of Cinematography.

There came into my office during the past two weeks several people having a desire to produce educational films, and to float companies for that purpose. When I got right down to rock foundation, I discovered that all they wanted to produce was some imaginary event of ancient days (which has already been staged and filmed, in more or less crude manner), their desire was to produce something superior to anything that has been staged up to the present. They had great ideas, but when I explained that these were not historical, or educational, they wondered what was the matter with such subjects and why they were not educational. I explained that every company in the country was trying to produce something of this type.

In my opinion, an educational subject must be strictly educational, such as the evolution of the bee, the flowers, the taking of subjects forming the curriculum of the grades in high schools, or say from the seventh grade grammar, through high school, to college and university; taking up the various chemical experiments, showing the amalgamation of various liquids and atoms, showing the life of bacteria, from microscopic and other standpoints. There are many such films on the market, and I wish all the films of this nature could be gotten together in one large center and distributed wholesale and broadcast throughout the land. There is a wonderful field for those already made, and for those to be produced. And also a great opening for a company to exemplify such ideas.

The company, or companies, or the promoters must get away from the idea that directors are needed to stage educational films, in cramped-up situations, with up-to-date actors and fashions. They are altogether wrong. Directors are not needed. It needs educationalists, it needs scientists, it needs men who have a full, complete, concrete idea of what an educational program really means, a program that shall appeal to the intellect of the well educated man and woman, as well as illustrate to the most illiterate, through the eye, the teachings desired to be conveyed.

In my advocacy of the educational film I have always had the highest ideals in my mind, a something far superior, far beyond the ordinary plane of the everyday moving picture, something that shall lift out of the rut of mediocre subjects the beautiful art of Cinematography. What I wish to see to-day is an amalgamation of all interests owning such subjects as I have outlined above, and the bringing before the public, and the educational authorities, such films manufactured that will be of real lasting benefit to the audiences. I have made mistakes in past days, not exactly through ignorance, but with the full desire to advance an art which can be made in every respect the superior to the cut and dried textbooks of the schools, and also to give knowledge to the general public. I have taken the stand that Cinematography should be absolutely free and untramelled, and I have worked for this with a pure sense and desire for the best interests of the industry, trying to advocate the best there is, to the elimination of all the chicanery and roguery throughout the industry.

I have been abused for the stand I have taken, I have been ridiculed in many ways, many lies have been written and spread abroad concerning my motives for this work, but I feel that the time is rapidly approaching when a direct forward move must be made, and a man who knows the business, and has its highest aims and aspirations at heart, will be selected to go forth from one end of the country to the other, explaining the principles and conditions to the highest educational authorities in America. This man must be fully equipped with the knowledge and the power there is in Cinematography. His aim and desire must not be the craving for somebody else's money, but he must have a true, honest desire and a proper view, and conscientiously convey the greatness and the grandeur of the educational work that can be accomplished by united effort. The company, or companies, that exploit this scheme must not by any means be any of the present-day money-grabbing crowd, who for the sake of filthy lucre are selling their souls and perjuring themselves on the witness stands of our courts with a desire to overreach their fellow men.

The company must come into the industry with clean hands, with an almost unlimited capital, with the pure desire (a philanthropic one, if need be), to spread truth as it can be shown. It should be willing to sacrifice the money end of the business for a time, to aid the future greatness the industry may bring forth.

It is this aim that I have had in mind ever since I wrote my first editorial in March, 1907, even to the present day, and in answer to my inquiries, I would say in the words spoken during the Civil War by Abraham Lincoln, the much abused and greatly beloved President of America, "If I were to read, much less answer, all the attacks made on me, this shop might as well be closed for any other business. I do the very best I know how—the very best I can; and I mean to keep on doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference."

I have had this aim in mind, and through the Moving Picture News, in the editorials I have written in the past, this has been my highest ideal: to unite in one Universal Brotherhood, the highest elements in the industry, working to propagate a true, high-class educational program. A. H. S.

UNIVERSAL BOOKS AND PAPERS MISSING—SOME NEW OFFICERS ANNOUNCED

The following information has been given us from the offices of the Universal Film Manufacturing Company:

W. H. Swanson, the erstwhile vice-president of the Universal, is understood to have sold his stock to Pat A. Powers. He left a note for the company saying he was going to Chicago on personal business. The company has been unable to locate either Mr. Swanson or Mr. Burton Garrett, former assistant secretary and second assistant treasurer. Some of the books and papers of the company have disappeared from the safe including the stock transfer book. This makes it impossible for the company to know what stock transfers have been made.

Mr. Carl Laemmle has purchased the entire stock holdings of David Horsley. The control of the company remains unchanged except for the elimination of Mr. Swanson. Mr. Swanson has been removed from the office of vice-president. Mr. Burton Garrett has been removed from the office of assistant secretary and second assistant treasurer. Carl Laemmle continues as president. R. H. Cochrane is now secretary and treasurer, G. E. Kann, assistant secretary, and Joe Brandt, assistant treasurer.

Oklahoma City, Okla.—Mutual Film Corporation of Oklahoma incorporated; capital, $10,000. Incorporators: Jos. F. Curtain, H. O. Coughlan, Hugh L. Harrill.

Richland Center, Wis.—Mr. Minett sold the Orpheum Theatre to Erickson & Geiger.

Washington, Wis.—Wm. Burns will open a theatre here.

Wausau, Wis.—W. H. Hopper and P. R. Ziebell bought the Bijou Theatre.

Philadelphia, Pa.—The Cambria Amusement Company will erect motion picture theatre. Cost, $15,000.

KINEMACOLOR

The Kinemacolor Company of America has recently introduced a device which is the last step in putting the projection of its pictures on a "foolproof" basis. A short while ago the new improved filter came out and now, after many exhaustive experiments, comes the "color corrector" attachment, which instantly corrects the color of the picture being projected in event of a new operator having threaded the film up wrong or making an improper joint and so causing an entire reversal of the color scheme.

This reverse color has been a frequent occurrence with inexperienced operators, but the new device will place any operator in the experienced class.

Formerly correcting this "off color" necessitated stopping the machine and changing the position of the film, which is now done by pressing a little lever and instantly the desired effect on the screen is obtained without any unnecessary delay.

* * * *

That the "Spirit of '76" has not died was proved at Proctor's Fifty-eighth Street Theatre when "Nathan Hale" was reincarnated in Kinemacolor. During the scene where the Continental troops parade, headed by a fife and drum corps as in Willard's famous painting, the theatre orchestra played patriotic airs, and the whole audience arose and cheered heartily.

* * * *

Douglas Cooper celebrated his taking charge of the Canadian Kinemacolor offices by signing contracts for exclusive service with the Imperial Theatre, Montreal, and the new house in St. Johns, N. B., to open on July 1st.

RELIANCE CHATTER

Prize bulldogs captured the studio by storm on Friday. Paul Scardon entered seven of his best breed of English bulls in the show staged for the coming three-reel feature, "The Tangled Web," in which Rosemary Theby will make her first appearance for the Reliance, and even Louis, the office boy, has become a dog enthusiast.

* * * *

The ball team is busy getting ready for a game with Eclair on Saturday at Lenox Oval. The Lubin game, which was swamped by a cloudburst, will be played in Philadelphia on July 5th.

* * * *

A new interpretation of "The Rosary," which has been occupying Oscar Apfel's attention, promises to be of more than passing interest, especially as Forrest Halsey is responsible for the scenario.

* * * *

Larry McGill has just returned from a short trip to Mauch Chunk, Pennsylvania, which he calls "The Switzerland of America." Larry found some beautiful scenery and succeeded in getting a coal mine explosion that was realistic enough even to satisfy his leading man, Alan Hale. Alan says that coal mining never did appeal to him, anyway, and blasting always made him very nervous.

* * * *

Edgar Lewis brought his company home from their trip to Maine all enthusiastic about Rodman Law's plunge over the Stillwater Falls. Law made the dash over the falls in an open boat and is the only man who ever performed that feat. The spectacle is part of a coming Reliance drama, and was caught by three cameras placed at entirely different angles.

* * * *

Manager J. V. Ritchey succeeded in obtaining the promise of Frederick S. Isham, the well-known novelist, to write a story especially for Reliance production. His novel, "Half a Chance," is the Reliance release of June 14th.

"WHAT HAPPENED TO MARY?" MOST EVERYTHING!

And now she's been novelized. These stories, produced by the Edison Company in pictures and by The Ladies' World in short-story form, have been novelized by Robert Carlton Brown, whose new detective novel, "The Remarkable Adventures of Christopher Poe," is to be brought out this Fall by F. G. Browne & Co., of Chicago.

"THE DEATH KNELL"

Story of Sombre Power

"Who shall step aside?" is the vital question which throbs throughout the active feet of "The Death Knell." How a man tells his beloved nephew that for a year only does he ask life and love, that then the nephew may return to find funereal black on the doorknob and the widow's love—love greater than her grief—love, not for the dead but love for the living.

Awful is the plight when she who is married to him believed to be upon the eternal brink, but which brink, by a strange vicissitude, ever recedes and the vista of the years of health disappears only into the far dimness of a distant horizon.

She had been betrothed to the nephew when a proposal of marriage from the wealthy uncle who purchased her parental home from her bankrupt father came to stem the tide of their fortunes.

A terrible moment it is when the passions and jealousies of the husband who would not die is aroused by the obvious yearnings of the young folk toward each other; dra-

matic his pursuit of the nephew as the latter skulks about the uncle's castle in the endeavor to surreptitiously keep his tryst with his uncle's wife. The spectator can feel the crimson flood thrill his cheek in the scene wherein the woman and the nephew each plead for the privilege of blotting out their respective lives in order that the future and destiny of the other may not be sacrificed, the moment when at the height of this significantly tragic dispute, the husband rushes in, realizes the situation, and a moment later reels back lifeless through the clinging velvet of the curtains, no longer the man who would not die, but the man who would die.

HER SUPREME SACRIFICE

Warner's Feature Film Company have just released "Her Supreme Sacrifice," a dramatic love story in three reels, made by the Pyramid Film Company of New York.

Thrill follows thrill with unusual rapidity throughout the entire production. The quarry scene, where a tremendous blast is set off, resulting almost fatally to the principal in the play; the ballroom scenes with "tango" dancing by professional cabaret dancers, and the picturesque country scenes, have never been equalled in any motion picture. The photography is absolutely perfect in every scene.

Mary Manson, a beautiful country girl, loves, and is loved by John Bennet, the foreman of the Stony Ridge Quarry. Against the will of Mary's mother, the two are betrothed. Courtleigh, a millionaire's son, buys the Manson property for a fabulous sum. The remainder of the story deals with the schemings of Mary's ambitious mother to match her with Courtleigh against her wishes. How John, who has been injured in an accident at the quarry, finally wins his boyhood sweetheart provides a story of unusual sweetness and interest.

For Those Who Worry O'er Plots and Plays

Know Thyself

WHAT type of story are you best adapted to write? Do you know? If not, find yourself. Try some self-analysis and endeavor to discover what comes easiest and best to you. Also learn when and where to get the best kind of work out of yourself. Most literary workers labor best in the morning, but not all. Learn also to see the world about you. Get a new viewpoint. Find a part, if possible, that other writers have not developed for the public in undue quantities. If you can create one real character, sometimes he may be good for a series of stories. Study your market. Take nothing, not even method, from anybody else that your own individuality is not able to transform into something entirely new. Don't try to ape the work of others. Remember you are yourself, and that some day you may be head and shoulders above the rest.

Touching on Style

Be sure that the words in your script convey your message. Reach the editorial reader attractively and yet vividly. Don't let your style draw attention from your work. Let your text tell the story and not vividly express your own individuality. This is an art in itself. So long as you remain yourself you cannot help but have a style. It is your personality. But keep it down so as to make style subservient to story.

Show Your Courage

Show that you have backbone. We like to help the plucky writers. When editors supply rejections do not cry to high heaven. If you remain in the game some day you will praise the system that furnishes these rejections. No matter whether you aspire to become a successful writer of pictureplays, or a successful writer in other literary lines, you will find the "Road of Reverses" a long one. Rejection slips line the way. The producers want what they think the people want, and it is up to you to supply the market and to make your stuff so strikingly good that the editor will grab it with joy. And, in order to accomplish this purpose, you must work. You must submit. And what you submit must be the best that is in you to submit. No book, correspondence school or critic will win for you. Sometimes theory confuses practice. Work straight to your ideal market, employing neither agent nor subterfuge. Reverses should prove a stimulus if you are made of the right stuff; rejections should become schoolmasters in a way; courage and perseverance are prime essentials to success, together with independence and brains. Every editor longs for good plots. All "star" writers were once new writers; the editor knows this and you should know it. Don't become a know-it-all, and remember that adverse criticism helps the best of us. Work hard and show your courage—then possible success!

Vinton in Line

Mr. Horace Vinton, editor, author and producer, who has written and directed pictureplays for American, Shamrock, Comet and other companies, has concluded to read and criticise scripts. His home address is 19 West Ninety-eighth street, New York, N. Y. Clients can be assured of honest service and expert advice. His price is $2 per script and he will conduct no "school."

The Social Side

The third dinner of the script writers of Gotham, under the auspices of The Inquest Club, was held at Keen's Chop House, West Thirty-sixth street, Saturday evening, May 31. There was the usual feast of reason and flow of soul and everybody had a good time.

Mr. Ralph Stoddard, editor of the Cleveland Leader Photopage, informs us that many reservations are being made for the Middle Western script writers' dinner to be held at Hotel Euclid, Cleveland, on June 28. Writers from many adjacent cities have sent in requests for tickets and a number of famous playwrights will be present from New York and Chicago. Tickets are two dollars each, and may be had by addressing Mr. Stoddard, of the dinner committee.

Editorial Etchings

Modeste Hannis Jordan, editress of The Writer's Magazine, that bright New York monthly publication devoted to script writers and other literary workers, is an authoress of note. "The Emancipation of Miss Susana," her latest novel, is running through several editions.

Hopp Hadley, publicity manager for Reliance, is a versatile script editor and author. He is one of the most popular editors in the business because contributors are given every courtesy by him. He has developed many of the successful writers.

George W. Terwilliger is with the Lubin editorial staff as special writer and assistant to Editor McCloskey. Terwilliger is well known to thousands of script writers. We consider him without a peer when it comes to building up a gripping plot of true heart interest.

Pertinent Pointers

The editor must be favorably impressed. Hence have your manuscript neatly prepared and double spaced.

A script with a slow-moving or hackneyed beginning loses at the start. A lame climax loses at the end.

Be clear, be simple, avoid fine writing, let style take care of itself and reach your reader. Convince him, if possible.

Make your characters real people. Make them act like real people. Don't give them high-flown names like "Mortimer Montmorency." The people you know do not carry such cognomens.

Write about familiar incidents. If you are writing a Panama Canal plot be sure that the editor won't laugh when he reads it, or that audiences won't laugh when they see it, as sometimes happens. Choose material you know about and play safe.

Make sure that your script wouldn't be better if told in fewer words. Most scripts would. Don't ramble. A plot is very dead when buried in a litter of language. Learn the value of condensation.

Keep proportions in your story. Make the main points tell and do not "slop over" on unessential detail. Everything not serving to develop the one big idea should be eliminated.

The plot is the thing. Write yours out first in a couple of hundred words and be honest with yourself. You may find that that plot was used when the Queen of Sheba visited King Solomon. If your plot is old, discard it. If you think it is old, discard it. If you honestly think it is not so very old, see if you can differ it in structure.

The Use of Words

The proper use of words is an art—a great art. Avoid big words and long words and words little used. It is an affectation to use long adjectives, and the editor, instead of admiring your vocabulary, will sigh painfully and place the story in a return envelope. The best writers that ever trod this earth of ours were chary of words. The Bible is written in short, easily understood monosyllables. Avoid involved sentences. Say what you mean. If you are not careful you will say what you do not mean and something the editor will fail to understand. Make every step of your plot clear and make your story hang together. Good writers study the dictionary for short comprehensive adjectives. In no manuscript is brief, clear diction more essential than in the pictureplay manuscript.

The Art of Repression

Repression of emotion is a mighty good art to acquire. In real life the greatest grief is not always voiced by the most language. The most tense situation in a properly produced pictureplay is frequently enacted quietly and without lost motion. A deft word, touch or a brief suggestion in a script is often more dramatic and effective and carries the author's inspired idea more clearly than a couple of hundred words of unessential detail. No one can tell you just how to be dramatic. It is a gift. But the idea is to bring out that dramatic gift so that it will appeal in its completest form to the editor and director.

Animal Stories

Selig will give especial attention to good one and two-reel animal scripts. They have about everything wild but tigers. These scripts will have to carry a stirring story and show the wild animals in their native haunts. Anything of the circus idea is not desired, nor scripts showing animals confined in cages.

He Sees the Light

George Hennessy, author of more than sixty recent Biograph stories, and about one hundred by various other companies, has seen the light. Some weeks ago, Mr. Hen-

nessy announced that he would open a school for those who are ambitious to jot down scripts. Then recently we received this letter from Hennessy:

"I beg your pardon. You are right in your war on the schools. From my short experience as a 'school professor,' I find that it is not a business for any man who has a conscience. 'Suckers' are plentiful, but I am not fishing for 'suckers.' Most of the applicants for my course of lessons are so impossible, it would be dishonest to take their money. So I have quit the school business for good. I did it all with the best intention, thinking that there was really need for a school, conducted by a man competent to teach. I know better now, and admit that I erred. If would-be playwrights would read your department in the Moving Picture News, and have imagination and intelligence enough to profit thereby, that would be all that would be necessary."

George Hennessy has the reputation of being one of the most prolific and versatile script writers in the profession to-day. There are none better. This isn't flattery, it is the truth. We know, if you please. He sees the mockery, the pretense and the heartbreaks coincident with the usual "script college," and shows his honesty in admitting that we are right and he wrong. If anyone in the profession to-day were capable of conducting a "college" Mr. Hennessy is the man. That he finds it impossible to fulfill promises such as are handed out so freely in "college" advertisements should be convincing proof to beginners that they must depend on their own efforts and talents if they would succeed in the gentle are of script writing. Beginners and others certainly owe a debt of gratitude to Mr. Hennessy for his frank and outspoken statement.

Worthless Stuff

One editorial department has $1,700 worth of scripts piled up in its office. The latest editor and the directors say the stuff is impossible to produce.

A Warning to Others

A Los Angeles scribe, thoughtful of others, kindly contributes some valuable advice:

"For those who contemplate sending their efforts to 'mushroomy, fly-by-night film organizations, doubtful 'feature' companies, prize-contest-takers and the rest of the ilk, let me relate my experience. Several months ago I sent a script to a concern of the 'Junkville-former-star-playing-lead' variety. Result, an offer of $25, which was accepted. A month elapsed and I wrote, timidly asking why the check had not been sent. Answer: 'Your story returned some time ago.' The script has not reached me nor has it to the present day, three months later. I requested the company to make some effort to trace the script. My letter was ignored and the return postage stamps appropriated. Fortunately, I have a good carbon copy of the script and intend to watch their future releases. Moral: Stick to the regulars, unless you feel that your script is so bad that you can afford to lose it—then don't send it."

Yes, it is best to submit to reputable producers, of which there are many, and not to wander too far afield.

Waiving Responsibility

A New York writer wishes to be sure that he understood us correctly when we stated that the Universal waived responsibility for scripts, even after the editor has written to the contributor that his "story was being held for further consideration." It is the policy of the Universal Clearing Bureau, according to a letter bearing the signature of President Carl Laemmle. We read the letter. A well-known writer submitted a story last August. Within a week came a postal card, signed by Hal Reid, informing the contributor that his script was being held for further consideration, and that he would be "promptly" informed as to decision." Four months later the writer queried the Universal. No answer. He queried again and again, and finally received a reply that the script has been misplaced, probably, and that an effort would be made to trade its fate. Finally the writer appealed to the president of the concern, who replied that the Universal was not responsible for any scripts submitted, notwithstanding that the script department had assumed responsibility under editorial signature. Mr. Laemmle kindly offered to have a carbon recopied, providing the author had a carbon. We have no comment to make on the above methods of doing business. The editors are absolved from all blame, for they are but carrying out instructions from the heads of the concern. Beginners can draw their own conclusions from the above facts. When any changes in editorial policy are ordered we shall be happy to inform our readers of the gladsome fact.

Too Many Scenes

Too many scenes sometimes spoil the picture play plot. Don't write a script containing forty or fifty scenes when generally half that number are sufficient. If the director wishes to cut your script into tid-bits in production, well and good. Don't you try to do it. Tell your story naturally and make every scene count for something.

Postage Due

The Postage Due proposition is again annoying script editorial departments. An editor asked us to mention the fact. Study postal weights. If a script is received with postage due, you will be "spotted" even before your manuscript is opened. The editorial force will be prejudiced against you.

The Rejection Slip

We are inclined to favor the ordinary rejection slip in which the writer is informed that "We herewith return your manuscript and thank you for permitting us to read same. We hope to have the pleasure of receiving more of your work." This is better than the checking system that is in vogue with certain companies. If the editor checks the slip, it is well. If the office boy or a stenographer checks the slip and checks it wrong, it is anything but good for the script writer. The system is unsatisfactory at the best. The Universal has been away off in its editorial checkings for months.

Don't Write a Story

Don't write a story for the moving picture screen—write an action story. An every-day story and an action story each have a well-defined plot. Otherwise they have nothing in common. The short story of fiction while developing the plot depends to a large extent upon descriptive writing and style. The picture-story is built without style or graceful diction. All is subservient to action. Try and see and think the action of your characters and put down on paper what you see. That is the art of writing action.

WM. LORD WRIGHT.

Moving Picture Exhibitors' League International Exposition Grand Central Palace, July 7th to 12th

THE SCAR
Rex Release June 19th.

WILLIAM LORD WRIGHT'S PAGE

MOVING pictures and reelism go together.

* * * *

There is a lost tribe of Indians in Arizona, and we suggest their discovery for pictureplay purposes.

* * * *

We have taken a firm stand against pictures showing people cutting the grass. Our neighbor owns a lawnmower with the muffler cut out.

* * * *

Another thing about the broad subject of finance which we have never been able to clearly comprehend is why so many of these absolutely safe six or seven per cent. film stocks offered by the gentlemanly promoters may be bought for about 67 cents on the dollar.

* * * *

The correspondence schools for pictureplaywrights make their announcements so impressive that it always surprises us to find here and there a man who succeeded without knowing anything at all about them.

* * * *

Many of our gentlemanly moving picture machine operators now seem to be taking a turn for the better.

* * * *

In this day and age, when nearly every writer of fiction is approached for the film rights to stories, we cannot understand it, although we are thankful for the fact that Robert W. Chambers has so far been unaccountably overlooked.

* * * *

Every amateur gardener has an ambition to grow tomatoes like the picture on the can and every amateur writer of pictureplays wishes to write pictures like those in the can.

* * * *

Those cowboys in Western pictureplays who are so versatile that they can roll a cigarette in one hand and lift a glass of booze in the other must command enormous salaries.

* * * *

Wisconsin has a law against gossip. But who is to distinguish between gossip and the cold bare facts in Cinematographic circles?

* * * *

This must have been a dreary world before the many unknown writers syndicated their bright and intelligent thoughts for the moving picture supplements of Sunday newspapers.

* * * *

A man is not without honor save in his own country is a trite saying, but not applicable to the case of one P. A. Powers. Sure, everybody has heard that name. Powers is more honored at home than abroad and he is feared, too. He has some would-be magnates in the moving picture world sitting up and taking notice, and the end is not yet. You can say what you please about P. A. Powers, but you cannot get around the fact that he has accomplished much for Cinematography and that his word is as good as his bond. And in the meantime keep your eye on this militant son of Erin. He will continue to come out on top.

* * * *

A course of instruction by moving pictures has been planned for Iowa farmers. It will be the first time that moving pictures have been put to such widespread use. Throughout the summer pictures are to be taken of the spraying of orchards, laboratory work, stock judging, work with the forge, and in the carpenter shops of various institutions, and the roofing of houses and barns. All these pictures will be shown throughout Iowa next fall and winter. United States Government officials will watch the system and its results closely to learn if it would be advisable to institute similar courses throughout the rural districts of the nation.

* * * *

When two chorus girls shot a New York millionaire they were immediately engaged at a large salary by a vaudeville manager. Worn-out pugilists doff their gloves, don a dress suit, and are permited by vaudeville managers to "reminisce." Notorious divorcees receive larger salaries than women who depend entirely on their ability for recognition. Vaudeville has its good points and its great possibilities. The popularity of its various programs is undeniable. But there is much to object to in vaudeville, and there is no good reason why that source of amusement should be coupled with the moving pictures.

* * * *

For months past we have sounded a well-meant note of warning to certain film manufacturers to cease the exploitation of "criminal heroes" and the releasing of crime films. However, these would-be wise ones, wise evidently in their own conceit, have persisted in these "pictures with a punch," and now the Middle Western authorities have taken a hand in the game. We sympathize with that class of manufacturers who try to release meritorious work, for they must suffer to a degree, along with the money-mad crowd which tears down while the intelligent class builds up. Moving picture censors in many Middle Western States are combatting the crime films. The Ohio State Journal, a warm friend of the moving picture, dealing editorially with the subject we have been mentioning for so long, says:

> There is nothing like crime to contaminate the mind. A young person may be spoiled for life by witnessing such pictures. All revolting pictures mean education downward. We spend millions for education and morality, and then we set up obstacles to our own high purposes by desecrating our ideals and defiling our thoughts. It is the truest policy to stop all such exhibitions. And we should not be too tame about it. Whatever is questionable should go. There is plenty in this world that is interesting and elevating without resorting to the low and vile. No community that respects itself will tolerate such things.

* * * *

There is too frantic a search after cheap "punches" and "thrills." To read the list of requirements sent to pictureplay writers by some manufacturers, one would incline to the belief that all there is to the moving picture is the "kick," the "punch," the "grip," and other like favorite terms. There are a number of producers in this country who will read plays which are not supposed to be built of sensational improbabilities. These producers are far-sighted enough to know the value of contrast and to figure that while the many "punches" and "thrills" are being flashed on the screen, that the quiet story of every-day life, the consistent comedy, and the true-to-life drama afford needed relief. The Western pictures have deteriorated during the past year. Two-thirds of the cowboy and Indian plots are just repetitions with other backgrounds. All the "thrills" have been enacted time and again and the season has arrived for more educationals, scenics, and convincing, refined comedy.

* * * *

Among the evident tendencies of the time, the most casual observer cannot help noticing the growing popularity of spectacle and pageantry in theatricals. This is not a sudden liking of American playgoers. It has been fostered by the moving pictures, until the time has arrived when the big theatrical productions must entertain with spectacular gorgeousness. Everything possible is being done by the scenic artist to appeal to the theatregoer's sense of beauty. Scenic settings are receiving more than the usual attention with every pretentious theatrical production. People are taught the love of beautiful scenery in the moving picture theatres, and they carry their demands to the legitimate stage. The theatrical powers are doing the best they know how, but are sadly handicapped. The moving picture play is frequently produced midst scenic environment painted by Dame Nature, and not by human hands. Mountains, seas and rivers, vales and valleys all silently contribute to make a scene of beauty. What master of stagecraft can compete with the great out-of-doors? Imitation and illusion seem cheap indeed when the real handicraft of Nature is in competition. Well selected scenic background is one secret of the continued popularity of moving pictures. Many a trivial plot has been excused on the strength of the scenic environment. And the regular theatregoer is demanding like scenery on the legitimate stage, a demand which, alas, can never be satisfied.

JUST GOSSIP

By The Mahoney

Never before in our memory have so many complaints been heard of the inactivity of the studios.

Actors whose services, in the past, have been constantly in demand for motion pictures, are encountered in and around Exchange Alley looking for employment.

In answer to the inquiry, "Why are you idle?" they remark with a degree of bitterness: "Oh, they want us to work for next to nothing!"

It is reported as a fact that in one studio, where people of experience and training were formerly paid a fairly liberal compensation for their services, actors have given way to tyros and inexperienced outsiders, furnished by an obscure agent located in a prominent office building (housing the representatives of many companies) at the munificent rate of two dollars and fifty cents per diem, which is distributed as follows:

One dollar to the actor, one dollar to the general manager of the film company, and fifty cents to the agent above referred to.

In view of these conditions, is it any wonder that one must perforce see such silly and inane drivel as a recent Solax release: "The Mystery of a Lost Cat," and a Thanhouser, "My Uncle's Wives"?

When we recall the very excellent output of the latter company in the past, it seems strange that a stage director of national importance, whose deft hand has been recognized and applauded in many notable productions, should fail to show better results than are evidenced by many recent Thanhouser releases.

* * * *

At a private view of an important feature film, shortly to be placed upon the market, one of those glaring and inexcusable errors in direction was most marked.

The principal character is shot in the left arm and appears later in the story, carrying his right arm in a sling, heavily bandaged.

When the attention of the presiding genius in control was directed to it, he remarked:

"Oh, that's all right. The photography is fine, that'll carry it!"

* * * *

Ere this paragraph sees the light of day, "Benny" Schulburg, dignifiedly yclept B.P., will have taken unto himself a bride.

As a friend and well wisher, The Mahoney tenders his most sincere congratulations, and hopes that "Benny's" marital state will be one continuous reel of unalloyed joy, always in focus, sans scratches, sans spots, sans static, with a blending of sunshine, beautiful flowers, harmonious music, and birds of brilliant plumage (principally white, with elongated necks and long beaks) eternally projected on an unerasable screen.

The gods be with you and yours, "Benny," in all your undertakings.

* * * *

Lottie Briscoe, that petite and dainty bit of "Cinematography Dresden," of the Lubin forces, is rapidly acquiring a degree of prominence to which she is in all justice entitled. Several of her recent portrayals place her in the front rank of the most popular screen artistes of the times.

Miss Briscoe was at the head of the delegation which received the visiting stars, when the vast army of exhibitors visited the world-famous Lubin plant last week.

Aside from her artistic dramatic record, petite Lottie's brilliant career before the camera has been one succession of triumphs, which will remain an enduring memory in the minds and hearts of her multitude of admirers.

* * * *

While manufacturers in certain quarters are enmeshed to the armpits in the bogs of strife and contention, the conservative and worthy followers of the art are pursuing the even tenor of their ways, without noise or bluster, and adding new laurels to their already large collection of those emblems of achievement.

* * * *

Is there any profession or industry, except in the business of the theatre, where persons with a proven stigma, such as obtains in the cases of the three notorious creatures (to call them men is a profanation) Rose, Schepps and Vallon, would be tolerated?

Yet, a recent trade journal whose object should be to discourage the admission of these three examples of degenerate treachery and depravity, under cover of a cleverly devised review, is, by inference, advocating the exploitation on the screen of a dangerous and nefarious story, employing the services of these cormorants, representative of the slime, scum and excrement of the underworld of this great city.

Avaunt! Go to! Thou'rt base, evilly inclined! To thus forget all ethics of honor and principle for a few paltry dollars.

The human vultures who preyed upon the bleaching carcasses of shipwrecked victims of the Scottish coast decades ago, were angels of mercy compared to those who lend encouragement to the screening of creatures with such dastardly records.

Ye gods! And only a few months back, they wrote most scathingly of the Petrosino film!

* * * *

A few days ago we encountered the Admirable Crichton of Cinematography.

This gentleman confided to us that he had read more than six hundred scenarios, and had not found one among the number worthy serious thought.

He further stated that he had written, produced and directed the technical end of a score and more of pictures which are destined to be a revelation in the industry.

As we listened to him we could not help but feel what poor, miserable, plodding worms men in the abstract are when the gods favor one person with such a multiplicity of accomplishments.

* * * *

Pretty Mary Pickford, whose picture play brilliancy has been temporarily dimmed through her season of dramatic triumphs with "A Good Little Devil," will shortly return to the fold of the picture artists for an indefinite period, having been placed under contract to create several special parts in contemplated productions of the Famous Players.

Her reappearance on the screen will doubtless create a whirl of enthusiasm among her host of friends and admirers in the picture play theatres.

* * * *

Clay Green, whose principal claim to theatric distinction and dramatic authorship is that he is a member of the Lambs Club, wrote "Chispa," and tailored a brilliant collection of short plays to fit the requirements of that classy and popular flock of "histrionic southdown," has been engaged to supervise and revolutionize the scenario department at the Lubin plant.

Clay's early association in 'Frisco with such notable and distinguished political and journalistic lights as "Mike" De Young, Colonel Barnes, Peter Robinson, Colonel Ned Frey, "Daddy" Cox, Sconchen Malony and "Brockey" Kelly, should furnish him with an endless variety of themes, comedy and dramatic, for they were all characters whose lives were fraught with tales of adventure.

We might suggest a three-reel feature written around the life of the first white child born in San Francisco as a fitting subject for Clay's premiere.

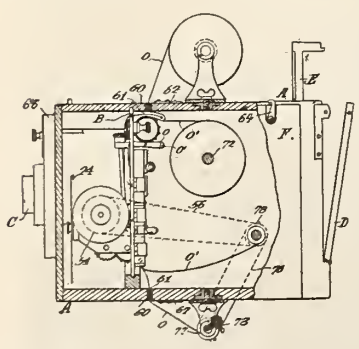
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

The Supreme Court of the United States has again demonstrated the efficiency of the existing patent laws by its decision of May 28th, 1913, in the so-called "Sanatogen" case, in which it announces as a universal rule that *"a patentee who has parted with a patented machine by PASSING TITLE to a purchaser has placed the article beyond the limits of the monopoly secured by the patent act."* In other words, the *"passing of title"* as in other property cancels the patent owner's right to control; but it does not prevent him from licensing conditionally, nor from consigning goods for sale at a stipulated price. This decision is parallel to and consistent with the decision of the same Supreme Court in the Bobbs-Merrill case, in which it held that a *copyright* did not enable the publisher of a book to prevent its sale at less than a fixed price by department stores and others.

The Department of Justice has long contended that where a patentee sold his patented article he lost all control of it and was powerless, especially in view of the Sherman anti-trust law, to establish and control resale prices. Hence the officials of the department regard this decision in the "Sanatogen" case as of tremendous importance, putting an end to existing widespread extensions of patent monopolies, based upon unlawful or inequitable stipulations and conditions. The decision will affect many articles now sold under restrictions fixing the resale price, particularly certain cameras, talking machines, watches, and clocks, not to forget certain kinds of safety razors, the manufacturers of which have sought to extend their monopolies and shave the public in a financial sense by questionable expedients. In fact, several anti-trust suits now pending in the courts are based on the principle involved, and the Department of Justice has been awaiting a determination of the question before starting additional prosecutions on the same theory.

It must be understood that this latest decision of the Supreme Court, while it does eliminate certain "trust" abuses that have arisen under the prior construction of the patent law, does not deprive the inventor or patent owner of any equitable right or protection; and it certainly is an efficacious answer to the piratical "Oldfield Bill" and those back of it. As we have always maintained, the patent laws are fundamental, broad and basic, and the United States Supreme Court is certainly competent to interpret them in such manner as to meet changed trade conditions and to correct abuses. The average politician is no more competent to tinker with the patent law than an elephant is to overhaul a watch—in fact, in so far as intelligence is concerned, give us the quadruped every time.



Patent No. 1,058,809 has reference to cameras for printing positive cinematographic films from negative films, and it has primarily for its object to provide an apparatus which is simple and inexpensive, and at the same time accurate and certain in action, and in which can be used the standard sized cinematograph film. It is the invention of George Charles Thomas, of Liscard, England. The figure is a side elevation of the apparatus with the side door partly broken away, and negative holding spools in position. A is the case of the apparatus, and B the frame adapted to slide in and out of the case A, and which carries the film moving mechanism and shutter. C is the lens at one end of the case; D is a hinged door at the back end of the camera; and E is a screen for focusing purposes. In printing, the negative film O and a positive film O1 are placed together; and run together through the mechanism as one film, the negative being wound off a spool 72 disposed outside the case, and wound on to a spool 73 similarly disposed, while the positive film O1 is wound off a spool 74 and on to a spool 75 disposed within the case; that part of the negative film within the case being disposed between the light and the positive. The negative film is fed into the camera through an aperture 60, provided with a light excluding means marked 61; it is taken out through a similar aperture, in the bottom. And these apertures are provided with shutters 62, which are closed over them when desired. The negative film is wound onto the spool 73, as it emerges from the camera case, by gearing such as a pulley band 76 engaging with the pulleys 77, 78, the latter of which is on the spindle of the spool 75, which is driven from pulley 54 on the shaft of the winding handle 50. The inventor claims a cinematograph printing apparatus, comprising a closed box having an exposure aperture and light tight apertures for the passage of a developed film; a light tight chamber within the box for an undeveloped film; spindles within the chamber for carrying the undeveloped film; spindle outside the box for carrying the developed film; means within the box for moving together the films, comprising intermittently operated sprocket wheels, and continuously operated sprocket wheels which engage with the films before and after they are engaged with the intermittently operated sprocket wheels, gearing for driving the continuously operated sprocket wheels at the same speed, movable gates which permit the placing of the films in position, and means for regulating the size of the exposure aperture; and means outside the box engaging with the said spindles and moving means for moving together both films and unwinding and winding them on their respective spindles.

An international Cinematograph exhibition was held at Olympia, London, the latter part of March, at which were displayed the latest developments in film making and allied industries. Numerous conferences were held in connection with the exhibition, at which films were shown to demonstrate how the Cinematograph has helped "industrial welfare, public hygiene, the church, the missionary, education, the Sunday school, trade, town planning, nature study, etc." Among the novel exhibits was a moving-picture rifle range. What is said to be the most sumptuous Cinematographic theatre in London was recently opened. It was erected at a cost of some £127,000, and has a first-class restaurant and well-furnished foyer approached by a marble staircase. The interior decorations, in a style described as neo-Greek, are in cream and gold, with carpets and upholsteries of a soft tint of chrysanthemum bronze. The seating arrangements are such that a clear view of the pictures may be had from any point in the theatre.

A simple and inexpensive mask, adapted to be superposed upon a sensitized surface to produce a print having a clearly defined picture surrounded by a contrasting border, is the subject matter of Letters Patent No. 1,061,727, issued to the Eastman Kodak Company as assignee of the inventor, Norman W. Carkhuff of Rochester, N. Y. Fig. 1 is a plan view of the printing mask and Fig 2 a view of the resulting print before trimming. A transparent rectangular sheet 1 is provided that is adapted to be superposed upon the sheet of printing paper or other sensitized surface, and which may be conveniently constructed of a cellulose compound, such as is used in an ordinary film base. The center of the sheet has an opening 2 with straight sides that admits of the passage of rays of light and which defines the picture area on the print.

The material of the sheet, while transparent in the preferred construction, is, however, colored red or orange or otherwise fitted to resist the passage of actinic rays and preferably to totally resist them so that the print is produced with an unexposed area surrounding the picture area, as shown at A in Fig. 2, the picture area being indicated at B. But it is desired in the majority of instances to trim down this unexposed

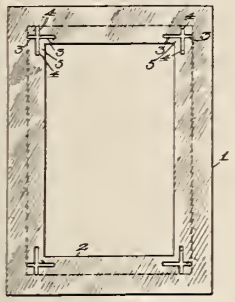


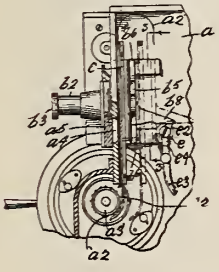
Fig. 1.

Fig. 2.

portion even if it extends from the picture area continuously to the margin of the print to form a border on the latter, one of the reasons being that it is so difficult to square the print, mask and negative during the printing operation so that this broad border or unexposed portion will be of uniform width. For this reason the sheet 1 is provided at each corner of the picture area 2, or at least at diagonally opposite corners, with intersecting elongated portions 3 and 4 running parallel respectively with the adjacent sides of the opening 2 but removed therefrom and adapted to effect the passage of actinic rays differently from immediately adjacent portions of the sheet so that corresponding marks *a* and *b* are produced on the print. Preferably these elongated portions are slots punched from the sheet to admit all rays and fully expose the portion of the print beneath. The angular or L-shaped portion 5 of the sheet comprised within the angles 3-4, and between these slots and the opening 2, is of the width of the border intended for the trimmed and finished print and leaves a corresponding and well-defined angular unexposed portion *c* on the latter.

A sure indication of national prosperity and a vindication of the patent laws as they stand to-day, and have stood practically unaltered for several generations, is the phenomenal issue of 714 patents and designs, and registration of 104 trade-marks, etc., for the week ending June 3rd, 1913. For some months the weekly issues have been heavy, but this caps the climax, and it is a practical protest against the Oldfield bill and other measures to tamper with and impair the efficiency of our liberal laws for the benefit and encouragement of inventors. "The proof of the pudding is in the eating."

The Societe Francais des Films et Cinematographes Eclair, of New York, N. Y., has been granted registration No. 91,711 for the annexed trade-mark for moving picture films, used since October 1st, 1912.



A film trap-door for kinetoscopes is shown in the accompanying fragmentary view taken from letters patent No. 1,059,067, issued to Edwin S. Porter, of New York, N. Y., assignor of one half to Francis B. Connock, of the same place. The object is to provide a trap-door which serves to maintain an elastic though relatively firm pressure upon the film to prevent too free movement thereof, and also to prevent the buckling thereof adjacent the light aperture; to provide means whereby said trap-door may be readily moved out of and into operative position from a point exterior of the casing; to provide a carrier from which said trap-door may be quickly and readily removed for cleaning, substitution, or repair; and to provide readily removable, resilient strips on the side of said trap-door adjacent the film, which extend to and insure film contact with the feeding or intermittent sprocket-wheel, thus permitting the quick substitution of said strips in the event of their becoming coated with the film material, as frequently occurs. *a* is a portion of the casing through which passes the film *a*2 around the sprocket-wheel *a*3 in the usual manner, said casing being provided with the usual aperture *a*4 for the light in the path of the film, preferably protected by an automatically operated fire-door *a*5, the mechanism of which is not shown. Slidably mounted in a cylindrical passage through the casing *a*, adjacent the aperture *a*4, as shown at *b*, is a tube *b*2, the outer end of which is covered by a cap *b*3, having a rod *b*4 projecting inwardly therefrom and into the casing, a frame *b*5 being secured theron by means of a pin, and being movable therewith. The trap-door proper consists of a plate *c* having aperture *c*2 in line with the aperture *a*4, when in position for use. Secured to the side of the plate *c* adjacent the wall of the casing, are two parallel resilient strips *d*2 which normally bear against the film to produce a tension thereon and to prevent the buckling thereof adjacent the aperture *a*4, said strips extending downwardly and around the sprocket-wheel *a*3 and being provided with slots for the teeth thereof, thus bearing directly upon the film and insuring an exact relationship between the same and said sprocket. Pivoted within the casing, at *e*, is a latch *e*2 provided with a depending handle *e*3 and normally maintained against the under side of the finger *b*8 by means of a spring *e*4, and, when the frame *b*5 is moved inwardly by means of pressure on the cap *b*3, the finger *b*8 slides over the latch *e*2 until said latch is forced into the notch in the bottom of said finger, at which time the frame *b*5 is prevented from again moving to normal position until the latch is released by means of the handle *e*3, and when the frame *b*5 is in this backward position the trap-door may be lifted for removal.

Assistant Commissioner Tennant in ex parte Henry Thayer & Co., recently held that the word "MARK" cannot be appropriated, used exclusively, or registered as a trade-mark, primarily because it is a well-known surname, the use of which would lead the ordinary purchaser to believe the manufacture to be prepared by an individual of the name of Mark; and secondary because anyone has a right to use the word on his goods in connection with the word "Trade," in designating his arbitrary mark, the word being essentially public property. In this connection it may be noted that the word "Copyright" has been likewise held unregistrable as a trade-mark, because of its public function.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

AN UNWELCOME WEDDING GIFT
Great Northern Release June 14th.

HEARD AROUND THE NEW YORK MOTION STUDIOS

Two youthful caddies were busy as bird dogs on the Forest Park Golf Links at Brooklyn, N. Y. An animated discussion arose on the merits of moving pictures. One budding Jerome Travers held stoutly to the opinion that Broncho films were par excellence, while his "partner in crime" loudly and with characteristic language extolled the virtues of the Kay-Bee films, and the funny part of this incident is that the man whom they were tracing the elusive golf ball for was Adam Kessel, Jr., owner of both these brands.

* * * *

A man entered the offices of the New York Motion Picture Corporation last week and demanded an immediate audience with the scenario editor. This being granted, he produced a script from his pocket which he declared would make a Broncho feature. The overworked editor scanned it and found that among the minor details it called for the use of the Panama Canal, the New York Public Library and the United States Mint. He was considerably surprised when the editor gently turned him down and gave it as his opinion that scenario writers were handicapped by lack of co-operation on the part of the producers.

* * * *

Mack Sennett handles his new "smoke buggy" like he would a refractory "extra." The other day the blamed thing refused to move, and Mack spoke kind and gentle words to it, as he is wont to whisper in the ear of one of his "supers" when they display particularly rare intelligence.

* * * *

When Thomas H. Ince made the Battle of Gettysburg for the New York Motion Picture Corporation, he crowned a long series of artistic triumphs with an undying masterpiece. The genius of this wonderful producer is indeed shown in this awe-inspiring and magnificent spectacle. One sits in silent and open-eyed wonderment as thousands of men struggle to the death, and the crash of the cannon, the glint of the bayonet and the crack of the musket are imparted as vividly to the imagination as though the actual conflict was raging before one's very eyes.

* * * *

Anna Little and Snowball, the beautiful white horse of the Broncho and Kay-Bee outfit, are inseparable. Her command over the animal is really remarkable, and they make a pretty picture, appearing in practically all the Kay-Bee and Broncho pictures.

UNIVERSAL JOTTINGS

Clara Williams, native daughter of golden California and former leading woman for the Lubin Company, is now a fixture of the Universal Company, in pictures depicting Western life. Miss Williams, in addition to being a clever rider, is also an enthusiastic motorist, swimmer and tennis player.

Walter Parr, a capable member of Director James Kirkwood's Victor Company and brother of Albert Parr, the well-known tenor, died last week, after a two weeks' illness. Mr. Parr was a large, athletic man, and the picture of robust health. When he caught a slight cold during the recent filming of "The Kidnapped Train" at Dover, N. J., he laughed at the solicitude of his friends. However, pneumonia developed and, despite the efforts of the attending physicians, he died. His loss will be keenly regretted by a host of friends.

Joseph Singleton, author, lecturer, traveler, actor and all-around good fellow, is at present doing character leads for Director Otis Turner in pictures of the famous Rex brand. Mr. Singleton's first appearance in moving pictures was in the role of the American engineer in "The Tarantula," with Miss Jennie MacPherson. Mr. Singleton, before joining the ranks of the moving picture stars, was well known on the stage in England, Australia and America.

Harold Lockwood, who played the leading role in "The Capture of Aguinaldo," has been nicknamed "the Claude Eclair of the Universal forces." In the scene where he leads the American scouts up the rocky canyon sides he looks just like the hero rival of Desperate Desmond. Mr. Lockwood affected to advantage the hyperion locks, black flowing necktie and good looks generally.

The Universal takes the lead, in the formation of the Moving Picture Association, by which name is known the organization by the mechanical employees of film companies in Los Angeles for sociability and the exchange of ideas. The organization was started by Universal scenic artists, assistant directors, property men and others in the mechanical end. The third meeting has been held, and all indications point to the success of the first association of the kind in the country. Officers chosen are only temporary. They include all Universal employees, as follows: Frank D. Ormstom, head scenic artist, president; Joseph Murphy, assistant director, vice-president; J. G. Hahn, of the clerical force, secretary; Edward Wortham, head carpenter, treasurer.

And now it is "Doctor" Robert Leonard. The popular leading man of Director Otis Turner's company again is showing his versatility and administering first aid to the injured, just because "Bob" and others of the Universal force who once aspired to fame in baseball insist that the Universal can put out a ball team that can "clean up" on the best of them. Ball and glove practice is indulged in every day, and the actor who hasn't a bruised arm, hand or leg is looked on as a mollycoddle. When a candidate for the Universal team, which is being formed to enter the Southern California League, is injured he is rushed to "Doctor" Leonard's dressing-room hospital, where the "Doctor" and his assistant, Harry Weil, rub the bruised spot with alcohol and cover the bruises with benzoine.

RAMO NOTES

The great scene taken in the courtroom where the trial of Jack Hopkins is being held is one of the main features in "Man and Woman," a two-reel production soon to be released by Ramo films. Will S. Davis is the director, and the picture stands for that quality that has made Ramo films conspicuous in the trade.

Wray Physico secured the sole rights again to the filming of the maneuvers of the American Boy Scouts, which were held at Whitestone, L. I., last Saturday. Three thousand boys took part in the exercises.

Mary Alden, leading lady with Ramo films, in a two-reel production finished last week changed her costume fourteen times in one day. This did not necessitate a change of make-up, but will serve as an illustration to those ambitious young women who want to become "leading ladies" because you don't have to work so hard.

Stuart Holmes has been added to the Ramo stock company. Mr. Holmes comes from the Kalem Company and will be seen to his best advantage in two forthcoming Ramo releases.

C. Lang Cobb, Jr., is the busy man hereabouts. He can't get around town quickly enough, so he rides—rides in a big red car and gets the orders.

THE DREAM HOME
Reliance Release June 18th.

Manufacturers' Synopses of Films

AMERICAN

A HUSBAND'S MISTAKE (June 23).—Jack Worthington and his wife were happy in their own love and the love for their baby, Helen. Evelyn had never told her husband of her brother Dick, whose besetting sin was gambling.

Going away on a business trip, Worthington gave his wife a handsome necklace. That day Evelyn's brother Dick called, beseeching Evelyn's help to get work. Evelyn got him work with an uncle on Dick's promise never again to touch a card.

Dick grew in his employer's estimation until he was entrusted with considerable funds, one day, to take to the bank. He yielded to temptation and lost all. That night, Worthington returned and a great ball was given. In desperation Dick wrote a note to Evelyn asking help and she went to the veranda. Dick kissed her just as Worthington stepped out. Evelyn gave her necklace to pawn. After the ball, Worthington so upbraided his wife that she refused to explain, and, taking the baby, left.

Months passed and the husband grew desperate. One day Dick came and returned the necklace. Worthington, learning the fact, frantically set out and finally found his wandering wife, now eking out a precarious livelihood as a seamstress. The child, Helen, proved the magnet that drew the wife once more to her husband.

DEAD MAN'S SHOES (June 28).—Tom and Mabel were sweethearts but Tom did not seem to get on in a business way, so Mabel started him for the West. Tom blew in his little stake before leaving and arrived out West broken and discouraged. There he fell in with two crooks and with them laid plans to hold up the pay wagon of the construction camp.

Meanwhile a hobo got off a freight and strolled to the camp in search of work. He needed only a chance to reform. He watched the men place a boast of dynamite and leave, and too late saw Tom, crouched down in the danger zone, gun in hand, waiting for the pay wagon. There was a terrific explosion and Tom died. Hurrying to the scene, the hobo donned Tom's clothes and papers, secured work, took Tom's name and prospered.

Worrying over the absence of her intended, Mabel and her father visited the construction camp. They asked for Tom and his namesake, now clean shaven, handsome and prosperous-looking, responded. There were explanations and a visit to the grave. "With him I buried my failures," said the other. And in the days that followed, Mabel found she still wanted the name of Tom and eventually married him.

RELIANCE

THE DREAM HOME (June 18).—Mrs. Marshall is a widow of some means and she has one child, a boy about six years of age. Mrs. Marshall is one of those women who, in keeping the house clean, overdoes the thing to such an extent that it is a mania with her. Little Joe cannot play with his toys for fear he will litter up the room. Some one gives Joe a dog but there is no room in the house for the pup. Joe's life is a burden for being washed and washed for no reason at all. He is not allowed the pleasure of other children. Joe and his puppy go out in the barn to comfort each other. Joe falls asleep and dreams of a home where little boys are allowed to have pets and play with toys to their heart's content. All children are having a great time and he soon awakens to find this all a dream. He writes a note to his mother and tells her that he is going to find his dream home where the skin will not be rubbed off his face. He finds his dream home in the shape of a little cottage near his home. The children invite him to play and their mother shows great tenderness to the little chap and he feels at home at once. The father of the family comes home and finds Joe having a fine time. Joe refuses to tell who he is—tells them this is to be his home and they his parents. Mrs. Marshall in the meantime finds her son's note and becomes alarmed. The father of the children phones to the police station that a stray boy is at his home. Soon after the message is received at the police station, Mrs. Marshall enters and the police tell her that she may be able to find her son at the address they give her. Mrs. Marshall soon arrives at Joe's home, but he refuses to have anything to do with his mother. Finally after some persuasion Joe is won over and says he will go home, but only on the condition that he be allowed to play as the other children. This is agreed to. Mrs. Marshall realizes that she has been thoughtless about the pleasures of the little fellow, but from now on she will act differently. Joe tells his mother that his home is now a "dream home" and he will never want to leave it any more.

WALLINGFORD'S WALLET (June 21).—Mr. Wallingford, a millionaire, drops his wallet in the park. It is picked up by Nifty, a crook. Wallingford turns in time to see the crook picking it up and, with a policeman, chases Nifty, who, to throw off suspicion, casts the wallet into the grass and smokes a cigarette as the policeman comes up. He is searched and then ordered away. A little girl, Rosa, penniless and hungry, sits on the grass to fix her shoe and finds the wallet. As she is looking through it, Breezy, a crook, who had that day decided to turn honest—comes up and grabs it from her. That night, at their meeting place, Breezy announces to the crooks that he is going West to be an honest man and displays the wallet. Nifty, coming in, sees it and claims it as his own. Breezy laughs and goes out, taking the wallet with him. Nifty writes a note to the police giving them Breezy's address. Breezy returns home, shows wife the wallet, and they start to pack. Before long the officers are at the door. In desperation, Nell flings the wallet in a covered dish of chicken that reposes upon the fire escape. This dish is watched by the little girl upstairs, Rosa's sister, who has had nothing to eat all day. Seeing the shutters close, she grabs the dish and climbs up again into her room. The police search Breezy's place and finally open the shutter to look on the fire escape. To Nell's joy—the dish is gone. The police leave satisfied and the pair lose no time getting out of town.

Rosa returns disheartened, to find Anna devouring cold chicken—and the wallet on the floor beside her. Rosa asks where she got it and the child tells her. Rosa, taking the wallet, goes downstairs to return it and finds the apartment empty. Wallingford, who has received word from the police, meets the two girls with his wallet in the hall. A few questions convince him of their honesty, and seeing their terrible poverty, he makes arrangements to send them to the country where they have plenty to eat and decent clothes to wear.

RAMO

THE CALL OF THE ROAD (June 18).—The morality of Socrates is evident here. One day when Old Bill was away drinking at the village saloon, an official from the Children's Aid Society entered Bill's wretched home with an order from the Court to take his two motherless children to the poorhouse. The kiddies escaped from the officious official, and, like the Babes in the Woods, wandered away.

Towards night, when they had travelled far, far away from the village lights, they grew tired and hungry and could go no further; and as the night came on, they became frightened and cried. 'Way down in Tramp Hollow, three knights of the road heard their sobs. Virtue in the opinion of these knights consisted in renouncing all the conveniences and comforts of life. They clothed themselves in rags, disdained to live in a house and ate nothing but what was coarse, and wandered about the country with a stick and knapsack. These fellows decried all the arts as either useless or dangerous. Science was altogether fruitless and unnecessary; for these virtuous knights had attained the perfection of their nature.

Now, these philosophic tramps heard the kiddies crying up there in the dark woods and brought them back to their camp. They set out to look for a place for them to sleep. They discovered an old barn and placed the tired children there, and it wasn't long before the children fell fast asleep. In the morning Farmer Brown and his wife discovered the children there and having no children of their own adopted them for life. A few months later, Farmer Brown moved and old Bill, unable to find his children, joined the tramps. One night, unknowingly, they entered Farmer Brown's new home. Pauline heard them and dropped from the bedroom window to the ground right into the arms of one friend tramp. She recognizes him and appeals to him for help. He called the others off. Old Bill escaped before the children saw him and finding them happy harkens to the Call of the Road and passes out of their lives forever.

REX

THE BURDEN BEARER (June 26).—The Burden Bearer, Lois, a young bride, enters into matrimony with a full realization of the serious step she is taking and with the highest ideals of husband's and wife's duties to one another. Her husband, a gay, young clubman, thinks little of his obligations to his wife and enters into marriage in the same reckless, care-free manner in which he has formerly lived.

Upon the first evening of their honeymoon the young bride has her first burden, when at dinner her gay husband insists upon drinking glass after glass of liquor in spite of her remonstrances. She is horrified and ashamed when they rise to leave the table to discover that he is intoxicated. Bravely she attempts to hide his condition from others in the room and in the hotel and spends a sleepless night of grief while he slumbers in a drunken stupor upon the couch.

The following morning he is repentant when he sees Lois' suffering and promises never to drink again.

His old companions of the office and club, however, soon persuade him to return to the old habits and he laughs at his wife's scruples when she attempts to warn him of the danger ahead.

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price $4.00 per 1,000; 5,000 lots, $3.50 per 1,000; 10,000 lots, $3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different. on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Address Dept. N.

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT

EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Sq., N.Y.**

Write for free Catalogue and Advertising Matter

A young neighbor, Ramona, received a letter of introduction to Lois and, finding that her husband is already a friend of the bridegroom, suggests that the two couples go to a fashionable restaurant for a good time. Here all drink but the bride, who vainly attempts to induce her husband to refrain. Dancing begins and when the bride declines to dance she is left alone at the table and classed by Ramona and the merrymakers as a "killjoy." A half-drunken man comes to accept Lois as a partner, but she gazes stonily ahead, heartbroken at her husband's conduct.

The bridegroom having become intoxicated during the night's revels, the bride is forced the next morning, in order to save her husband from disgrace, to tell his employer that he is ill. Again he promises to reform, but now she has little hope that he will do so. The arrival of unpaid bills makes her burden greater, for she fears not only for the present but for the future.

The husband, in penitence, brings his wife flowers as a peace offering, but the unpaid florist bill takes away the pleasure of the gift and Lois' unenthusiastic manner makes the husband angry. Ramona, chancing to call and see the wife's unresponsive manner toward her husband, writes her friend that Lois is incomprehensible and most unappreciative of her husband's kindness.

Lois now realizes what her burden will be and starts a music class to help pay the bills. The husband protests and makes a great show before his friends of the uselessness of his wife's work. Ramona, like others of her class, having no serious thought in life and reckoning little of the consequences of her gay life, is thoroughly disgusted at the bride's persistence in going against her husband's wishes, when, as she thinks, he is so willing to make everything pleasant for her. Her last letter to her friend reads:

"Such a woman would drive a man to drink."

FRONTIER

THE SQUAW-MAN'S REWARD (June 26).—Edwin Wright, an artist, falls in love with his uncle's ward, Agnes Worth. Their affair progresses and he becomes engaged to her. He is desirous of obtaining Western atmosphere in his paintings, and to that end makes a trip to the far West. He paints several pictures at different spots, most of them near the residence of a band of Indians.

One day as he is painting he is struck with the beauty of an Indian maiden whom he sees filling her olla at the water-hole. He gets her to pose for him and a month later has completed a canvas which he feels he will never equal. The picture is a full length panel of the Indian maiden Waneta holding her olla. He sends this east to Agnes, deeming her worthy of his best work as well as of everything else he has that is best.

Not long after he has sent the portrait East he receives a newspaper clipping telling him of Agnes' engagement to a boyhood rival. He is heartbroken. In the revulsion of feeling, the emotional reaction which follows this news, he determines to take Waneta as a wife. He buys her from her father and the two are married after a quaint Indian ceremony. For a time they are happy, but Edwin feels the call of his own kind sometimes, and a letter from his uncle crystallizes this feeling into a determination to return to his Eastern home and to Agnes. The letter gives him news which forces him to the conclusion that the newspaper story was a false one, and he reverts to his original love of Agnes, or so he thinks.

He goes back East, and there he is again much with Agnes. She has admired the painting a great deal and when he comes admires it more in his hearing. Every word, of course, is a reminder of the poor little Indian girl whom he has deserted. His uncle has promised him $100,000 on the day he marries Agnes and is doing everything possible to push the matter along. Edwin is torn by doubts, however, and feels that things cannot return to their old basis between himself and Agnes until he has told her of his affair with the Indian girl. Silas Marler, the uncle, counsels strongly against this. His hard, mercenary old soul causes him to tell Edwin to marry Agnes and say nothing of the Indian girl. Both he and Edwin are sure she will never cause trouble, but Edwin is made of finer stuff than his relative and finally confesses to Agnes both his love and his sin.

Agnes is horrorstricken but, despite the revelation, continues to love him as much as ever. Her love is indeed so great that she is unselfish in it, and urges Edwin to return to the Indian girl, to whom he owes a duty. She tells him to go. Obedient to her, and in a transport of renunciation, he goes.

Once back at the Indian village he finds Waneta and, with her, his reward, a baby son. Thus, out of his sorrow and grief, the obedience to his duty brings him his reward, and poor Agnes is left to bear the sorrow that is woman's portion all too frequently.

VICTOR

BROTHER AND SISTER (June 27).—Gertrude, an Italian girl, has a brother, Jack. He is employed in a stone quarry, and she is a nurse in the family of the owner of the quarry, Jim.

There is a strike agitation among the workmen at the quarry. A leader among the agitators makes love to Gertrude against her will. Jim sees this and, not realizing Gertrude's unwillingness, discharges her. He also discharges the threatening workmen.

Jim has a sum of money at his quarry office and, fearing to leave it there, he takes it home. A workman sees this and notifies the leader. They telephone Jim, luring him from home with the false report that trouble is expected at the quarry. Jim leaves his house unprotected.

Jack, Gertrude's brother, overhears this plan and runs to her with the news. Gertrude sends Jack for Jim and goes herself to his home. She and Jim's wife and child are besieged by the robbers, who break down the doors.

The dining room door is barricaded with a sideboard, and Gertrude leads the wife and child to a bedroom. The robbers break through the dining room and pursue the women through a hall and to the bedroom door, which is barricaded with furniture.

Meanwhile Jack has notified Jim at his office and he is on his way home with a rescuing party. They arrive just as the last defense gives way. The robbers are overcome, and Gertrude's bravery receives the recognition that it deserves.

NESTOR

PARTNERS (June 25).—Tom Devery, a prospector, unexpectedly meets Jack Carson, whom he knew in the East. Jack had the gold fever and believed he could strike it rich in the Western gold fields. Tom invites Jack to share his cabin. A few weeks later they strike a rich vein of gold ore and decide to form a partnership. Jack sends for his wife and they settle down to dig out their fortune.

All goes well for a time, until Devery falls in love with Jack's wife and, during his absence, Tom makes advances to her, which are repulsed. This angers him and, knowing where Jack's partnership paper is secreted, gets and destroys it. Mary tries to prevent this, but is unsuccessful. Jack arrives in time to prevent further insult to his wife.

Jack and his wife are driven out of their cabin and seek the aid of the sheriff, who was a witness to the partnership agreement. He agrees to assist them, but on their arrival at the cabin find the cabin almost destroyed by an explosion. Devery had had a quarrel with a newly-engaged miner. Shots were exchanged—one of them hit a can of dynamite which fatally injured both men and blew up the cabin. Devery lives long enough to ask Jack's forgiveness and gives him all right to the mine.

CRYSTAL

OUT OF THE PAST (June 24).—Rose Vale is a poor country girl. She lives with her brother Tom. Brown, an artist from the city, in moderate circumstances, is visiting the country and meets Rose. He induces her to pose for him. Later Rose's brother Tom is arrested for moonshining and is sentenced to a term in prison. Rose, desolate, visits the city seeking employment. There she again meets Brown and poses for him some more. Their friendship ripens into love and later they are married. Their happiness is blessed by the birth of a baby girl and Brown is immensely happy with his beautiful wife and child. Some time later Rose received a letter from her brother, whose term in prison had just ended, asking her to meet him. This she does, and Brown, seeing her, follows her. There he sees her embracing Tom and, suspecting other things, he cruelly and without giving her a chance for explanations, deserts her and the baby. Time passes and Rose and the child make their home with Tom. The child, Violet, has now developed into a beautiful young woman and seeks employment to help support her old and weak mother, Rose. Brown, meantime, has grown prosperous and, under the name of Markham, owns one of the best studios in the city. There ultra-fashionable men and women of questionable character were wont to congregate, and one of these women who knew Violet induced her to agree to pose for Markham. This Violet does, and immediately Belmont, a companion of Markham, looks upon her as his prey. Markham gives a dinner to his many friends in honor of Violet, and there is much arousing. Violet's friend, ashamed for having brought Violet into such company, and seeing that the men are bent on accomplishing her ruin, tells Vio-

Grand Central Palace
July 7th to 12th

let's mother. Rose rushes to the place and there she recognizes Markham as her former husband, Brown. He realizes that it was his own daughter whom he was about to inveigle into wrong and regrets his actions. He follows Rose and Violet home and there, on seeing their sorrowful plight, he realizes his sad mistake and proceeds to make amends for the many wrongs he had done.

LUBIN

RUSTIC HEARTS (June 23).—Dan Breen, the doctor of the little village of Oak Town, tiring of his humdrum existence, bids farewell to his cousins, the Owens, on his departure for the city. He meets with success and, while engaged in hospital practice becomes infatuated with Silvia Bates, a pretty nurse. Influenced by wild companions, a mock marriage ceremony is performed. The little nurse believes she is Breen's wife, until unexpectedly entering the room where Breen is recounting the affair to a party, the terrible truth is revealed to her. Denouncing him, she spurns the money offered and frantic in her grief decided to go as far away from the scene of her sorrow as possible. Pawning her rings, she uses the money to buy a ticket to a point as far as possible, which strangely enough ends her journey at the little village which was formerly Breen's home. Wandering through the countryside, she asks for a drink of water at the home of the Owens. They pity the evident distress of the girl and finally engage her as a servant in their household. As time goes by Ned Owens falls in love with Silvia and asks her to become his wife. The old pain which the balm of her sweet surroundings has quieted comes back as Silvia tells Ned she can never be his wife. One day Breen decides to take a vacation and visit the home of his country cousins. For his reception a dance is given. He arrives and is warmly greeted by his friends. He then comes face to face with the woman he has wronged. Afraid of an exposure, he terrifies Silvia into leaving her new home. Mounting his horse, he goes to make sure of her departure, when his steed becomes frightened and bolts. Breen is fatally hurt. Silvia who has witnessed the accident from a nearby road is with him in time to grant him her forgiveness. Ned's true love at last finds its reward, and the clouds pass out of Silvia's life forever.

KINEMACOLOR

MAN'S BEST FRIEND.—Here are some valuable prize dogs, rightly described as man's best friends; a title, however, that probably the horse would be inclined to dispute with him.

The little Yorkshire terrier, whose value is in inverse ratio to his weight. He makes a large noise for his small size. The Berkshire terrier would be a more appropriate name.

The large St. Bernard perhaps deserves our title of Friend of Man more than any other dog, since he has earned his reputation for philanthropy by his prowess in saving human life in the snows of the Alps; for which purpose it is trained by the Monks of St. Bernard.

A very fine specimen of a prize Collie. This golden coat and white ruff are marks of great beauty. The instinct of the Collie in retrieving sheep almost amounts to reason. His reputation for treachery is nothing less than a distinct libel.

The Yiourouk is a famous sporting dog bred by the peasants of Smyrna, and used in hunting the wild boar—the same dogs as we saw just now in a previous series. They are born hunters and will pursue any quarry.

Here are five little toy terriers, at present on their best behavior. Meal time is approaching, and they know that if they are not good they will get no breakfast. On your right is a little Pekingese—a typical Chinaman. He is very greedy. When his own breakfast has disappeared he likes to annex that of his neighbor. They are now waiting for the breakfast bell. There it is—did you see them prick their ears up? Wonderful instinct. Now, don't be greedy—wait for the word—trust—(saucer). Paid for! (Centre dog moves head down slightly). Going, going, gone! Thanks to this Chinaman, No. 2 doesn't get much of a look-in. This is what he calls the "Yellow Peril." Oliver Twist asking for more. Licking his lips in anticipation of another saucer—his mouth, too, is all of a twist with excitement. This little Pekingese is an artful little beggar. The Pekingese terrier is one of those supercilious little animals who turn up their noses at everything. They have become permanently turned.

PARSON JIM'S BABY (2 Reels).—When Parson Jim invaded Hoot Owl, Ariz., he found the saloon and dance hall the principal industries. Starting a revival in the latter place, he rouses a spark of religion lying dormant it the breast of Molly Brandon, wife of the "bad man" of the camp. When he is driven out and Molly follows him like a dutiful wife, she leaves her little daughter in the care of the one good man in that part of the West—Parson Jim.

With this little "brand from the burning" the Parson starts proselyting until finally, after fifteen years, he has driven out his bitterest rival, the rum-seller, and converted the dance hall into a church. There the whole reclaimed community of Hoot Owl gathers for worship—not noting the worn and weary woman who slips into a rear pew.

But after benediction, while Parson Jim is bidding "good night" to his happy parishioners, the organ in the supposedly empty church begins playing "Lead, Kindly Light." Recalling that only one person in camp knew that hymn when he started his revival fifteen years before, Parson Jim returns to find that his "lost sheep has returned to the fold."

Judge of the rejoicing when the long-lost mother clasps "Parson Jim's Baby" in her arms, and the concluding picture shows her final resting place in the "God's Acre" which has replaced the "Bad Man's burying ground."

EDISON

BEAU CRUMMEL AND HIS BRIDE (June 11).—Kitty Perkins, a very young country lassie, fearing her father will not allow her to marry Beau Crummel, the village dude, elopes with him to town, where they are married by a Justice of the Peace. Kitty's father follows them with the intention of giving them his blessing. The young couple, however, not knowing the old gentleman's intentions, dodge him at every turn, finally seeking shelter in a hotel where the groom registers himself and wife under an assumed name in order to throw father off the scent.

Their room being assigned to them, Kitty goes out to do a little shopping while Beau goes in another direction to transact some business. On Kitty's return to the hotel, she finds she does not know where her room is, having forgotten the number, and not knowing the assumed name on the register and the clerk on duty not being the same, her embarrassment in trying to explain her predicament is obvious. The comedy begins to wax fast and furious when we see Kitty, in an agitated state of mind, wandering about the halls making frantic endeavors to locate her room. She tries first one and then another, but each proves to be the wrong room.

The disturbed guests, resenting this intrusion, are wrought up to a state of great excitement. The situation, however, is relieved when the young husband arrives upon the scene and takes his bride into the right room under his protecting wing.

The climax is reached when Kitty's father appears. They slam the door in his face and climb down the fire escape only to be arrested for sneak thieves at the bottom of the ladder and taken into the office of the hotel. There they nearly collapse when they are confronted by Kitty's father who, to their surprise, is not at all displeased but, on the contrary, gives them his blessing. Beau and Kitty look very foolish and are thoroughly disgusted with themselves for all their manufactured trouble.

APPLES OF SODOM (June 14).—(Definition—An apple said by the ancients to grow near the Dead Sea and to be beautiful outwardly but when plucked to turn to ashes; hence, anything deceptive and disappointing.)

George Lawrence and his mother live in a nearby town in a modest sort of way, George earning money by writing. His chum, Philip Crane, comes down on week-ends to call and it is on one of these trips our story starts.

Unknown to his mother, George has written a play, "The Apples of Sodom," and on this occasion when Crane comes to visit, he reads the play and Crane, more than pleased with it, promises to take it to the city and try to sell it to a manager.

Poor George is ailing with a severe cough which causes his mother many an unhappy moment of worry. On the day Crane returns to the city, George is overcome and dies, trying with his last breath to tell his mother of the play.

Crane returns to the city, reads the play, sees its worth and just as he plans what to do, receives a message of George's death. Sending a wire of condolence, he returns to the play. Why not claim it and change the author's name? This he does.

The play turns out to be a big hit, and royalties flow into Crane's pocket. We see Crane in the box at the opening made to say a few words, and in his home receiving the checks from his manager. Guilty at heart, he tries to ease his conscience by sending a check to Mrs. Lawrence, not speaking of the play.

More than surprised at receiving a letter and the check from Crane, Mrs. Lawrence decides she must go at once and return it. She arrives in the city the night Crane is giving a dinner party. She goes to his home, but finding him out, makes up her mind to go and see him at the dinner. Just as the dinner is at its height, Mrs. Lawrence's card is handed to Crane. He can hold out no longer. He must tell all the truth.

Meeting her in the hall, he begs her, as she is trying to speak of the check, to come to the dinner. For his sake she goes, and he confesses. The guests slowly go, and Mrs. Lawrence forgives as only mothers can.

ESSANAY

THE RANCH FEUD (June 14).—Desperate tactics are usually used during a feud. Broncho Billy's father, determined to soothe his passion with revenge, starts out after John Mackley. Broncho Billy persuades his father to keep cool. Mackley, however, gets his revenge by shooting his daughter's sweetheart, Broncho Billy. On his knees Broncho Billy crawls to his home where his father takes him in, and sends for a doctor. The doctor informs the father that the only thing that will save his son is a reconciliation. Mackley is finally persuaded to allow his daughter to see Broncho Billy. Broncho Billy recognizes her. Both fathers agree to end the feud.

SELIG

MRS. HILTON'S JEWELS (June 18).—Frederick Hilton, a stock broker, is on the verge of failure, but he keeps his sad secret to himself, but his wife, a lover of all the gleam and glitter of life, further imperils him by her extravagance. She has a gorgeous set of jewels she desires to have expensively reset. He asks her to defer this for the present. She is perverse and impetuous and does not understand such delay. He leaves the door of the private vault in their palatial residence open. She has just taken out the jewels and steps back into the vault to escape him, when he returns and closes the door with a bang, unwittingly imprisoning her. During the day the

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES.

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA.

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

market swings in his favor, and he recovers from the cowardly thought of desperate suicide, to find his fortune safe. When he comes home, elated with the good news, he cannot find his wife, and at once jumps to the conclusion that the hutler has made away with her in order to get the jewels. As they are struggling at the door of the vault, he hears a faint tapping on the inside. During the rush of the day he has lost his memorandum of the vault combination. Spurred hy desperation, he secures the aid of two safe-hlowers, who finally open the iron room and the imprisoned woman is released, hringing new hope and happiness to his arms.

PATHE FRERES

PATHE'S WEEKLY NO. 25 (June 16).

A TOUR THROUGH TOURAINE (June 17).—This film is a personally conducted tour through beautiful Touraine, France, showing the various examples of architectural splendor which were huilt by the various kings of France, from the fifteenth century to the revolution. It shows the chateau of Villesavin, the chateau of Cheverny, the Court of Honor which is adorned with a very pretty Italian fountain, the chateau of Chaumont (lying in the beautiful valley of the Loire River), and many others which make the film interesting, of great educational value and pleasing to the eye.

On the same reel:

RHODES (ASIATIC TURKEY).—The little city of Rhodes, the capital of the island of Rhodes, where the French inhahitants live among the landmarks and now ruined reminders of former Turkish magnificence.

THE SACRIFICE (June 18).—Jane Hunter, the wife of Cleveland Hunter, the noted illustrator, could not hear to see her husband spending so much time with his art, and consequently went home, with her child, to her mother. Hunter, who was not in the best of health, soon found that he was a victim of the white plague and that it would be necessary for him to go to a sanitarium. There the physicians decided that blood transfusion was necessary to save his life and they sought someone who could make the sacrifice. When Jane learned of her husband's predicament she promptly volunteered. The operation was a success and Hunter showed signs of marked improvement, but the haby was left alone with his father, hecause Jane died.

THE OUTLAW'S LOVE (June 19).—"Dare-devil" Larpin, a notorious outlaw, wins the heart of Lillian Conklin. Her hrother Joe objects strongly to the alliance and, through his efforts, Larpin is kept out of the vicinity. The outlaw writes to Lillian suggesting that since her parents have willed her and Joe an equal interest in the cattle she could cut out her share, sell it and start housekeeping on the money. Lillian is delighted with the idea. The cowhoys discover someone rustling the cattle and inform Joe Conklin. Joe, not knowing the rustler is his sister, fires on her. She flees with Joe and another cowboy in pursuit. At a sharp turn Lillian is thrown from her horse and mortally injured. Her dying request is to see Larpin and, although he knows that the authorities are after him, he heeds her call, reaching the hedside just in time to bid her an affectionate farewell, and as Lillian passes away the outlaw willingly submits to arrest at the hands of the waiting sheriff.

THE BURIAL OF A RICH CHINAMAN (June 20).—For the very many people who have never witnessed the burial of a Chinaman this film will prove a remarkahly interesting entertainment. The deceased in this case happened to have been very wealthy and, as a result, no expense is spared to make a stupendous showing. The hody is carried at the head of a procession followed hy gloriously colored banners on which are inscribed the dead man's many virtues. The edibles and objects that he loved are buried with him and his family pay their farewell respects.

On the same reel:

ANTIBES (FRANCE) AND ITS ENVIRONS.—The views of the old town at which Napoleon disemharked on his return from Elha in 1815. It is from this city that one may secure an idea of the heauties of the sunsets on the Mediterranean.

On the same reel:

MONUMENTS AND CASCADES OF ROME.—A visit to the beautiful monuments and waterfalls of the capital of Italy.

THE JURY'S VERDICT (June 21).—Henry Wilson, a celebrated lawyer, whose son has left home and secretly married the girl of his choice, is called upon to defend a girl charged with murdering her hushand. After he has undertaken the case he learns that it is his own son whom the girl is accused of killing. He believes her innocent and makes an impassioned speech to the twelve men who are to decide and then, exhausted from the strain, awaits hreathlessly the jury's verdict. Suspense is the keynote of this film and to all exhibitors who realize the popularity of a really dramatic production, this release offers an opportunity to book the kind of film that their patrons enjoy.

GREAT NORTHERN

AN UNWELCOME WEDDING GIFT (June 14).—Mr. Strieholt is a stout old party who has accumulated a fortune in the motion picture husiness and he is the proud father of a heautiful daughter for whom he has great hopes in the matrimonial market. Agathe, the young woman in question, is in love with Jack Wormold, a young actor who has made a distinct hit as a film actor and who returns the affection of Striebolt's daughter. All goes well until Count von Swindlestone appears upon the scene and, learning that Strieholt has accumulated a fortune, decides to win the hand of the daughter. The Count is impecunious, like many others of his fellow nohlemen, hut he puts up a bold front and proposes for the hand of Agathe. The latter detests him, but the will of her father prevails and she unwillingly consents to become the wife of the adventurer. Jack is furious, hut that avails little with Striebolt, who has his mind set upon having his daughter shine in society as a full-fledged countess. The Count is all attention and when he places an engagement ring upon the finger of the hride-to-be his happiness seems to be supreme. But the Count is not all that he appears to be on the surface and Jack decides to play the part of an amateur detective. He urges Agathe to play her part, and in the course of time Jack finds an opportunity to catch the nobleman in a trap. The latter boards a train with a music hall actress, and Jack, disguised with whiskers and carrying a motion picture camera, is on hand to make a picture of the departure. He even accompanies them on the train to their destination and makes a series of excellent pictures. On one eventful evening, some time later, the Count, Strieholt and Agathe are seated in the old gentleman's picture theatre when, to the surprise of the little group, the screen is adorned by the picture of the Count and the strange lady. The finale may easily be imagined.

PILOT

A CHILD OF THE HILLS (June 19).—Barton Grey, a young composer, is ill from overwork and worry through the failure of his efforts to meet with the approval of the publishers. His physician orders him away for a rest cure, and he goes to the Blue Ridge Mountains. There his recuperation is fast and he decides to work on his "Song of the Soul." Barton takes his violin and goes to the mountain top where, in the solitude, he endeavors to woo the muse. Attracted by a voice plaintively singing, he seeks its source and comes upon Pam, a wild rose of the hills. Their friendship ripens into love, and she becomes the inspiration for his work. They are married at the little mountain church and Barton takes her hack with him to the city.

In time Barton becomes famous and is hailed as the man of the hour in musical circles. At a reception given in his honor Pam sees him "lionized" by his feminine admirers and herself neglected. His hostess intentionally places him in a compromising position with herself. This Pam witnesses and, heartbroken, she leaves the reception. She returns to her mountains, leaving a little note of farewell to Barton, which reveals to him his unintentional neglect of her.

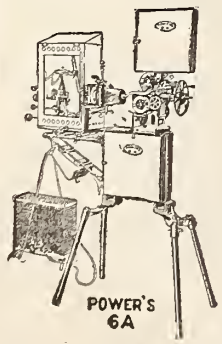
There on Thunder Gap he seeks her, and finds her as he did at first, on the mountain top, again the child of nature, pouring forth her soul in song to the winds.

CINES—GEORGE KLEINE

THE RIVAL ENGINEERS (Two Reels) (June 16).—Jean Caletti and Pierre Brazon are engineers in the employ of the same railway company. Jean, a favorite among the workmen, has incited the jealousy of Pierre, who, aided by his own surly disposition, seeks to injure him.

One day an opportunity presents itself to Pierre. While Jean is beneath his engine inspecting it, Pierre purposely bumps his engine into Jean's, causing serious injuries to him. Jean is carried to a nearby hospital where his recuperation afterwards takes place. Pierre, in attempting to make his escape, is arrested and, while pacing his cell, swears that he will yet avenge himself.

Jean is hack on his old engine. Pierre, having been released from prison, finds another opportunity to satisfy his heinous purpose and, mounting to the cab of Jean's engine, he almost completely severs the brakes so that they will give way to the least pressure. When approaching a gang of laborers Jean finds it necessary to use the brakes, but they do not respond to his efforts and several of the gang are killed. When the engine is brought to a standstill Jean is found in a state of collapse, the horror of his experience having driven him mad. The engine is examined and the defective brakes



Power's Cameragraph No. 6A

THE MODERN MOTION PICTURE MACHINE

IT IS TALKED ABOUT because of the **LOOP SETTER (AN EXCLUSIVE FEATURE)** which renders the machine automatic in its adjustment and maintenance of the lower loop, which is instantly re-formed without stopping machine. This costs but little extra and prevents dark screens and interrupted pictures.

In ordering, please state if **LOOP SETTER** is desired.

IT CAUSES COMMENT because it has maintained its supremacy for 15 years through PERFECT PROJECTION.

IT COMMANDS ATTENTION of the trade—and supplies them with OVER 65% OF THE MOVING PICTURE MACHINE OUTPUT OF THE WESTERN HEMISPHERE.

If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION. **Catalogue D gives full details.**

NICHOLAS POWER CO., 88-90 Gold Street, New York

The leading makers of motion picture machines.

are discovered, thus betraying the cause of the accident.

When Pierre sees what his nefarious scheme has brought about, he at first rejoices, but the death of the two workmen comes as a shock to him and, conscience-stricken, he ends his own life by jumping in front of an approaching train.

Meanwhile, Jean is placed in an asylum. Medical aid fails, and as a last resort his favorite child is brought to him with a hope that the power of love will restore his sanity to him. The plan works splendidly, and his mind fully comes back to its normal state. Upon Pierre's person is found a full confession of his guilt, which completely restores Jean to his employer's confidence.

URBAN-ECLIPSE—GEORGE KLEINE

BEHIND A MASK (June 11).—Jack North, a young artist, while touring South America, meets with a queer experience while out sketching. An apparition appears to him of a beautiful young girl in a reclining position, and he is about to sketch her when a man emerges and draws her away. He is Don Ramon Valdez, her guardian and tutor, who afterwards reproaches the Indian servant for allowing Lola to leave the villa. Jack having become curious, returns the next day and he and Lola are about to engage in a conversation when Valdez again appears and removing Lola's veil, shows Jack a horrible face, disfigured with black marks.

Disappointed the artist goes back to his hotel and soon afterwards receives a mysterious letter, asking him to save a woman from distraction by being present at the Governor's Ball. Attracted by the mystery of the adventure, Jack accepts the invitation and disguised under a domino meets Lola, who to his surprise is now a beautiful woman. In fact, to avenge herself for her master's brutal treatments, the Indian girl who had disfigured Lola on Don Ramon's orders years before, had used artifices only known to her to restore the girl's beauty.

Valdez infuriated at not finding Lola at home rushes to the ball, but in the meantime Jack has wrapped himself in Lola's domino, and when the tutor arrives he mistakes the painter for his pupil and drags him home. There the tables are turned. Valdez asks the supposed Lola to sign a schedule bequeathing all of her fortune to him and Jack signs the paper. Seeing the young man's name, Valdez unmasks him, but Jack draws a revolver and keeps the scoundrel at bay until Lola and friends of the artist arrive and overpower Valdez. Thus saved by Jack's courage, Lola warmly thanks him with a kiss.

SOLAX

THE MERRY WIDOW (June 25).—A young and charming widow is courted by two young men, neither of whom can she decide she loves best. She is, however, a great lover of athletics and decides to take the strongest and the most strenuous and devises a test of their forces. She invites them both to accompany her to a friend's house in the country, and both accept with alacrity. Before the journey she fills her grip with all the old iron, keys, door knobs, hammers, and such like tools that she can find, and when ready with her two friends to leave goes to take her grip, but both young men immediately rush forward and fight for the honor. The one who succeeds, however, finds that he has more honor than joy in the undertaking, but they are compelled both to take turns so that neither has cause for jealousy. Arrived at the railroad station, the bottom falls out of the grip and its contents fall on the ground before two policemen on the lookout for a gang of burglars. They think surely they have captured the bunch and arrest them. The sergeant takes up the grip and placing it on his shoulder, lightly carries it off, showing that he is a "strong man." The young widow immediately feels great sympathy for the sergeant, and on the road to the station, the sergeant and the widow become great friends. Arrived at the station, the captain is also found to be very athletic and handles the grip even more lightly then the sergeant, succeeding thereby in winning, to the discomfiture of the three other admirers.

On the same reel.

THE DYNAMITED DOG.—Mrs. Hawkins' husband is much worried by their neighbor's dog, Grip, and his wife decides to put an end to his worry and at the same time an end to the dog. She buys a stick of dynamite and ties it to the dog's neck, hoping in this way to send Grip to Heaven. Grip, however, suddenly becomes very much attached to Mrs. Hawkins and when she goes to leave him, he cannot bear the separation and is quite annoying to Mrs. Hawkins, who, in her efforts to place a reasonable amount of space between herself and Grip and also the dynamite, goes through many exciting adventures: she almost drowns swimming across a river and only arrives safely on the other side by the help of Grip himself, minus the dynamite which he has lost in the chase.

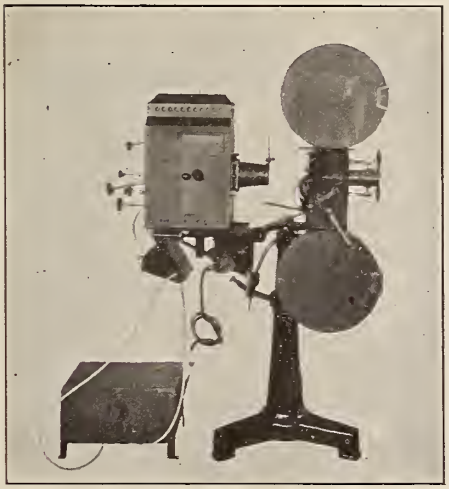
THE MESSAGE TO HEAVEN (June 27).—Mr. King treats his wife and baby very poorly, but Mrs. King makes the best of things until the handsome Mr. Johnson arrives and falls in love with her. She then finds that she cannot resist the temptation of all the fine things he offers her, and she goes away with him. This act makes Mr. King realize what he has done and he reforms. He cannot, however, overcome his hard feelings towards his wife.

As his child grows older, she constantly asks for her mother and the father always tells her that she is in Heaven. One day a neighbor dies and little Emily puts a note in the dead person's hand, asking God to please send her mother back. On her way home she is run over by an automobile and is taken to the hospital. It so happens that her mother was in the automobile that ran over Emily and in this way a reconciliation is brought about between the mother and father. But little Emily insists that God answered her note and sent her mother back home.

CLOCK SLIDE
WITH ADJUSTABLE HANDS
INDESTRUCTIBLE
INVALUABLE
Each 50c Postpaid
BRASS SLIDES
All stock designs, 25c each
NOVELTY SLIDE CO.
20 E. 14th ST. NEW YORK

Exposition
July 7th to 12th

MIATT PATENTS
MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST
The Cleveland Leader
Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT., THE CLEVELAND LEADER, CLEVELAND, OHIO.



ARE YOU COMING TO THE NATIONAL CONVENTION IN JULY?
Be sure to attend. It will be well worth the trip, and while there, get acquainted with the
Simplex
projector, which is on exhibition in spaces 319, 320, 321 and 322 in Grand Central Palace. Our representatives will take pleasure in showing you the machine in detail.
We also extend a cordial invitation to all visiting exhibitors to inspect the Simplex factory and see the wonderful care and precision exercised in the manufacture of the machine.
Take the Lexington Avenue street car which passes the Grand Central Palace, get off at 34th Street, and you are within three minutes' walk of our factory, which is between 1st and 2nd Avenues.
Don't miss this opportunity to visit the factory which has set a higher standard for motion picture machine construction than was ever known before.
In the meantime write for catalogue B.
Made and guarnteed by
PRECISION MACHINE CO.
317 EAST 34th STREET NEW YORK

In writing to advertisers please mention "MOVING PICTURE NEWS"

FEATURE FILM PURCHASES DOING WELL WITH ITALA SUBJECTS

Feature film purchases during the week include that of C. Lalumiere of Montreal, who will rent Itala's "The Shadow of Evil" in Canada. Arthur Wirtenberg of Schenectady, who is showing "The Great Aerial Disaster" in New York State, is negotiating for "The Shadow of Evil." The Attractive Feature Film Exchange of Philadelphia has begun well with "The Dread of Doom" and has also obtained many bookings on "The Fatal Grotto." The Monarch Feature Film Company of Kansas City, Mo., will show "The Dread of Doom" in their territory. E. T. Peter of Dallas, Texas, has purchased another print of "The Great Aerial Disaster." A. Bradley of Chicago has purchased rights on "The Great Aerial Disaster" for Wisconsin and nearby states. Sol Lesser, of the Golden Gate Film Exchange, while in New York renewed his standing order with Itala for all of their features. W. B. Schram of Detroit, Mich., encouraged by his success with "The Palace of Flames," has purchased rights for Michigan on "The Great Aerial Disaster." L. R. Frank, one time with the Gaumont Company, now with the Sedeg Feature Film Company, is negotiating for the purchase of "Tigris" rights in Minnesota, North and South Dakota.

THE RELIANCE TO STAR ROSEMARY THEBY

Manager J. V. Ritchey of the Reliance has selected "The Tangled Web" as the drama in which to introduce Rosemary Theby as a new attraction in Reliance films. "The Tangled Web" is the work of Garfield Thompson and was one of several strong dramatic stories written expressly for this talented actress. It is in three reels and will be staged by Oscar C. Apfel.

Miss Theby will be starred in the production, playing the part of an adventuress, a strong emotional role, somewhat similar to several of the characters created by her for the Vitagraph Company.

After a much-needed vacation, part of which was spent in St. Louis, Miss Theby started work under J. V. Ritchey's management on June 1st, and will be seen in at least one release every two weeks beginning at an early date.

AN EXCLUSIVE COLORED THEATRE

Wandering through the city the other night, I landed at One Hundred and Thirty-fifth street and wended my way into the Crescent Theatre, which is an exclusive house for our colored friends. I was delighted with the way in which it was conducted and at the decorum exhibited by these ladies and gentlemen, but more especially was I struck with the program presented by Ed. Winn and his Sunny South Company, who carried out the following program with great justice to themselves:

"MINSTREL DAYS"

Tambo ..... Wilbur Dixon
Interlocutor ..... Ed. Winn
Tambo ..... Henry Gant

INTRODUCTORY OVERTURE

Especially arranged and produced by Ed. Winn, introducing the entire company in a medley of plantation songs and popular melodies.

The Puzzling Rag.....Chester Gordon
If I Could Call You Sweetheart.....Henry Warmack
Down in Melody Lane.....Lena Snowdon
When You Dance the Suey With Me.....Henry Gant
My Heart It Cries for You.....Junita LeRoy
Listen to the Jungle Band.....Wilbur Dixon

Finale—When the Band Was Playing Dixie.

REFINED VAUDEVILLE

Mme. Junita LeRoy, The Southern Nightingale.
Filbur Dixon, Little Talk, a Song and Some Dance.
Ed. Winn, Character Descriptive Vocalist and Crayon Artist.

THE DIXIE QUARTETTE

Henry Warmack.
Henry Gant, Harvey Jenkins, Chester Gordon,

When Uncle Joe Plays a Rag.....Ed. Winn and Company
The Georgia Dance..Messrs. Gordon, Jeukins and Warmack, Misses Snowden, LeRoy and Anderson
Waiting for the Robert E. Lee.....Entire Company

A. H. S.

NOTES FROM THE MAN AT THE WHEEL STUDIO

Herbert Barrington, of the Pilot Company, has been entertaining for the past week at his country home "Woodcourt," Tarrytown-on-Hudson, Miss Mary A. Willis, his cousin from London, and a party of English globe girdlers, who are just completing a tour of the world. During his spare moments Barrington has been showing his guests the sights of the Metropolis. On Wednesday they visited the Pilot studio and were delighted and astonished at the extraordinary care and detail necessary to make a moving picture. They vowed it was the most novel experience of their trip; having seen many wonderful things in this country; being entertained by a Maori princess in New Zealand and a guest at the Mikado's garden party in Japan. They sailed for England last Saturday on the Carmania, and Barrington is going to take the rest-cure to make up for the strenuous time he has had.

Miss Lillie Barrington, of the Pilot Company, who sailed for a four months' tour of Europe, is returning to America on the 17th of June on account of the sudden death on June 6th of her traveling companion, Mrs. M. A. Wright, of 12 West Seventy-first street, New York City, in Berlin, Germany.

J. W. Hartman, who has been playing in an all-star cast at the Lyric Theatre in "Arizona," is back again with the Pilot Compny. Mr. Hartman was with the Pilot Company prior to the time he played at the Lyric.

The Pilot Company has completed its outdoor stage, and already taken one picture on it. The stage was finished last Tuesday, and Director Vale and his troupe were at work turning out a comedy drama the next day. A pinochle game progressing with much gesticulating was conspicuous in a far corner of the plot.

E. J. Martin, scenic artist of the Pilot Company, is now prepared for Summer sport. He has just bought at 22-foot 5-hp. motorboat. Some class, eh?

Travers Vale, director of the Pilot, is entertaining his sister at his home.

CAESAR ROMANO IN "THE FATAL GROTTO"

Cæsar Romano, whose clever work in "Tigris," the Itala big feature of the same name, which is breaking house records from coast to coast, is again seen in the forthcoming Itala feature, "The Fatal Grotto," this time in the role of a gentleman smuggler. Spectators find peculiar fascination in Romano and his work, which is attention-holding. As one critic is quoted: "He first makes one hate, then admire him. While he has a face of a devil, he is handsome, and his sardonic smile cannot obliterate his winning ways of deviltry."

In "The Fatal Grotto," when he sets out to win the "girl," the spectators unconsciously hope to see him succeed, so great is their admiration of his daring originality. But, of course, it would never do to have the villain win "the girl," and accordingly, by a very plausible combination of circumstances, the grotto is destroyed by an explosion and the villain goes the way of the wicked.

SHOWING THE CLEAREST AND BEST PICTURES WE EVER HAD

This is the verdict of both New Star Theatre, Ithaca, N. Y., and Lyceum Theatre, New London, Conn., who have installed Hallberg A. C. to D. C. Economizers. They both write Mr. Hallberg to that effect and express themselves as being highly pleased with their investment. Mr. Hallberg reports a large sale of Hallberg A. C. Economizers the past week, and also of motion picture machines of all makes, amongst them being a Powers No. 6A with Hallberg 25-cycle A. C. Economizer to Tropical Amusement Co., Colon, Panama; Powers No. 6A with Hallberg Rectifier and full line of supplies to V. A. Warren, Massena, N. Y.

Lyllian Leighton, the jolly, plump, youthful-looking character woman and comedienne of the Chicago branch of the Selig Polyscope Company, played in stock and road companies for thirteen years. Before that she was a newspaper owner and editor; in fact, held for some time the title of America's youngest publisher.

MALTESE FIRM DESIRES TO REPRESENT AMERICAN MOVING PICTURE HOUSE

Trade Opportunity Department of Commerce
Bureau of Foreign and Domestic Commerce

Washington, June 2, 1913.

"Moving Picture News,"
30 West 13th Street,
New York, N. Y.

Gentlemen: I beg to inclose herewith a copy of a report by the American Consul at Malta, relative to the desire of a firm in that city to represent American manufacturers of moving picture films. It is believed that the information contained in the report will prove of interest to you.

Respectfully,

A. H. BALDWIN,
Chief of Bureau.

Malta, May 5, 1913.

The Honorable,
The Secretary of State,
Washington, D. C.

Sir: I have the honor to report that Mr. S. L. Cassar, a professional photographer in Valletta, Malta, desires to represent an American moving picture house. Mr. Cassar has an apparatus for taking moving pictures.

Many things happen here which would make good films for an American house. There is a large military garrison and Malta is one of the chief naval stations in the world. Reviews before well-known generals, admirals, etc., are frequent. The King of England recently visited Malta and the Eucharistic Congress has just taken place here.

There are also numerous picturesque religious processions and local feasts and many historical and interesting natural objects. Good films can be secured here from time to time.

Correspondence may be in English.

I have the honor to be, Sir,

Your obedient servant,
(Signed) James Oliver Laing,
American Consul.

POWERS STUDIO NOTES

Having finished the three-reel production of "Sleeping Beauty," Director Harry C. Matthews is engaged upon another of the popular Powers kid plays with the original Powers kids, Early and Hattie, in the cast.

"Sleeping Beauty" is certainly a beautiful production and apart from the scenic effects and the many quaint touches given to the story, the acting is away above the average for this class of production. Miss Elsie Albert is charming as Beauty and the little form of Baby Early flits through the play as the Fairy Sunbeam. She is pretty as can be and natural throughout. Director Matthews seems to have claimed the realm of fairy tales for his own.

J. Farrell Macdonald is now engaged upon the production of "Elsie Venner," and special preparations have been made for a fitting presentation of this beautiful story. Mr. Macdonald will make use of the same strong cast which gave such a fine rendering of "Francesca da Rimini" recently. The players include Miss Constance Crawley, the famous English actress, Arthur Maude—also from the other side—Joe Harris, Edith Bostwick, Fred. L. Wilson, Jay Horley, and other clever people. In this series of classical plays the Powers Photo Plays, Inc., are giving the public some artistic and well acted photoplays which must be appreciated.

Tom Evans is fitting up his laboratories at the present time. Development and drying rooms as well as dark rooms and an assembling department are being added to the other equipment, and a projecting room is now being built. With the additions the studios will be thoroughly well equipped.

Elsie Albert has been enjoying herself. She has been adding to her already extensive wardrobe. Her dressing room now has a variety of new, fluffy, musliney (this is as near as men can get) dresses and things, all of which are to be used in the fairy productions which this company will produce from time to time. At the same time Baby Early is not forgotten: there are new filmy things for her, too, and Miss Albert's room looks like a theatrical costumiers right now.

Edith Bostwick, who is Mrs. J. Farrell Macdonald in private life, is one of those actresses who thoroughly love the moving pictures. She likes to act in them and talk them by day and see them at night. Miss Bostwick is a very capable actress and is at home in either dramatic productions or comedy. She had her start in the profession at Eliche's Gardens in Denver, the same as many others. After a few years with prominent companies in stock and special productions Miss Bostwick joined the Imp company in New York; later she played character leads with Pathe in New York, and then joined the Powers company. She was a member of the Universal for one year, and left that concern to join the Powers company.

THE CALL OF THE ROAD
Ramo Release June 18th.

MR. WALLINGFORD'S WALLET
Reliance Release June 21st.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

May 31—Her Big Story (Dr.).....1000
June 2—When Luck Changes (Dr.).....1000
June 5—The Wishing Seat (Dr.).....1000
June 7—Via Cabaret (Dr.).....1000
June 9—California Poultry (Edu.).....1000
June 12—Hearts and Horses (Dr.).....1000
June 14—Reward of Courage (Dr.).....1000
June 16—Soul of a Thief (2 reels) (Dr.)....2000
June 19—Unwritten Law of the West (Dr.).1000
June 21—Marine Law (Dr.).....1000
June 23—A Husband's Mistake (Dr.).....1000
June 26—Calamity Anne Takes a Trip (Com.).1000
June 28—Dead Man's Shoes (Dr.).....1000
June 30—Quicksands (2 reel Dr.).....2000
July 3—Pride of Lonesome (Dr.).....1000
July 5—Tale of Death Valley (Dr.).....1000

BISON

June 10—The Grand Old Flag (2 reel Mil. Dr.) .....
June 14—The Capture of Aguinaldo (2 reel Dr.) .....
June 17—In Love and War (2 reel Dr.).....
June 21—Women and War (2 reel Dr.).....
June 24—The Guerilla Menace (2 reel Civil War Dr.) .....
July 1—The Battle of Manila (2 reel Mil. Dr.) .....
July 5—At Shiloh (2 reel Mil. Dr.).....

BRONCHO

April 30—Bread Cast Upon the Waters.....2180
May 7—Way of the Mother.....2000
May 14—A Slave's Devotion (2 reels).....2000
May 21—The Sea Dog (2 reels).....2085
May 28—Drummer of the 8th (2 reels).....2000
June 4—Dixie Mother (2 reels).....
June 11—Indian's Gratitude (1 reel).....
June 18—From the Shadows.....

CHAMPION

April 21—When Strong Men Meet (Dr.)....
April 28—The Clown Hero.....
April 28—Life in Sudan.....
May 5—The Shark God (Dr.).....
May 12—Hawaiian Love (Dr.).....
May 19—The Leper (Dr.).....

CRYSTAL

June 8—Black and White.....
June 10—False Love and True (Dr.).....
June 15—An Expensive Drink.....
June 15—Her Joke on Belmont.....
June 17—A Call from Home (Dr.).....
June 22—Will Power .....
June 22—The Smuggled Laces.....
June 24—Out of the Past (Dr.).....
June 29—Who Is In the Box?.....
June 29—Mrs. Sharp and Miss Flat.....
July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....

DE-KA-GE (Features)

June 23—Death or Divorce.....

DRAGON
(Formerly Ryno)

May 26—Love's Monogram (Dr.).....1000
June 2—Comrades (Dr.) 1000
June 9—The Ace of Hearts (Dr.).....1000
June 16—The Ghost of Seaview Manor (Dr.).1000
June 26—A Sister's Devotion (Dr.).....1000

ECLAIR

June 8—The Spider .....
June 8—He Could Not Lose Her.....
June 11—When Light Came Back (2 reel Dr.)
June 15—He Slept Well (Newlyweds).....
June 15—Scorpions (Scientific) .....
June 18—Fortune's Pet (2 recl Dr.).....
June 22—That Boy from the East (Com.).....
June 22—The South of India (Sc.).....
June 25—The Badge of Policeman O'Roon (2 recl) .....
June 29—He Was Not Ill, Only Unhappy (Newlywcds) .....
June 29—The Torpedo Fish (Scientific).....
July 2—The Witch (3 recl Dr.).....
July 6—In the Night (Com.).....
July 6—How Diamonds Are Made (Scientific) .....

FRONTIER

Feet

June 5—The Pillar of Peril (W. Dr.).....
June 7—The Ranch Girl and the Sky Pilot (W. Com.) .....
June 12—The Call of the Angelus (Dr.)....
June 14—The Twins of "Double X" Ranch (Com.) .....
June 19—A Story of the Mexican Border (Dr.)
June 21—When Lena Struck New Mexico (Com.) .....
June 26—The Squaw Man's Reward (Dr.)....
June 28—An Eastern Cyclone at Bluff Ranch (Com.) .....
July 3—The Secret of Padre Antonio (Dr.).
July 5—A Rose at Sixteen—A Cactus at Sixty (Com.) .....

GAUMONT

May 27—The Light that Kills.....1000
May 28—Gaumont Weekly No. 64.....1000
May 29—A Problem in Reduction..... 985
June 3—When the Leopard Laughed.....1000
June 4—Gaumont Weekly No. 65.....
June 5—A Passing Cloud..... 855
June 10—The Honor of Lucrece.....
June 11—Gaumont Weekly No. 66.....
June 12—Men Were Deceivers Ever.....1010
June 17—Mixed Pickles 952
June 18—Gaumont Weekly No. 67.....

GEM

May 27—Billy's Honeymoon (Com.).....
June 2—Billy in Armor (Com.).....
June 9—Heart and Flowers (Dr.).....
June 16—Silver Threads (Dr.).....
June 23—Every Inch a Hero (Com.).....
June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....

GREAT NORTHERN

May 24—Scenes on the Balkan Frontier.....
May 31—Where is Doggy (Com.)..... 759
May 31—Loch Lomond, Scotland (Sc.)..... 243
June 7—The Suffragettes (Com.)..... 787
June 14—An Unwelcome Wedding Gift (Com. Dr.) 953
June 21—Shanghaied (Dr.) 994
June 28—Cupid's Score (Com.).....1007
June 28—The Flying Circus (3 reel Dr.).....

GREAT NORTHERN

Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

June 16—The Jealousy of Jane (Com.).....
June 19—The Sorrows of Israel (3 reel Dr.).
June 21—The Human Statue.....
June 21—Filmographic Cartoons by Hy Mayer
June 23—His Mother's Love (Dr.).....
June 26—The Angel of Death (Dr.).....
June 28—Loo's Great Cure.....
June 28—Fun in Films by Hy Mayer.....
June 30—The Old Melody (2 reel Dr.).....
July 3—Jane Marries (Com.).....
July 5—Leo, the Indian.....
July 5—Lightning Sketches by Hy Mayer...

ITALA (Features)

Mar. 15—The Shadow of Evil.....
Apr. 15—Tigris .....
June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....

KAY-BEE

May 2—Black Conspiracy (2 reels).....2220
May 9—Past Redemption 2200
May 16—For Love of Flag (2 reels).....2000
May 23—The Miser (2 reels).....2175
May 30—Child of War (2 reels).....2000
June 6—A True Believer (2 reels).....
June 13—The Boomerang (3 reels).....
June 20—Failure of Success.....

KEYSTONE

May 15—Their First Execution.....1000
May 19—Hubby's Job (Com.).....1000
May 19—'Twixt Love and Fire (Com.).....1000
May 22—The Foreman of the Jury (Com.)..1000
May 26—Toplitsky & Co.....1000
May 29—Gangsters 1000
June 2—Barney Oldfield's Race for a Life..1000
June 5—Passions—He Had Three—Help, Help, Hydrophobia .....
June 9—The Hansom Driver's Feeding Time
June 12—Speed Queen .....
June 16—Waiter's Picnic .....
June 19—The Tale of the Black Eye (Com.).
June 19—Out and In (Com.).....

LUX

By Prieur

Feet

May 23—Playing with the Fire (Dr.)..... 987
May 30—The Dog and the Goat (Dr.)..... 641
May 30—Pat, the Electrician (Com.)..... 355
June 6—By the Aid of Wireless (Dr.).....1000
June 13—Engulfed (Dr.) 930
June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455

MAJESTIC

June 8—Mimosa's Sweetheart .....
June 8—The Garden of the Gods.....
June 10—The Message of the Flowers.....
June 15—The Tongue Mark.....
June 15—The Launching of the Edgar H. Vance .....
June 17—Beautiful Bismark .....
June 21—The Banker's Sons.....
June 22—Sidetracked by Sister.....

NESTOR

June 23—Poleon, the Trapper (Dr.).....
June 25—Partners (Dr.) .....
June 27—Professional Jealousy (Com.).....
June 30—An Indian Nemesis (W. Dr.).....
July 2—The Range Dead Line (W. Dr.)....
July 4—He and Himself.....
July 4—To the Brave Belong the Fair (Com.)

PILOT

June 5—For Old Times' Sake (Dr.).....1000
June 12—When a Girl Loves (Dr.).....1000
June 19—A Child of the Hills (Dr.).....1000
June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000

POWERS

June 13—The Strength of the Weak (Dr.)..
June 18—Friendly Neighbors (Com.).....
June 20—Behind the Times (Dr.).....
June 25—It Happened at the Beach.....
June 25—The Ten Thousand Dollar Bride....
June 27—The Spell (2 reels).....
July 2—The Quarter Meter.....
July 2—British-American Polo Match.....
July 4—The Heart of Hernanda (Dr.).....

RAMO

June 11—The Helping Hand (Dr.).....1000
June 18—The Call of the Road.....
June 25—The Worth of Man (Dr.).....1000
July 2—"I'm No Counterfeiter".....
July 9—Dangerous Sympathy .....

RELIANCE

June 4—Faithful Shep .....
June 7—The Madcap of the Hills.....
June 9—His Uncle's Heir.....
June 11—Annie Laurie .....
June 14—Half a Chance.....
June 16—The Dream Home.....
June 18—The Rosary .....
June 21—Wallingford's Wallet .....
June 23—The Little Pirate.....
June 25—Her Final Choice.....

REX

June 12—The King Can Do No Wrong (3 reel Dr.) .....
June 15—The Pretender (Com. Dr.).....
June 19—The Scar (Dr.).....
June 22—The Stolen Idol (Dr.).....
June 26—The Burden Bearer (Dr.).....
June 29—Drags, the Gypsy (Dr.).....
July 3—A Woman's Folly (Dr.).....
July 6—Suspense (Dr.) .....

SOLAX

June 25—The Merry Widow.....
June 25—The Dynamited Dog (Com.).....
June 27—The Message to Heaven (Dr.).....1000
July 2—An Unexpected Meeting (Com.)...1000
July 4—True Hearts (Dr.).....1000
July 9—Cooking for Trouble (Com.).....1000

THANHOUSER

June 13—His Sacrifice .....
June 15—The Head of the Ribbon Counter...
June 17—The Snare of Fate.....
June 20—(No release) .....
June 22—The Eye of Krishla.....
June 24—King Rene's Daughter.....
June 27—The Lost Combination.....
June 29—A Modern Lochinvar.....

VICTOR

May 30—The Plaything (Dr.).....
June 6—The Kidnapped Train (Dr.).....
June 13—Sincerity (Dr.) .....
June 20—His Daughter (Dr.).....
June 27—Brothers and Sisters (Dr.).....
July 4—Shifting Fortune (Dr.).....

OPERATORS' CHAT

By Ralph Knaster

In the chat column of a recent issue you read about the road to success. This time you will note that I quote from an article by one of the most prominent writers of the day, it is interesting, as well as food for the brain. After reading this chat, you should at all times remember the good lesson.

There is only one need in the world, the need to love our fellow workman as ourselves; to do exactly as we would be done by. We need to understand that the human race is one body, and that when we do anything which harms or hurts one individual, we harm all individuals, ourselves included.

When we stop and think about the world, the whole process of life becomes very pitiful.

Each, being born upon the earth, is striving for happiness, from the cradle to the grave, in his own way. According to his light, he is doing the best he can. He does not know it, but the only satisfying things which he can get out of life are peace of mind, self-respect and love of his fellow men.

Nothing he can obtain without these things, nothing he can achieve or become, is of any real value. No man can be happy without those three blessings. Any man can be happy with them. Even though he is saddened by the sorrow he sees about him, the sorrows which results from striving after the needless things of earth; after more than we need; after the possessions of others.

There would be no war; no industrial problems; if man will set forth in life on that threefold quest, for peace of mind, for self-respect, for the love of his fellow men.

This is what I call good food for the brain, and it is needed just as the stomach requires good food, and it will surely lead you toward success. All men who follow this example are successful in their undertakings, and are the making of a successful organization, no matter what kind of an organization it may be. The proof of this is the great progress of the Moving Picture Machine Operators' Union of Greater New York, Local No. 1. This organization is trying to assist all fellow men. The members of this union are doing all that can be done to elevate the craft they are in, and to better the condition of every operator.

Last Monday night the Moving Picture Machine Operators' Union of Greater New York, Local No. 1, held an open meeting. President Robert Goldhlatt opened the meeting; he referred to the best way for amalgamation on equal basis with Local No. 35 or a charter, giving the members the same rights that every local of the I. A. T. S. E. enjoys.

There were a few members of the new branch of Local No. 35 present, and it was learned that the branch is looking for the same thing that Local No. 1 is seeking. We also learned that the new branch of Local No. 35 are going to send Mr. Richardson to Seattle, as a delegate to the I. A. T. S. E. convention, and to instruct him to ask for a charter or amalgamation. Strange enough that the members of the new branch have started the same cry that the ex-auxiliary had for five years.

Some new branch men say they only want jurisdiction of the picture machine, and that in order to run a spot lamp, it would require a card from both departments.

This is ridiculous, the same trouble would arise. The man holding two cards would run the man with one card out of his job, because he could work both spot lamp and machine, thus depriving a union man with one card from a livelihood. There should be two distinct locals and each local to govern itself, and if a man held two local cards, namely a spot lamp card and a picture machine card, he should be entitled to run either one or the other, but not both. One of the branch men said he saw a lot of new faces. True, there were new faces at that meeting, they went there to make application at the present small entrance fee of $5.00; every one is fully aware of the conditions in New York, and favor the Moving Picture Machine Operators' Union, Local No. 1. There will be one more open meeting, on June 23, 1913, so hurry along with your applications if you want to get in for that small fee, for after that date the initiation fee will be fifty dollars ($50.00).

Applications can be made at the office of the Union daily from 10 A. M. to 5 P. M., at 133 Third Avenue, near 14th Street, N. Y.

* * *

NOTICE

There will be a grand spread given by the members of Local No. 1 at the next and last open meeting on June 23, 1913, at Teutonia Hall, No. 66 Essex Street. Refreshments and music to all who honor us with their presence at this meeting. A farewell address will be delivered by President Robert Goldblatt, as this is the last meeting before the I. A. T. S. E. convention. All operators welcome.

R. J. KNASTER,
Press Agent.

* * * * * * *

Brother John R. Pickards has returned from Wilmington, Del., with the dough bag, containing one thousand dollars which was left to him by his grandfather. Brother Pickards said, a mere trifle, just spending money for the moonlight excursion and cabaret dance which will take place August 2, 1913, held by the M. P. M. O. U. of G. N. Y., Local No. 1.

* * * * * * *

A new theatre on 125th street and Amsterdam avenue will be opened Saturday, June 14, under the same management as the Arch theatre on 3d Avenue and 28th Street, New York. Mr. Chas. Johnston, the manager, has engaged Brother McQueen to operate the picture machines, both Simplex.

Mr. Chas. Johnston was formerly with the United hooking offices, and knows the show business thoroughly.

* * * * * * *

AN APPEAL FROM ALMOST FIVE HUNDRED MEN

To the Officers and Members of all Locals, I. A. T. S. E.

Dear Sirs and Brothers:

The hour of the convention is near at hand, only regretting that it is a long distance from the Eastern Locals. Of course we do not include ourselves as one of them to the I. A., since the last convention. Nevertheless this Organization is sending a representative to Seattle to appeal to the delegates to give the New York Operators justice and to right the wrong which was done unto us by the executive hoard of the I. A. T. S. E. You are no doubt familiar with the fact that President Chas. C. Shay, at the last convention, said that he would appoint an impartial committee to do the reorganizing of the former Auxiliary to Local No. 35, which would have been the proper way of doing it. But such was not the case after the return of President Shay and his executive board from the last Peoria convention to New York, and instead of his giving us that impartial committee, who were to consist of (as follows) two of New York, two of Brooklyn and two of New Jersey. The above named we did not get. By his failing to live up to his promise to the last convention is responsible for our breaking away from the I. A. T. S. E., not with any intentions of remaining apart from the I. A. We therefore appeal to you to use your utmost means in making it possible for the New York operators to get justice once and for all time. Why should not such a large body of operators as they are in our big city enjoy the same privilege as the other picture locals do in the I. A.? Why should we be subject to Auxiliaries and such as a branch that now exists in New York, which is goverened by Local No. 35? The conditions which were proposed to us by the Executive Board of the I. A. and Local No. 35 last August, were such that no man who craved for justice would abide by.

Brothers, consider this fact that this organization has a membership of almost five hundred and a nice little bank account, and only in existence ten months, and for five years that we were connected with Local No. 35 they claimed at the last convention that we owed them over a hundred dollars; "rather queer, isn't it?" The reason for that is that the former Auxiliary did not have the handling of their own money. And in spite of the fact that we're doing so wonderfully well, our complete happiness is marred by the thought that we are apart from our fellow workingmen of the I. A. T. S. E.

Do give this appeal your careful consideration, and kindly ask your delegate while at the coming convention to bear in mind the pleading of the New York operators.

The writer of this hopes to meet your delegate in Seattle during the convention.

For further information I refer you to the circular letter which I enclose.

Thanking you in advance for whatever little you might do for us.

Give us a direct charter, or make us bona-fide members of Local No.35, or else give us the impartial committee that we were to get at the last convention.

With much success to your organization,

Fraternally yours,

ROBT. GOLDBLATT,
President.

AMERICAN FILM MFG. CO.

Charles O'Connor, E. and H. Wennestrom and Ernest Jurgenson, all employees of The American Film Manufacturing Company, are popular figures in Chicago theatres using "Flying A" pictures. The boys have formed a quartet and are obtaining remarkable prices from local picture houses. Incidentally, they are billed as "The Flying A Quartet."

The North Dakota, one of the Pacific Fleet now manœuvering off Santa Barbara, was used in a picture last week. Some splendid scenes were made through the courtesy of the cruiser's officers, who loaned themselves to the task of showing how a shanghai man is taken from a vessel. The pet parrot and pet monkey of the Dakota, well known in naval circles, were also used in the same subject. Some memorial day features of the fleet's visit were utilized in the same picture.

That Santa Barbara has not yet accustomed itself to a resident picture company was evidenced by considerable excitement created on the exclusive Mountain Drive one day last week, when a "dummy" was tied to one of the horses and sent scurrying down the road. Several laborers, seeing what looked mightily like Kerrigan dragging along the road and swinging against trees, notified the local police. This is the second time in two weeks that either the fire department or police have been called upon to put out a "film" fire or arrest some desperado.

Miss Kathleen Kerrigan, sister of Jack Kerrigan, was the center of a family reunion last week. Miss Kerrigan completed her summer tour with the "Everywoman" company and was joined by the various members of the family at Los Angeles, where the show closed for the summer. Miss Kerrigan spends her summers with her mother and two brothers at Santa Barbara.

Itala Company to Increase Its Output to Two Features a Month

Issuance of two Itala "Big Films" instead of one a month has caused the Turin Company to enlarge its company. Forthcoming features will show a number of new faces. Conspicuous by her beauty and dramatic merit as well as by her unfamiliarity to the screen is Theresina D'Angelo, who has the leading woman's part in "The Fatal Grotto." Signorina D'Angelo has one of the proudest and most angelic names in Italy and her family owns one of the most beautiful villas on Lake Como. She is independently wealthy and gives to charity the money she earns in motion picture work.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

May 31—His Mother's Son (Dr.).....
June 2—The Ranchero's Revenge.....
June 5—Slippery Slim Repents (Com.).....
June 5—Just Kids (Com.).....
June 7—A Timely Interception.....
June 9—Jenks Becomes a Desperate Character (Com.) .....
June 9—Red Hicks Defies the World (Com.)
June 12—The Well (Dr.).....
June 14—Death's Marathon (Dr.).....
June 16—The Switch-Tower (Dr.).....
June 19—The Rise and Fall of McDoo (Com.)
June 19—Almost a Wild Man (Com.).....
June 21—The Mothering Heart (2 parts—Dr.)

CINES
George Kleine

May 6—A Mixed Affair (Dr.) 1000
May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers.....

EDISON

May 28—Newcomb's Necktie (Com.).....1000
May 30—The Honor of a Soldier (War Dr.).1000
May 31—An Almond-eyed Maid.....1000
June 2—Professor William Nutt (Com.)....1000
June 3—Right for Right's Sake (Dr.).....1000
June 4—Some Spots in and Around Los Angeles, Calif. (Sc.)..... 350
June 4—Don't Worry (Com.)..... 640
June 6—Mercy Merrick, from "The New Magdalene" (Dr.) 1000
June 7—While John Bolt Slept.....1050
June 9—"Othello" in Jonesville (Com.)....1000
June 10—Two Little Kittens (Dr.).....1000
June 11—Beau Brummel and His Bride (Com.) 1000
June 13—Along the Nile (Sc.).....1000
June 14—Apples of Sodom (Dr.).....1000
June 16—Her Royal Highness (Com. Dr.)....1000
June 17—The Twin Brothers (Dr.).....1000
June 18—Civic Parade, Representing All Departments of New York City, May, 1913 (Des.)..... 350
June 18—He Would Fix Things..... 650
June 20—The Evil Thereof (Dr.).....1000
June 21—Mary Stuart, Parts I, II, III (Special—Hist. Dr.) 3000
June 21—Love's Old Sweet Song (Dr.).....1000
June 23—The Pyramids and the Sphinx, Egypt (Sc.) 300
June 23—A Taste of His Own Medicine (Com.) 700
June 24—Where Shore and Water Meet (Dr.) 980
June 25—How Did It Finish (Com.)..... 980
June 27—Fortune Smiles (Last Story of "What Happened to Mary") (Dr.) 1000
June 28—The Fly (Edu.)..... 400
June 28—Circumstances Make Heroes (Com.) 600
June 30—The Story of the Bell (Dr.).....1000
July 1—The Patchwork Quilt (Dr.)..... 980
July 2—All on Account of a Portrait (Com.)1000
July 4—A Gentleman's Gentleman (Dr.)...1025
July 5—The Signal (Dr.).....1000

ESSANAY

May 21—The Letter's Mission (Com.).....
May 22—A Widow of Nevada.....
May 23—Jealousy .....
May 24—Broncho Billy and the Express Rider
May 30—The Good in the Worst of Us (Dr.)
May 31—"Alkali" Ike's Misfortunes.....
June 3—Let No Man Put Asunder (Dr.)....1000
June 4—The Value of Mothers-in-Law (Com.) 1000
June 5—The Last Shot (Dr.).....1000
June 6—Phillip March's Engagement (Com.).1000
June 7—Broncho Billy's Capture (Dr.).....1000
June 10—The Shadowgraph Message (W. Dr.)
June 11—The Star (Com.).....
June 12—Cinderella's Gloves .....
June 13—The Mysterious Stranger (Com. Dr.)
June 14—The Ranch Feud (W. Dr.).....
June 17—Anonymous Love (Com.).....
June 18—Hilda Wakes (Com.).....
June 19—The Rustler's Spur (W. Dr.).....
June 20—Fear (Dr.) .....
June 20—A Brother's Loyalty (2 parts).....
June 21—"Alkali" Ike and the Hypnotist (Com.) .....
June 24—Across the Rio Grande.....
June 25—Easy Payments (Dr.).....
June 26—The Divided House (Com.).....
June 27—Witness "A-3 Center" (Dr.).....
June 28—Broncho Billy's Strategy.....

KALEM

June 2—The Bandit's Child (Dr.).....1000
June 4—When Fate Decrees (Dr.).....1000
June 6—The Terror of Conscience (Dr.)....1000
June 7—When Women are Police (Com.)....
June 7—Percy's Wooing (Com.).....
June 7—The Tragedy of Big Eagle Mine (Special 2 parts—Dr.).....2000
June 9—The Rube and the Boob (Com.)....
June 9—The Scheme of Shiftless Sam Smith (Com.) .....
June 11—The Pawnbroker's Daughter (Dr.)..1000
June 13—Brought to Bay (Dr.).....1000
June 14—The Gypsy's Brand (Dr.).....1000
June 16—The Wheel of Death (Dr.).....
June 16—Governor Johnson of California (Topical) .....
June 18—The Attorney for the Defense (Dr.).1000
June 20—Cupid's Lariat (Com.).....
June 20—Smoked to a Finish (Com.).....
June 21—On the Brink of Ruin (Dr.).....1000

LUBIN

June 2—A Woman's Heart (Dr.).....
June 3—A Jealous Husband (Dr.).....
June 5—Bob Builds a Chicken House (Com.)
June 5—Kate the Cop (Com.).....
June 6—The Penalty of Jealousy (Dr.)....
June 6—The Accusing Hand (Dr.).....
June 7—The Great Pearl (Dr.).....
June 9—The Legend of Lovers' Leap (W. Dr.) 1000
June 10—Violet Dare, Detective (Dr.).....1000
June 12—Nearly in Mourning (Com.)..... 400
June 12—The Professor's Predicament (Com.) 600
June 13—Papita's Destiny (W. Dr.).....1000
June 14—The Wine of Madness (Dr.).....1000
June 16—Bob Builds a Boat (Com.)..... 400
June 16—Silence for Silence (Com.)..... 600
June 17—Out of the Beast a Man was Born (W. Dr.) 1000
June 18—The Weaker Mind (2 reel W. Dr.).
June 19—A Father's Love (Dr.).....1000
June 20—His Redemption (W. Dr.).....1000
June 21—From Ignorance to Light (Dr.).....1000
June 23—Rustic Hearts (Dr.).....1000
June 24—At the Telephone (Com.)..... 400
June 24—The Zulu King (Com.)..... 600
June 26—The Other Woman (Dr.).....1000
June 27—Bob Buys an Auto (Dr.)..... 400
June 27—The Beaut from Butte (Com.)..... 600
June 28—The Love Test (Dr.).....1000
June 30—Her Atonement (Dr.).....1000
July 1—Her Husband's Picture (Dr.).....1000
July 3—The Angel of the Slums (Dr.).....1000
July 4—The Waiter's Strategy (Com.)..... 400
July 4—The Wrong Hand Bag (Com.)..... 600
July 5—His Niece from Ireland (Dr.).....1000

G. MELIES

May 15—The Black Trackers (Dr.)..... 717
May 15—At Cairns, North Queensland, Australia (Edu.) 283
May 22—Gold and the Gilded Way (Dr.)....1000
May 29—Foster Brothers (Dr.)..... 626
May 29—Tandjong, Priok, Java (Edu.)..... 374
June 5—Native Industries of Java (Ind.)..1000
June 12—The Stolen Claim (Dr.).....
June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....

PATHE FRERES

May 24—A Woman Scorned (Dr.).....
May 26—Pathe's Weekly No. 22.....
May 27—Bull Fight in France.....
May 27—In the Forest of Cochinchina (Ind.)
May 28—The Fugitive (W. Dr.).....
May 29—White Lies (Dr.).....
May 30—The Spider Which Lives in a Bubble (Science) .....
May 30—Transportation Methods in Java (Travel) .....
May 30—The Human Vulture (Special) (Dr.)
May 31—The Squawman's Awakening (Dr.)
June 2—Pathe's Weekly No. 23.....
June 3—Dredges and Farm Implements in the West (Ind.) .....
June 3—A Market in Kabylia, Algeria (Custom) .....
June 4—The Saving Lie (Dr.).....
June 5—What the Good Book Taught (W. Dr.) .....
June 6—Birds and Animals of Brazil (Sc.).
June 6—Tananarive, Madagascar (Travel)..
June 7—Get Rich Quick Billington (Com.)..
June 9—Pathe's Weekly No. 24.....
June 10—Max's First Job (Com.).....
June 10—The Chateau of Chenonceau, France (Sc.) .....

Feet

June 11—His Lordship's Romance (Com.)....
June 12—The Artist's Dream (Com.).....
June 13—Athletics in France (Edu.).....
June 13—Places of Interest in Colorado (Travel) .....
June 14—For Mayor—Bess Smith (Com.)....
June 16—Pathe's Weekly No. 25.....
June 17—A Tour Through Touraine (Sc.)...
June 17—Rhodes, Asiatic Turkey.....
June 18—The Sacrifice (Dr.).....
June 19—The Outlaw's Love (Western).....
June 20—The Burial of a Rich Chinaman (Customs) .....
June 20—Antibes, France, and Its Environs..
June 20—Monuments and Cascades of Rome..
June 21—The Jury's Verdict (Dr.).....

SELIG

June 4—Woman—Past and Present (Dr.)...1000
June 5—The Suwanee River (Dr.).....1000
June 6—An Embarrassed Bridegroom (Com.)
June 6—Manila Normal and Public Schools (Educa.) .....
June 9—Sweeny and the Fairy (Com.).....1000
June 10—Dad's Little Girl (Dr.).....1000
June 11—A Rose of May (Com. Dr.).....1000
June 12—The Fate of Elizabeth (Com.).....
June 12—The Birth of a Butterfly (Educa.)..
June 13—The Jealousy of Miguel and Isabella (W. Dr.).....1000
June 16—Shooting the Rapids of the Pagsanjan River in the Philippine Islands (Educa.) .....
June 16—When Lillian Was Little Red Riding Hood (Dr.) .....
June 17—Taming a Tenderfoot (W. Com.)...1000
June 18—Mrs. Hilton's Jewels (Dr.).....1000
June 19—The Gold Brick (Com.).....1000
June 20—Fancy Poultry (Educa.).....
June 20—The Fighting Lieutenant (Dr.)....
June 23—The Kentucky Derby (Topical).....
June 23—At Churchill Downs.....
June 24—The Marshal's Capture (W. Dr.)..1000
June 25—Papa's Dream (Com.).....
June 25—The City of Gold (Edu.).....
June 26—When Men Forget (Dr.).....1000
June 27—A Western Romance (Western)....1000
June 30—The Beaded Buckskin Bag (Western) 1000
July 1—Songs of Truce (War Dr.).....1000
July 2—The Sultan of Sulu (Edu.).....
July 2—Arabia and the Baby (Com. Dr.)...

URBAN ECLIPSE
George Kleine

May 7—The Dividing Wall (Dr.) 1000
May 12—The Japanese Dagger—Part I (Dr.). 900
May 12—The Japanese Dagger—Part II..... 900
May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000

VITAGRAPH

May 24—The Still Voice (2 Parts).....2000
May 26—Up and Down the Ladder (Com.)..1000
May 27—Tricks of the Trade (Dr.).....1000
May 28—Cutey Plays Detective (Com.).....1000
May 29—The Only Veteran in Town.....1000
May 30—A Husband's Trick (Com.).....1000
May 31—One Can't Always Tell (Com.)..... 700
May 31—If Dreams Came True (Com.).... 300
May 31—The White Slave (2 Parts).....2000
June 2—What God Hath Joined Together (Dr.) 1000
June 3—Bunny as a Reporter (Com.).....
June 3—Three To One (Com.).....
June 4—A Modern Psyche (Com. Dr.).....1000
June 5—The Heart of Mrs. Robins (Dr.)..1000
June 6—The Butler's Secret (Dr.).....1000
June 7—The Forgotten Latchkey (Com.)....1000
June 9—The Bachelor's Baby (Com.).....1000
June 10—Cutey Tries Reporting (Com.).....1000
June 11—His House in Order (Dr.).....1000
June 11—The Regiment of Two (2 parts)....
June 12—His Tired Uncle (Com.).....
June 12—Capers of Cupid.....
June 13—An Infernal Tangle (Dr.).....1000
June 14—Does Advertising Pay (Com.).....1000
June 16—The Silver Cigarette Case (Dr.)....1000
June 17—The Coming of Gretchen (Com.)....1000
June 18—The Drop of Blood (Dr.).....1000
June 19—Bunny's Dilemma (Com.).....1000
June 20—Delayed Proposals (Com.).....
June 20—Yokohama Fire Dept. (Topical)....
June 21—'Arriet's Baby (Dr.).....1000
June 23—The Lion's Bride (Dr.).....1000
June 24—No Sweets (Com.).....1000
June 25—Jack's Chrysanthemum (Com. Dr.).1000
June 26—Her Sweetest Memory (Com. Dr.)..1000
June 27—One Good Joke Deserves Another (Com.) 1000
June 29—One Over on Cutey (Com.).....
June 29—Cloisonne Ware (Edu.).....
June 30—Roughing the Cub (Com.).....1000

J. V. RITCHEY PRESENTS RODMAN LAW IN A NEW RELIANCE THRILLER

A plunge over the Stillwater Falls, on the Penobscot river, Maine, in an open boat, is Rodman Law's latest feat, performed during the production of a coming Reliance release.

Edgar Lewis and a company of Reliance actors left New York on Decoration Day and met Rodman Law at St. Johns, New Brunswick, where he was to have made a trip over the St. Johns Falls. They found that the location of the St. Johns Falls was not in keeping with the situation called for in the drama, while the Stillwater Falls were better suited to the action of the story.

The fact that only one man had ever gone over the Stillwater Falls alive and was rescued in the rapids below, a raving maniac, did not cause Law to even hesitate. Director Lewis placed one camera above the falls, one directly over them, and one about fifty feet below, so that none of the thrills would be missed. Law pushed off from shore in a small boat, paddling with a single oar as calmly as a college boy in a birch-bark canoe. The plans had been carefully laid and every possible movement of the boat figured out to a nicety, but the action of the water at the bottom of the falls caused the little skiff to perform a surprising feat. It shot straight down in a vertical position, stood up on the point of its bow for several seconds, and, spinning completely around, landed right-side up without shipping more than two buckets of water.

Law managed to stay in the boat until it had almost reached the bottom of the falls, when he shot into the whirlpool like a cannon ball. For several seconds, which seemed like hours to the watchers on shore, he did not appear. His hand and arm then became visible, and Director Lewis heaved a sigh of relief as he saw that his daredevil actor was not only alive but swimming strongly with the swift current. A boat put out from shore and approached the rapids as closely as possible, but Law quickly measured distances with his eyes and swam toward his own boat which, although almost swamped, was still capable of sustaining his weight until the worst part of the rapids had been passed, and he could be taken in charge by the rescuing party.

Although the Stillwater Falls are particularly dangerous because of the large number of rocks into which the immense volume of water pours, Law had scarcely a scratch or bruise on his body. But a thing which he is at a loss to explain is the fact that a number of his teeth had been badly loosened. His statement to Manager J. V. Ritchey, of the Reliance, upon his return to New York was, "We got some great stuff, Mr. Ritchey, but I've thought of a new stunt that is a corker!"

Rodman Law's trip over the Stillwater Falls will be featured in a coming Reliance regular release.

PATHE'S WEEKLY TWICE A WEEK

A Weekly on Monday and on Thursday Hereafter

Licensed exhibitors throughout the country will be interested to learn that Pathe's Weekly will be issued twice every week in future, beginning with the week of June 23rd. There will be a weekly on Monday, June 23rd, and another on Thursday, June 26th, although this double service will not be inaugurated west of the Mississippi until the week of June 30th. The St. Louis exchange will be considered in the Eastern territory because of the fast and frequent train facilities thereto. After the first week, of course, all exhibitors will be able to get the two Pathe weeklies every week.

Pathe Freres have installed a printing plant of their own and will supply the exhibitors with posters for the weeklies direct. These posters will be mailed on a three-months' subscription basis, and the price will be based on a sliding scale, varying according to quantity. This new poster service applies only to the two weeklies.

Besides giving the exhibitors an opportunity to book two weeklies every week, Pathe Freres say the new arrangement will make both the reels more timely as the news of the world will, naturally, be released three and four days earlier than was previously possible.

The addition to a second weekly reel will increase the output of Pathe Freres to seven reels per week, exclusive of multiple reel subjects.

CHARLES ZIEBARTH

Mr. Charles Ziebarth, factory superintendent for the American Film Manufacturing Company, is one of those hustling younger men who are rapidly revolutionizing the important technical phases of the business. Mr. Ziebarth is 32 years old.

He is a master mechanic, and prior to his connection with the American had charge of various technical departments and various large manufacturing concerns. Mr. Ziebarth has been with the American ever since its organization in charge of the mechanical and electrical departments. His marked ability and ingenuity have brought about his prompt promotion to the position of superintendent.

UNIVERSAL FILM CO. SUED BY MILLER BROS., OWNERS OF THE FAMOUS "101" RANCH"

Suit for $100,000 has been filed in the United States Southern District Court against the Universal Film Company and its president, Carl Laemmle, by the three Miller brothers. Joseph C., George L. and Zach T., owners of the famous "101 Ranch," who allege that the Universal Film Company has unlawfully entitled many of its Western pictures "101" films, while having no authority to use the name.

All "101" pictures are produced by the "101" Bison Company, which, according to the Millers, has sole rights. "101 Ranch" itself is located in and around Bliss, Okla. It comprises 110,000 acres of land and includes several smaller towns.

ADOLPH ZUKOR ON SILENT TRIP

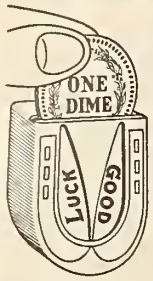
Adolph Zukor left New York last Sunday night on his way to the office of the Famous Players Film Company in Chicago. It is rumored that Mr. Zukor has some unusual purpose in this sudden trip West, but what its significance is could not be learned. It is promised, however, that upon his return some interesting news might be forthcoming.

BEN SCHULBERG A BENEDICT

By the time this isue is in the hands of the readers, our good friend "Benny" will have passed the Rubicon and have taken unto himself a wife. The ceremony was performed Saturday, June 14th, and we are sure everyone in the industry will wish Ben Schulberg and his wife a happy future. Fuller particulars will appear in our next issue.

INCREASE YOUR ATTENDANCE

PREMIUMS! This Will Please the Children and Their Parents.



Smallest Bank in the world. Just holds ten dimes, and the tenth dime opens it. Heavy nickeled brass, highly polished. Your theatre name and city stamped in the metal.

Lots of 500, $25.00.
Lots of 1,000, $45.00.

Good Luck Bank
875 Flatiron Bldg., New York City.

TO THE TRADE

NEGATIVES DEVELOPED 1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

L. DIAMOND & CO.
679 Broadway, New York City
Manufacturer of
REEL CASES, CARRYING CASES, SHIPPING CASES MADE OF FIBRE
Write for Our Prices
The Best Cases for the Least Money

FOR SALE—Lyric Theatre, Jamestown, New York. Seating capacity with balcony 800. Stage 20x50. Complete scenery equipment. House suitable for mixed vaudeville and pictures. Location, business district. Population 35,000. Favorable terms. Communicate with J. C. GRAHAM, 1600 Broadway, New York City.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

FREE MUSIC FOR PIANISTS
who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE
SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

We BUY and SELL Second-hand Films and Moving Picture Machines.
WESTERN FILM BROKERS
538 S. Dearborn St.,
Chicago, Illinois.

Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

MINNEAPOLIS FEATURE FILM EXCHANGE
1st Floor Temple Court Minneapolis, Minn.

MOVING PICTURES.
M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.

MARY ALDEN
LEADS WITH RAMO FILMS
"LOVE AND GOLD"
"THE WORTH OF MAN"
"THE BLACK OPAL"

FULTON'S A-to-Z LIST
Pocket Edition 120 Pages
Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*
E. E. FULTON —156— W. LAKE STREET CHICAGO

FOR RENT—FILMS
In fine condition, with posters at $1.00 per reel. Try and see for yourself. Best service in the Country for the Money.
LAKESIDE FILM EXCHANGE
538 S. Dearborn St., Chicago, Ill.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.
Write for Catalog.

Established 1882.
THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

POWERS, SIMPLEX, MOTIOGRAPH, EDISON MOVING PICTURE MACHINES.
Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light. All Supplies for M. P. Theatre. Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure. *Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.*

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

EBERHARD SCHNEIDER'S JUNIOR CAMERA, Developing Outfits, Laboratory and Projecting Supply is used by the U. S. Government, Universities, Dep't of the Interior, etc. It ought to be good enough for you. Special film work and full guarantee for my products. Establishment occupies five floors.
219 Second Ave., New York City.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

BE UP-TO-DATE
Subscribe for the Leading Moving Picture Trade Publication
Moving Picture News

RELIANCE.

RELIANCE.

GREAT DRAMAS BY FAMOUS AUTHORS

SATURDAY, JUNE 14th

THE GREATEST THREE REEL REGULAR RELEASE EVER PRODUCED.

A POWERFUL PICTURE DRAMATIZATION OF FREDERICK ISHAM'S POPULAR NOVEL

"HALF A CHANCE"

Staged by Oscar C. Apfel with George Siegmann, Edgena De Lespine

And the

RELIANCE FAVORITE FEATURE PLAYERS

UNEXCELLED FOR INTENSE DRAMATIC SITUATIONS AND TENDER HEART INTEREST DEALING WITH THE VITAL SUBJECT OF "MEN MADE OVER."

'I tell you that 'HALF A CHANCE' is the best legitimate Picture-Drama ever presented as a multiple reel feature for regular release.''

MONDAY, JUNE 16th

"ANNIE LAURIE"

THE BEAUTIFUL OLD SONG INTRODUCED INTO A CHARMING LOVE-DRAMA OF THE CIVIL WAR. FEATURING FRITZI BRUNETTE AND THOMAS MILLS.

WEDNESDAY, JUNE 18th

"THE DREAM HOME"

AN UNUSUAL CHILD STORY PRESENTING RUNA HODGES, THE PRETTIEST BABY IN THE WORLD, ASSISTED BY A CLEVER COMPANY OF WELL KNOWN STAGE CHILDREN

SATURDAY, JUNE 21st

"WALLINGFORD'S WALLET"

A GRIPPING DRAMA OF NEW YORK'S REMARKABLE LOWER EAST SIDE.

COMING—ROSEMARY THEBY and IRVING CUMMINGS in "THE TANGLED WEB" IN THREE REELS

MANAGER'S NOTE.

HIGH-CLASS BROADWAY-PRODUCTION ONE, THREE AND SIX SHEET POSTERS AT YOUR EXCHANGE.

PHOTOS BY KRAUS MFG. CO., 14 EAST 17TH ST., NEW YORK. SLIDES BY SCOTT & VAN ALTENA, 59 PEARL ST., NEW YORK.

BEAUTIFUL PLAYER POSTERS OF EDGENA DE LESPINE AND IRVING CUMMINGS AT YOUR EXCHANGE.

RELIANCE.

RELIANCE.

BOOKED FROM OFFICE OF

SUN-SET FILM COMPANY, Inc.

32 UNION SQUARE — SOL. KIESELSTEIN, Pres. TELEPHONE 5156 STUYVESANT — NEW YORK CITY

WE HAVE THEM BEATEN BY MILES

OTHER PRODUCTIONS NOT IN IT WITH THE WONDERFUL NEW INVENTION TALKING PICTURES OF THE

ASK FOR REFERENCES

SUN-SET ELECTRO-PHONE

ASK FOR REFERENCES

THEY TALK AND ACT AT THE SAME TIME
THE ONLY FEATURE "TALKING PICTURES" IN EXISTENCE

SPECIAL ENGAGEMENTS NOW OPEN

"Quo Vadis"

HEROIC DRAMA FULL REEL

"Ingomar"
HISTORIC—FULL REEL

"Mikado"
OPERATIC—TWO REELS

"Sword of Rome"
HEROIC DRAMA—FULL REEL

"Physical Culture"
EDUCATIONAL—FULL REEL

"Dr. Jekyll and Mr. Hyde"
MYSTIC—FULL REEL

"Lifting the Mortgage"
COMEDY DRAMA—FULL REEL

AND MANY OTHER FEATURES—GIGANTIC CHARACTERS IN GIGANTIC PRODUCTIONS

THEY LIVE — THEY ACT — THEY TALK

WRITE — WIRE — PHONE

SUN-SET FILM COMPANY, Inc.

32 UNION SQUARE — Telephone 5156 Stuyvesant — NEW YORK CITY

JUL 18 1913

MOVING PICTURE NEWS

VOLUME VII
No. 25

JUNE 21
1913

LIBRARY OF CONGRESS
JUL 18 1913
MUSICAL DIVISION

PRICE
TEN
CENTS

FRANK A. TICHENOR
Chairman
1st International Exposition of the
MOTION PICTURE ART.
Grand Central Palace, N. Y., July 7th
to 12th inclusive.

Four Multiples That Show the Reel Excellence of General Film Service

These are the features that indicate the uniform superiority of our service. But their extreme merit must not make you forget that more than forty single reel films are released by us every week —made from stories just as vivid and strong and gripping, but restricted to a single reel because when a story can be quickly told, we tell it quickly. Many a masterpiece is being compressed into a single reel, for we won't waste time and space. When we let a film run longer than one reel, you can depend on it that the material demanded a multiple. And every single reel is packed full of ideas from the first second to last.

RELEASED ON SATURDAY, JUNE 28

"THE TRAPPER'S MISTAKE"

The trapper's wife forgot to tear up the note that said she was going away. So when the Redskins caught her and carried her off, the trapper naturally thought she had run away with his best friend. How the three meet in the thick of a fight with the Indians, how the two men confront each other and the woman explains—that's the skeleton of this cracker-jack frontier photoplay by Pathe Freres. It's in two reels.

RELEASED ON WEDNESDAY, JULY 2

"THE TIGER LILY"

An animal picture with a real, gripping story behind it—the story of a woman torn by jealousy who sends a tiger to destroy the girl she hates, little knowing that the girl is her own daughter. A storm, a flash of lightning, a villa set afire and in it the fast-coming events that bring the destruction of the Tiger Lily herself.

It's all that you hoped they would do some day with a wild animal theme. The Vitagraph actors present it in three reels.

RELEASED ON MONDAY, JUNE 30

"THE PENALTY OF CRIME"

All the appeal of the crook play, now at the crest of popularity, is in this ingeniously conceived story. The girl who is sent to fascinate the rich young jeweler is so successful that he falls in love with her. She falls in love, too, and wants to break off with the underworld—but her pals won't let her. A baggage car robbery, a motor car chased and plunged over an embankment—these are some of the quick events that follow. The Lubin Company players appear in this gripping story in two reels.

RELEASED ON FRIDAY, JULY 4

"SHENANDOAH"

Uncle Sam's birthday is a mighty appropriate release date for the best battle play ever written about the Civil War.

You can't beat the patriotic appeal of those scenes where the Federals are wavering, where General Phil Sheridan gallops in from "twenty miles away," rallies the scattering forces and snatches a victory out of the fire. It's a Kalem in three reels.

General Film Company

200 Fifth Avenue, New York

PILOT FILMS

MEAN **SUCCESS** AND SUCCESS MEANS **MONEY**

PROVE IT

BY PUTTING ONE ON YOUR PROGRAM

RELEASE OF JUNE 26th

"AN INNOCENT CONSPIRACY"

A Comedy-Drama with Gripping Situations
Featuring LOUISE VALE and GEO. MORGAN

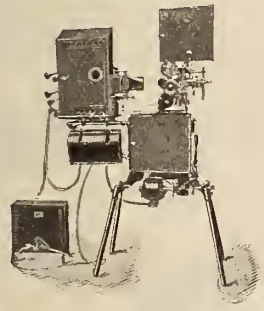
RELEASE OF JULY 3rd

"THE CODE OF THE U. S. A."

A Thrilling Sensational Drama
Featuring LOUISE VALE and HERBERT BARRINGTON

Beautiful one and three sheet lithos in four colors with each of these

120 SCHOOL ST. **PILOT FILMS CORPORATION** YONKERS, N. Y.



Greatest Definition **Clearest Pictures**

obtained with Exclusive Patented Intermittent Movement of

Power's Cameragraph No. 6A

This movement is many times stronger than that of any other made.
It accomplishes a longer period of picture on screen, with quicker motion of film.
This is but one of our many exclusive features. It is because of such original and advanced ideas that the supremacy of POWER'S CAMERAGRAPH has been maintained and recognized for nearly 16 years. The best proof of this is

POWER'S CAMERAGRAPH SALES REPRESENT OVER 65% OF THE ENTIRE MOVING PICTURE MACHINE OUTPUT OF AMERICA.

If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION. Catalogue D gives full details.

NICHOLAS POWER CO., 88-90 Gold Street, NEW YORK

The leading makers of motion picture machines.

HORACE VINTON

AUTHOR AND DIRECTOR

OF MANY **NOTABLE FILMS**

Will Revise SCENARIOS, and
ARRANGE Them for PRODUCTION
Fee $2.00

SPECIAL WORKING SCENARIOS PREPARED from SYNOPSES and STORIES of any description

ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

LUMIERE

MOTION PICTURE FILM
THE
RIGHT KIND—RIGHT PRICE

LUMIERE JOUGLA CO.

75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

Address Dept. N. 18

In writing to advertisers please mention "MOVING PICTURE NEWS"

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 1818 CHELSEA

THREE SUPERB PRESENTATIONS OF SENTIMENT AND PATHOS

QUICKSANDS
In Two Reels

Featuring WARREN KERRIGAN in an intensely interesting dramatic gem of allegory.

One, Three, Six Sheet Posters and Heralds.
Monday, June 30, 1913

PRIDE OF LONESOME

A beautiful sketch visualizing the psychological effect of sweet feminity.

One and Three Sheet Posters.
Thursday, July 3, 1913.

TALE OF DEATH VALLEY

A daring intrigue perpetrated upon an innocent lover.

One and Three Sheet Posters.
Saturday, July 5, 1913.

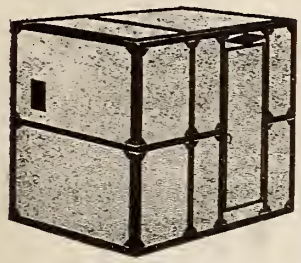
AMERICAN FILM MFG. CO.,
6227-6235 Evanston Ave., Chicago

MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law
Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT,
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 421 Riverside Drive.
Phone 3300 Morningside.
NEW YORK CITY.



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

EXHIBITORS' OPPORTUNITY

TO SEE THE LATEST

KINEMACOLOR

Dramatic—Comedy—Scenic
Fashion and Topical Productions

AT THE

EXPOSITION—July 7-12th

IN THE SPECIAL

KINEMACOLOR THEATRE

Near Main Entrance (Mezzanine Floor)

"SEEING IS BELIEVING"

Mechanical Display Showing New Inventions Including 35 Ampere Machine in the

KINEMACOLOR BOOTH

CENTRE AISLE, MAIN FLOOR

MOTION PICTURE AND FILM EXCHANGE SECURITIES

WE BUY AND SELL

THANHAUSER FILM MFG. CO. STOCK.
N. Y. MOTION PICTURE CO. STOCK.
UNIVERSAL FILM MFG. CO. STOCK.
GENERAL FILM CO. PFD. STOCK.
INTERSTATE FILM CO. STOCK.
MUTUAL FILM CORP. STOCKS.
KINEMACOLOR CO. STOCK.
BIOGRAPH CO. STOCK.

And all other dividend paying Motion Picture Companies.

Some of the above stocks will net the investor as high as **15%** at present prices.

PRICES ON REQUEST
INQUIRIES INVITED

DAWSON & LYON

(Specialists in Motion Picture Securities)

TELS. { 4030 / 4031 / 2645 } JOHN

40 WALL STREET
NEW YORK CITY

ROOMS 118-119

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types—every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston	Philadelphia	Buffalo
687 Roylston St.	1509 Locust St.	52 W. Chippewa St.
Chicago	San Francisco	Rochester
573 E. Madison St.	330 Sutter St.	1141 Granite Bldg.

EXHIBITORS

Do not fail to attend the Third Annual Convention to be held at the Grand Central Palace, July 7th to 12th.

Elaborate preparations have been made by the leading film, projection, and all other industries allied for the trade to educate and entertain you.

The First Annual Exposition of the Motion Picture Art, held at the Grand Central Palace during the week of your Convention, has been developed for you alone.

Take advantage of it.

State Exhibitors, State Convention, held at the Imperial Hotel, July 5th.

For all information address F. E. Samuels, Secretary, German Bank Building, 4th Ave. and 14th Street.

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **June 21, 1913** **Number 25**

EX-CATHEDRA

THE COMING CONVENTION

MUCH has been written, and the columns of the Moving Picture News have been open, giving all the exploitaton possble toi the exposition to be held at the Grand Central Palace, New York, July 7th to 12th, and in the multiplicity of notes and information regarding this exposition, which undoubtedly will be worldwide in its fame, I feel to some extent that the main object of the exposition is being forgotten, namely, the convention of exhibitors. It is only the national convention of exhibitors meeting on these dates that makes the exposition possible, and so I want to say a word to the exhibitors about their convention. The exposition will officially open at 9 a. m. Monday, July 7th. The convention will officially open on Tuesday, July 8th, at 10 a. m. This will be an open meeting to welcome the delegates, officers, civic authorities and other guests of the convention. At 3 in the afternoon a convention in executive session will be held for the appointment of committees to carry on the work of the convention during the remainder of the week. I presume the exhibitors have given a great deal of thought to the legislation suggested for the convention to take up. If not, it is quite time they commenced to think about the matter. It needs careful thought about the election of officers, and at present the only one I have in view for president is the re-election of M. A. Neff, who has so ably, consistently and systematically brought the National Exhibitors' League to its present stand. Then, again, matters very pertinent must be considered. The censoring of pictures will take a very important place in the deliberations of the assembly. The public welfare of every exihibitor must be thoroughly discussed, and the exhibitors must come fully determined that they will not be dictated to by any class of manufacturers or any individual connected therewith. They must be perfectly free and independent, they must legislate for the choice of pictures they shall exhibit to the public. The question of educational films will also be a very important point to discuss. The ways and means to keep out of their houses pictures of a demoralizing influence, pictures that will have a tendency to lower rather than raise the stand of cinematography.

I have not an official program before me, but I believe very important matters, both of statewide and nationwide influence, will be fully discussed and adjusted, all tending and working towards the benefit of the exhibitor, at this coming convention. I predict the exhibitor will be a supreme power in the industry from then onward, and if honest, high-minded, public-spirited, whole-hearted officers are elected to lead them on, victory for the exhibitor and the public is absolutely assured.

THE GERRY SOCIETY AND MOVING PICTURES

IN the April 5th issue I wrote an editorial on the "S. P. C. C. and the Motion Picture Theatre" which has caused a great deal of comment from many sources, both civic and social. A few days ago I paid the society headquarters at Fourth avenue and Twenty-third street, New York, a visit, to learn more fully for myself the work that this society is doing. When I wrote the article, I did not intend to belittle the magnificent work that that grand society is doing on behalf of the children. Commodore Gerry's fame will last for many, many years in the hearts and lives of the children. He has helped many, and they will remain a standing monument to his sterling good qualities. The only part I was concerned with was the moving picture part, and in conversation with Superintendent Walsh I learned much about the work, and what the society was doing in the moving picture theatres.

Their object is not to censor pictures nor legislate them. Mr. Walsh enjoys a good picture, as many of us do, and commented very largely upon the advance made in the picture art within the last few years. What the society is trying to do is to make it impossible for crimes against children to take place in the darkness of the theatre. In this I am in full accord with him. Oftentimes in my editorials I have asked that the theatre should be made light; in these days a dark theatre ought to be a thing of the past. It is possible, by means of subdued light, to make it possible to see from one end of the theatre to the other, and this is the chief aim that the society is trying to accomplish. I believe I voice the sentiment of every exhibitor when I say all of them are more than anxious for their houses to be clean in material as well as in a moral sense, and if proper representations were made to them, they would endeavor to do away with any evil effects or the slightest suspicion of evil effects occurring in their houses, and that they would work heart and hand

with the S. P. C. C. in doing away with the crime against children.

I saw affidavits covering a number of years, of cases that have been brought against employees in the theatres, that would never have occurred had the places been properly managed and lighted. At the same time, I pointed out to Mr. Walsh that similar cases occurred in every other walk of life, which he acknowledged was perfectly true, expressing the hope that the moving picture shows would be lighted up so that any cause of offense would be infinitesimally small. This wish I re-echo, and believe that the exhibitors will endeavor to make their places light, to do away with all cause of complaint.

Alfred H. Saunders.

UNIVERSAL DIRECTORS DISCHARGED ON LARCENY COMPLAINT

Magistrate Herbert, in the West Side Court, New York, Monday, June 16, refused to entertain a complaint against William Swanson, secretary of the Universal Film Manufacturing Company; Burton Garrett, the assistant secretary, and Howard Thurston, an actor, who were arrested earlier in the day on the complaint of Carl Laemmle, president of the company.

Laemmle charged the men with the larceny of the books, a certificate of stock and the seal of corporation of the Universal Film Company from the offices of the company, No. 1600 Broadway. The men were arrested on Laemmle's complaint after they had, according to the president, thrown the books out of the window.

In support of his claim that the men had taken the books, etc., illegally, Mr. Laemmle said that Swanson was no longer secretary of the company, having been deposed at the meeting held last week. Attorneys for the defence contended that as a director Swanson had not been informed of the meeting, and therefore could not have been deposed, and that under the by-laws he had a legal right to the possession of the books, no matter how he secured them. Magistrate Herbert was of the same opinion.

KINEMACOLOR CHANGES

At a meeting of the Kinemacolor Company of America held on June 12, Mr. Henry J. Brock was made chairman of the Board of Directors and Mr. A. P. Barnard, at present chairman of the Executive Committee, was elected president and general manager. Mr. W. H. Hickey, general manager of the Natural Color Kinematograph Company of London and London representative of the Kinemacolor Company of America, who has been in New York for the past four weeks, will shortly return to London. Plans which have been for some time under way for the formation of a large Kinemacolor Producing Company, which shall produce Kinemacolor pictures for Kinemacolor companies throughout the world, have been practically consummated, and Mr. Brock will return with Mr. Hickey to London in the interests of this project.

"THE WAGES OF SIN"

Motion Picture News,
City.

Gentlemen: We beg leave to call your attention to the fact that the picture "The Wages of Sin," as presented before the trade paper reviewers contained the cast of characters in which Rose, Vallon and Scheppe individually posed with their names underneath. This cast of characters was included in the eliminations made by the National Board of Censorship in line with the position taken by the board to eliminate, as far as the film itself was concerned, the exploitation of these characters, though allowing them the privilege of motion picture acting. Very truly yours,

THE NATIONAL BOARD OF CENSORSHIP,
W. D. McGuire, Jr., Executive Secretary.

"THE DEATH KNELL" POWERFUL, KEEN INQUISITION INTO SOUL STIRRING EMOTION

Melancholy are the dirge notes in "The Death Knell," funereal in tone though not in swiftly moving action its sombre measures. Here is a story reminiscent of the darkling hours of Poe, redolent of the significant sweet of burial blooms.

Love, keyed sometimes in the fortissimo of youth, sometimes in the adagio of age, is the theme of the tragic toc-sin-love whose flitting feet leads the actors of the story into caverns carnal, into by-paths of experience solemnly sinister.

Though the story looms dark in shadow, not retarded is its progress on the fast flying film whose every foot of progress leads the spectator's interest into cumulative depths of power and feeling. There is not time for the spectator to sit back in his chair and prepare for the next shock. Only at the momentary intervals of reel change

can he allow himself to relax, permit his breath and heart to return to normal.

"Let me live and love for a year, a year only," is the piteous cry of the man doomed to two fates—death from the grim insidious disease which holds a twelve months' mortgage upon his body and the mockery of grappling with his passionate love unrequited.

Not his alone is the suffering. Crucified with him upon the cross of sacrifice is she whom he calls wife and another, a man of his own kin. The former's is the agony of knowing that his wife in spirit is the spiritual bride of the rival whom the bonds of blood prevents him from hating. Theirs is the anguish of seeing each other after the year of absence and knowing that a life intervenes between them and that happiness of which the seraphs sing.

A drama of primal motives and one whose springs start in the still waters of the soul is "The Death Knell." To see it is to have peered into the twilight celestial, to have felt the swish of the sable wings of the Spirit, to have known life.

MIMI NIGHT AT THE COMEDY

A clever idea was originated last week by the management of the Comedy Theatre, at Broadway and 14th Street, which succeeded in rousing the genuine enthusiasm of the audience at that theatre last Tuesday night. "The Comedian's Mask," in which King Baggott and Little Mimi Yvonne, the popular six-year-old actress, shared stellar honors, had been booked for the evening, and Mimi was asked to appear before the audience and make an address. Nothing daunted, Mimi accepted the challenge and appeared Tuesday night as big as life, and achieved new glory as an infant orator. Mimi proceeded to let the audience in on the inner secrets of her art, and would have continued ad. infin. had she not been interrupted by the pleased audience that insisted on applauding. Rumor has it that but for this direct demonstration of the audience's appreciation of her remarks Mimi would be disqualified as a "silent actress."

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

League President Gives Warning of Clash Between Cleveland and Ohio State Censors

Cleveland, Ohio, June 16.—A clash between city and state authorities is likely if Cleveland's City Council passes an ordinance now pending, providing for city censorship of motion pictures.

Such was the declaration made yesterday afternoon at a meeting of the Cleveland Motion Picture Exhibitors' League, in the Columbia Building, by M. A. Neff, of Cincinnati, state and national president of the league.

"If Cleveland thinks it is bigger than the State of Ohio," exclaimed Neff, "it's about time for a showdown."

Lauding past achievements of motion pictures, predicting wonderful possibilities for future development, sharply criticising the prevailing notion that a censor is necessary and resenting the attitude of politicians who seek to mulct exhibitors, Neff aroused enthusiasm among the exhibitors present.

Following Neff's speech, visitors were requested to leave while members went into executive session to discuss the ordinance now in council.

"I'm against city censorship," declared Neff. "I'll go further than that. I'm against state censorship, although I assisted in getting through the Legislature the bill providing for a state board of censors.

"Authorities agree that Congress has not power to establish a national censor board. It must be done by states and by concerted action of these boards, national censorship may be established which will censor, with final authority, pictures to be exhibited all over the country."

Neff appealed to the exhibitors to be their own censors when in any doubt.

"We must do it," he continued, "or else it will be done by politicians who know nothing about our business."

According to the speaker, there are 17,000 motion picture theatres in the United States, 929 in Ohio and 131 in Cleveland, which on the average, employ ten people.

"There are too many people in this business," Neff said. "A man used to think that a screen and a machine were all that were necessary to make lots of money. Every week in Cleveland several theatres fail or change hands.

"Motion picture shows are too long. Two reels are enough for any one. But some theatres, to meet competition, put on four, five and sometimes more."

Neff concluded with an eulogy of picture men he had met in his travels around the country.

"I never had a theatre manager ask me how he could attract people into his theatre. They always asked me in what way they could provide better and cleaner shows."

NEW JERSEY STATE CONVENTION

The second annual convention of the New Jersey State Branch of the Motion Picture Exhibitors' League of America will be held at Achtelstetter's Hall, 844 Broad Street, Newark, N. J., on Monday, June 30th, at 10 a. m. sharp.

Mr. M. A. Neff, national president; Mr. S. H. Trigger, president of the New York State League, and many prominent officials and representatives of the clergy and press will be present.

State officers for the ensuing year will be elected as will be delegates and alternates for the national convention, which will be held at the Grand Central Palace, Lexington avenue and 47th street, New York City, from July 7th to 12th next.

Other very important business will be enacted, including the campaign of action for the next session of the Legislature, which will materially benefit your business.

The league will provide a splendid luncheon and everything will be done for the comfort and entertainment of visiting exhibitors.

All New Jersey exhibitors are invited to attend whether members of the league or not, and they are requested to bring their neighboring exhibitors and help this convention be a great success by their presence.

Address all communications to Mr. Paul Kirschner, Bijou Theatre, Union Hill, N. J.

THE INTERNATIONAL EXPOSITION

The marvelous, universal popularity of motion pictures with its remarkable growth and educational features, has long since received fitting recognition from an appreciative but discriminative public, but the intricate technicalities and various mechanical aspects of cinematography have remained practically a closed book. There is no industry in the history of the world that has achieved greater triumphs in the fields of educational and scientific development than animated photography, and yet this wonderful and fascinating enterprise which has shown such extraordinary progress has never been presented in an intelligent manner to the person who studies the march of events.

The need of closer relations between the public at large and those responsible for the mechanical and dramatic part of the motion picture business has long been a recognized necessity. In order to demonstrate and emphasize the hitherto hidden resources of the manufacturers of projectors, films and accessories, it was decided to hold the First International Exposition of the Motion Picture Art in conjunction with the Third Annual Convention of the Motion Picture Exhibitors' League of America, July 7 to 12, 1913, at the New Grand Central Palace, New York City.

Unlike most expositions, this will be held under the auspices of the Motion Picture Exhibitors' League of America, an organization which stands for the uplifting of the motion picture industry, and for all that is fair, recognizing the rights of the manufacturers and legislative bodies, but to-day in many states there is unreasonable adverse legislation, and one of the principal things to be taken up at this convention will be a national censorship board, with authority to pass on all pictures, and thus do away with the so-called reformers, who really are only looking for publicity.

This exposition is not being held as a money making proposition. At the time of its inception several well known promoters endeavored to obtain the rights of the show, but the Exhibitors' Association decided that if it were to be a money making proposition it would not have the desired effect both among the trade and the public.

That this exposition will be the greatest of any trades exposition ever held seems more than probable. There are more than twelve thousand motion picture theatres in the United States to-day, most of whose owners will attend the exposition.

The wonderful growth of this business during the past twenty years is emphasized by the fact that $80,000,000 was invested in the industry last year and the receipts aggregated over $300,000,000. It is estimated that ten million feet of film is produced weekly, and how many millions of people all over the world take pleasure in seeing the pictures is a matter of conjecture.

By a special act of Congress all articles brought from foreign countries to this international exposition for exhibition purposes will be admitted absolutely free of all duties. A number of foreign manufacturers will be represented.

Over three-quarters of the floor space of the New Grand Central Palace, which contains over 40,000 square feet available for display purposes, has been sold to leading manufacturers in all departments of the business, and although this exposition is not, as previously stated, a money making proposition, the advisability of manufac-

turers of articles pertaining to the motion picture trade of securing space immediately is unquestionable.

Aside from the fact that thousands of motion picture theatre owners will attend the convention and will be interested in the latest devices pertaining to motion pictures, there will be an assured attendance of not less than 350,000 people during the week, all of whom will be treated to a veritable feast for the eye when they behold the remarkable display of everything relating to the new art to which they are devoted.

Motion picture players will be there in numbers to give the fans, who so loyally watch their endeavors on the screen, an opportunity of meeting them.

Plans have been perfected by the committee in charge to build four model moving picture theatres on the mezzanine floor of the Palace. The idea of these theatres is to have the latest ventilating system installed, the newest thing in projection machines, the recognized leading screens, and in fact everything that goes to make the motion picture theatre a pleasing and safe place of amusement.

Manufacturers who take space on the main floor will be given an opportunity to show their products to exhibitors and the public in these theatres, so that from the time the doors open in the morning until they close at night there will be a continuous series of the latest and best pictures shown in each one of these model theatres, the admittance to which will be absolutely free.

The exhibits on the main floor are to be divided in six main sections, which will be classified as follows:

1. Development of the cinematograph industry from its inception to the present day.
2. Exhibition of American and foreign moving picture cameras and projection machines.
3. Representation of latest and notable film productions.
4. Theatre equipment and electric lighting appliances, novelties, etc.
5. Mechanical orchestral organs, pianos and other musical attractions in vogue for moving picture theatres.
6. Miscellaneous allied industries.

To make this exposition of more interest to the general public one large manufacturer has arranged to exhibit a duplicate of everything pertaining to cinematography from the start of the picture to its projection on the screen.

Among other interesting features will be a collection of old magic lanterns and early cinematograph apparatuses and accessories.

Associated in an advisory capacity to the general committee of directors is Mr. R. G. Hollaman, president of the Eden Musee. Mr. Hollaman has had twenty-five years' experience in exposition work, and his personal interest in this exposition has meant a great deal. He was among the first to see the remarkable possibilities of the motion picture both as an amusement and educational feature.

It is just twenty years since the first motion picture was exhibited at the Chicago World's Fair, where as an attraction and novelty it was second to none. During the last twenty years almost unbelievable strides have been taken in this industry, until now, this coming July, through the untiring efforts of this committee, the motion picture will have arrived in its proper plane, rating among the greatest industries of the world.

As an attraction for the public and of interest to directors there will be held what is to be termed a "Would-Be Actors' Competition," the winners of which will be awarded a cash prize and an engagement with one of the best known film companies in the country. The sole idea of the competition is to discover unknown talent. Any man, woman, girl or boy who wishes to may compete. Competent judges will be on hand every afternoon and evening, the chairman of whom will be Alfred H. Saunders. Those wishing to take part may register their names with Frank E. Samuels, the secretary of the Exposition Committee, whose offices are in the German Bank Building, Fourth avenue and 14th street, New York City. The scenario to be used is as follows: A man or a woman enters a room in a state of deep despair, sits at a table, then hearing a knock at the door rises to receive a letter. The letter is opened and is found to announce the fact that he or she has inherited $50,000 from an unexpected source, which naturally causes the actor to show surprise, joy and excitement. The envelope, which has been lying face downward on the table, is then turned over and found to be addressed to an entirely different person. Then the funny side is noted and the scene ends with a hearty laugh.

Another novelty to be presented for the first time in this country will be the "Life Target." This will probably prove to be the novelty sensation of the century.

HISTORY OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF THE CITY AND STATE OF NEW YORK

(By One of Them.)

A distinctly checkered career has marked the history of the Moving Picture Exhibitors' Organization in New York City. Beginning some time in the early part of 1907, an association was formed of which Mr. Nicola Seraphine was president; Mr. Herbert Miles, treasurer; Mr. Chester Martin, secretary, and Florence J. Sullivan, general counsel. This organization was formed to resist the action of Mayor McClellan and his chief of the Bureau of Licenses from suspending wholesale picture theatre licenses without a hearing. Since that time associations have come and gone as occasion required, the picture theatre managers being periodically galvanized into action by some new order of regulation or suspension emanating from the mayor or some of the city departments.

In December, 1907, there was a general uprising caused by the order of Mayor McClellan, closing every picture theatre in Greater New York. This meeting was held at the Murray Hill Lyceum and two separate organizations, that seemed to be in existence at that time, were united, and William Fox, of the Greater New York Film Rental Co., and manager of picture theatres, was elected president. Marcus Loew was elected secretary and treasurer. A considerable fund was raised for purpose of defense, and through the efforts thus made an injunction was secured upon petition to the Hon. William J. Gaynor, then a Supreme Court justice, sitting at Brooklyn, restraining the sweeping order of the Mayor. This organization continued more or less active during the year 1908. Various efforts were made to improve conditions and combat the activities of city officials.

Nothing of great moment was accomplished until the year 1909, when the exhibitors' association undertook, at the suggestion of Alfred H. Saunders, editor of the Moving Picture News, to finance an experimental board of censorship on all pictures. This proposition was presented to Mr. John Collier, secretary of the People's Institute, by Mr. Charles Sprague, since deceased, following a conversation with Mr. Saunders, who outlined the plan to him on the Staten Island ferry, as they were travelling to and fro. Milton Gosdorfer Daniel Donnegan and Joe Driscoll backed the proposition.

Much adverse criticism by various civic bodies and members of the exhibitors' association required that some means of suppressing obnoxious subjects must be found. Mr. Collier's plan seemed feasible, inasmuch as it was represented that the manufacturers of pictures would cooperate in submitting their product to the judgment of the Board of Censorship. Accordingly a resolution was adopted at a meeting held in March, appropriating $900 to pay the expense of three months' trial of the censorship plan. This plan proved so satisfactory and was so generally effective, not only in the correction of pictures but in the stilling of the public clamor, that it was afterwards placed on a more permanent basis and practically continues as originally organized to this day. If Alfred H. Saunders and the New York exhibitors should never do anything else, the National Board of Censorship will remain a lasting monument to their good judgment. At this time the president of the association was Mr. Joseph Driscoll, then manager of several picture theatres in The Bronx; Mr. Daniel Donnegan was the secretary and treasurer.

But again interest fagged and the organization became but a name. The second attempt to organize New York exhibitors was made during the year 1910, at which time Mr. Will C. Smith was elected president. This organization was short-lived, and nothing further was done until September, 1911, when the exhibitors of New York were again spurred to action by the enactment of a law compelling them to instal asbestos booths. This latter organ-

ization has thus proved more satisfactory to its members, mainly through the efforts of its president, Mr. Samuel H. Trigger, and its secretary, Mr. Sidney Ascher, whose tireless activities in behalf of the members have proved to be of great benefit, not only to the organization in general but to the interests of many individual exhibitors in whose behalf they have come to the front in times of trouble.

The present organization received great impetus through an immensely successful social gathering at Palm Garden, when some three thousand exhibitors and their friends participated in an entertainment and ball. The success of this occasion put some money in their treasury and brought them closer together. This, with the energetic efforts of President Trigger and the officers and directors, has finally established a good working organization in Greater New York, and while the membership is but a fraction of the total number of the exhibitors in its jurisdiction, the Motion Picture Exhibitors' Association of Greater New York is a potent factor in the business today. Its influence has been strongly on the side of betterment in picture theatres and clean programmes for picture lovers.

It was through the energy and effectiveness of this organization that President Neff of the National Exhibitors' League, believed it possible to organize the State of New York, and the assistance given him on the occasion of his visit to New York City during the week of June 17th culminated in a successful organization of New York State Branch of the National League on June 19th.

As at present constituted, the officers of the New York City association are: S. H. Trigger, president; J. A. Koerpel, vice-president; Grant W. Anson, treasurer; H. W. Rosenthal, secretary; A. Bauerenfreund, financial secretary, and Robert C. Whitten, sergeant-at-arms. At the present writing the association numbers about three hundred members, has an ample fund in its treasury and a large stock of enthusiasm among its members. This time it looks as though it possessed all the elements of permanency.

As was said before, it was largely through the effective work of the local organization that President Neff was able to form the New York State League. On this occasion the members of the New York association, not then affiliated with the national organization, put forth every possible effort to secure a good attendance at the meeting held at the Union Square Hotel, June 19th.

The result was a big turnout and the most successful convention ever held. State officers were elected as follows: President, Sam H. Trigger; first vice-president, R. M. Davis, Binghamton, N. Y.; Harold W. Rosenthal, New York, secretary; John C. Davis, Saugerties, N. Y., treasurer; Sidney Ascher, national vice-president. Since that time the officers of the New York State League have been busy organizing in the cities and towns of the state. President Trigger, National Vice-President Ascher and Treasurer Davis visited Albany and formed a local of the exhibitors of Albany, Troy, Schenectady, Cohoes, Watervliet and Saratoga on July 19th, 90 per cent of the exhibitors joined the league and formed Local No. 2.

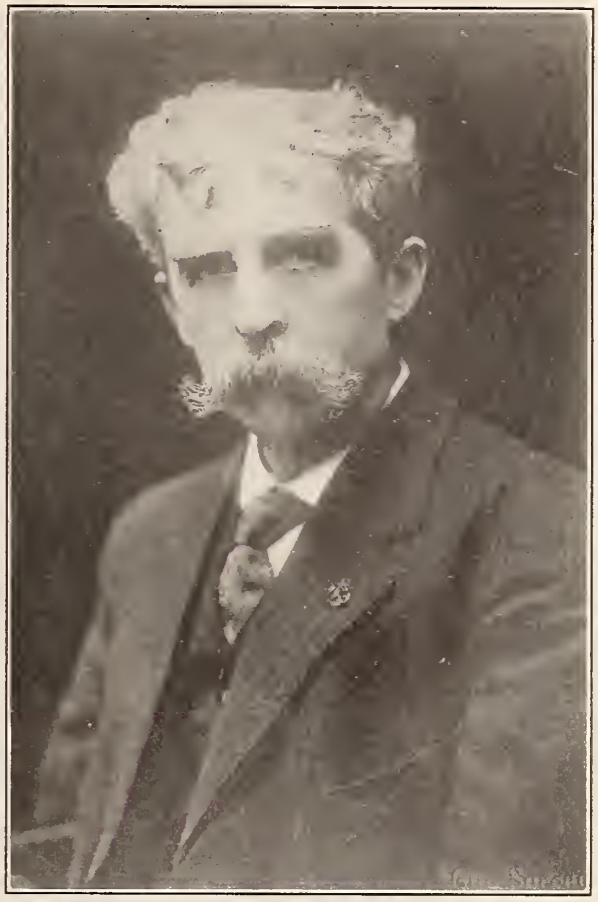
Locals were also organized in July, 1912, by State President Trigger and State Secretary H. W. Rosenthal, at Utica, Syracuse, Rochester, Binghamton, Elmira and Buffalo. Oswego was organized in April.

Exhibitors: Do not fail to attend the Third Annual Convention, to be held at Grand Central Palace, July 7th to 12th. The following have contributed toward the entertainment of yourselves and friends: General Film Co., Universal Film Co., Edison, Vitagraph & Kalem Cos., Hugo Reisinger, Warner's Features, Rudolph Wurlitzer and others too numerous to mention.

In conjunction with the above the First Annual Exposition of the Motion Picture Arts, at which the following have taken considerable space: Mutual, General Film Co., Powers, Simplex, Standard, Motiograph, Kinemacolor, Gaumont, Wurlitzer and everybody that is anybody in the moving picture trade.

State Exhibitors: Remember that the State Convention is to be held at the Imperial Hotel, July 5th, 1913, at 10 a. m.

Visalia, Cal.—The Visalia Opera House will he rebuilt. Cost, $30.000.



H. A. D'ARCY,
Publicity Manager, Lubin Manufacturing Company.

PICTURE BASEBALL FANS SEE RELIANCE-ECLAIR GAME

Lenox Oval, New York City, was the scene of a baseball struggle last Saturday afternoon that was conspicuous for its spectacular plays, and the enthusiastic support of the players by men and women well known in the moving picture art.

The occasion was the meeting of the Reliance and Eclair baseball teams, accompanied by a goodly crowd of admirers from both studios. Up to the third inning the playing proceeded in a business-like manner, but just as Irving Cumming, the Reliance captain, made a flying leap into the bleachers and caught a ball, hot from the bat of Rutter, the Eclair pitcher, a Screen Club delegation entered the field in a large touring car and the rooting started in earnest.

Arthur Leslie led the "Screeners," carrying a bouquet of pink carnations which he proceeded to distribute among the ladies in the grandstand, duplicating his entrance to the Lubin game on the previous Saturday.

The actors of the silent drama took this as a signal to use their neglected vocal powers and the umpire suffered heroically until the end of the game, which resulted in a score of 4 to 0 in favor of Reliance. On Saturday, June 21st, Reliance will play Pathe on the same grounds, and as both teams claim to be in line for the championship, the battle is looked forward to with interest.

Line-up of the Reliance-Eclair Game

Reliance—James Bailey, pitcher; J. Teesse, catcher; Clifford Sauns, first base; Sam Smith, second base; Charles Galvin, third base; Charles Smith, shortstop; Alan Hale, right field; Irving Cummings, centre field; George Vaugh, left field. Eclair—J. Rutter, pitcher; E. Hornbostle, catcher; Jack Kohler, first base; Walter Williams, second base; P. Christoff, third base; D. McGowan, shortstop; A. Lyons, right field; R. Palughi, centre field; C. Hornbostle, left field.

BIOGRAPH COMPANY AND KLAW & ERLANGER TO COMBINE AND FORM THE PROTECTIVE FILM COMPANY

The announcement of Klaw & Erlanger some months ago that they were about to embark in the moving picture field has caused endless discussion in and out of the moving picture world of theatricals. Since then a corporation has been formed with a paid-up capital of $500,000, and the announcement is now made that Klaw & Erlanger have made an association with the Biograph Company for a long term of years.

The Biograph Company is the oldest moving picture corporation now in the business, having been in existence since 1896. It has its studios in the Bronx between Prospect and Marmion avenues, running from 175th to 176th streets, occupying twenty-six city lots, and is the biggest moving picture equipment in America, and probably in the world. Mr. J. J. Kennedy, the president of the Biograph Company, is enthusiastic over the association with the Klaw & Erlanger organization.

The service of this organization, which will be called the Protective Film Company, embraces an exclusive service of copyrighted plays and, at frequent intervals, large special films. Already nearly four hundred plays have been secured for this purpose, and rehearsals for the earlier ones will be begun next week. Over six hundred people will be employed in the carrying out of this project, which will begin releasing its films about October 1st.

Mr. Marcus Loew has already entered into arrangements to have all of his theatres, numbering nearly fifty, supplied with this service, and Messrs. Jones, Linick & Schaefer Co. of Chicago, and Carl Hoblitzell, manager of the Texas circuit of moving pictures, have also availed themselves of the opportunity to get the films of this company.

The moving picture idea is not entirely new to Messrs. Klaw & Erlanger, as they became interested in the matter and saw the first moving picture exhibited in this city seventeen years ago in the spring of 1896, when a man named Latham gave an exhibition down in Park Row. Later they entered into arrangements with Messrs. Raff and Gammon, and they still have in their possession a contract made between them, Raff & Gammon, and Thomas A. Edison for an interest which was to have accrued to them upon certain subjects at that time suggested by Klaw & Erlanger.

Six stage managers and as many companies are being engaged for the production of the forthcoming pictures, and among the earlier subjects to be placed in rehearsal are "Seven Days," "Thelma," "The Three Guardsmen," "The Round Up," "A Japanese Nightingale," "The Liberty Belles," "The Pink Lady," "Broadway After Dark," "Divorcons," "Dr. Jekyl and Mr. Hyde," "Mam-zelle," "The Devil," "Strongheart," "Peer Gynt," "St. Elmo," "The Land of the Midnight Sun," "Rebecca of Sunnybrook Farm" and the Rogers Brothers' series of comedies, including "In Harvard," "In Berlin," "In London," "In Paris," "In Central Park" and others.

The offices of the new organization will be in the Bronx near the Biograph studios, where the scenario writers, actors and others will congregate, and for this purpose a twenty-room house has been rented. Mr. A. L. Erlanger will be the managing director of the new enterprise, and Mr. Marc Klaw, president.

GREAT NORTHERN FILM COMPANY IN NEW QUARTERS

The Great Northern Film Company has moved its offices to the ninth floor of the World's Tower Building, 110-112 West 40th street. General Manager Oes hesitated to leaves the old quarters in 14th street, but with increasing business, space became congested and the uptown location was decided upon. When everything is placed permanently in position the new offices doubtless will prove among the most attractive in the city.

STATE OF MAINE EXHIBITORS

A meeting of exhibitors is called for the State of Maine to be held Monday, June 23d, at the Falmouth Hotel, Portland, Me. President M. A. Neff expects to be present, or L. R. Thomas, the special organizer, will attend to organize the State of Maine in line with the national organization, which will be represented at the convention in New York July 7th to 12th.

EXPOSITION NOTES

S. M. Speedon, publicity manager of the Vitagraph Company of America for a long time, and one of the oldest in point of service and best known publicity men in the motion picture business, has been appointed honorary chairman of the Publicity Committee of the First International Exposition of the Motion Picture Art, which will be held in conjunction with the third annual convention of the Motion Picture Exhibitors League of America at the Grand Central Palace, July 7th to 12th. Mr. Spedon's post is intended to convey an appreciation of the work he has done for the motion picture business in general.

The Eastman Kodak Company, of Rochester, N. Y., have closed for the entire block of spaces at the head of the main aisle.

The Gaumont Company are located just the other side of the aisle.

Others who arranged for space during the past week are:

Hennegan & Co.
The Automatic Cash Register & Ticket Company.
The Morgan Litho Company.
The Automatic Coin Cashier Company.

Every week something is added to General Film Service to make it more attractive to exhibitors. Following close on the heels of the announcement of such elaborate multiple reel features as "Mary Stuart," "The Snare of Fate," "The Struggle," "The Tiger Lily" and "Shenandoah," comes the statement that two Pathe weeklies will be supplied in every week, on Monday and Thursday, beginning in the near future.

THE WORTH OF MAN
Ramo Release June 25th.

SCENE FROM "A VILLAIN UNMASKED"
Coming George Kleine Eclipse (2 Reel) Release.

FRANK A. TICHENOR

Frank A. Tichenor, whose picture appears on the cover of this paper, has been in the motion picture business for the last four years. Three years ago he incorporated the Manhattan Slide & Film Company. To-day they are the largest manufacturers of slides in the world, 5,000 being shipped to all parts of the country every day.

When it was decided to hold the first international exposition of the Motion Picture Art in conjunction with the third annual convention of the Motion Picture Exhibitors League of America, Mr. Tichenor was appointed chairman of the committee. Since then he has worked untiringly to make it the biggest kind of a success. It is not an unusual thing to see the lights burning in his office, in the German Bank Building, long after business hours.

The success this exposition is assured to be, is greatly due to his efforts.

The New York Motion Picture Corporation will be well represented at the international exposition to be held at Grand Central Palace during the week of July 7th. "Mutual Day" is one of the good things planned and Kay-Bee, Broncho and Keystone will be names long remembered by those who take part in the event.

GENERAL FILM COMPANY

One of the most elaborate exhibits at the exposition in the New Grand Central Palace, beginning July 7th, will be made by the General Film Company. While the design of the booth has not been divulged, it is understood that it is to be something radically different from the conventional exposition construction.

The booth, which is to be 30 feet long and 15 feet deep, will be used exclusively for the reception of visiting exhibitors and the general public, the display of films, posters, banners, etc., being confined to the miniature theatre for which the company has arranged.

During the week, evenings will be set aside for the several licensed manufacturers, who have promised that their prominent players will be in attendance. Wednesday evening will be Vitagraph night, Friday will probably be Edison night; the others will be announced later.

* * * *

George Balsdon, formerly owner of the Photoplay Advertising & Specialty Company, of Pittsburgh and elsewhere, and now manager of the poster department of the General Film Company, was in Albany during the past week establishing a poster branch in connection with the local distributing office.

The early part of the month the Boston poster branch was opened and has proved a great boon to exhibitors in that territory.

APPLES OF SODOM

By VIRGINIA WEST

(Adapted from Edison Release.)

"WHY, Mrs. Lawrence, these week-end visits are like oases in a desert. You need never feel that I am not being entertained. It is entertainment enough to get out of the city and sit under the trees."

"Besides," Philip added, "doesn't George read me his stories? What more could a tired business man want?"

"That will do," answered George. "No sarcasm, if you please. Go to sleep if you don't want to listen to my reading. I read because I like to."

"Seriously, Mr. Crane, what do you think of George's work?" asked Mrs. Lawrence.

"I think it is perfectly splendid, and I see no reason why he should not make a name worth having," Philip Crane told her.

When Mrs. Lawrence had left the two young men alone under the trees George leaned toward his friend with an air of mystery. "I have a secret to tell you," he said.

"Oh, joy! It reminds me of our youthful days. Go ahead," exclaimed Philip.

"Not so fast. Don't get so excited. When you are calm I'll tell you," George teased.

Philip leaned back and gazed up at the sky through the lacework of the leaves.

"Well," began George, when he thought his chum's curiosity had been restrained long enough. "Well, do you remember when we used to sit in our room at college and discuss what we wanted to do?"

"You bet I do. I don't think I could forget if I tried," answered Philip.

"Do you remember what I said I wanted most to do in the literary line?"

"Sure, I do! You wanted to write a play."

George leaned close again, his face beaming. "Well," he said, "I've done it."

"By Jove, that's fine. Is it any good?"

"I shall leave that for you to say when you've heard it."

"Well, get it quick. I'm consumed with curiosity."

George brought the manuscript from the house and led the way to a distant part of the yard.

"Why on earth are you coming away over here?" asked Philip.

"Don't say a word about the play," whispered George mysteriously. "I haven't told mother anything about it. If I can get it produced I want her to have a grand surprise. The name is 'Apples of Sodom.'"

The two friends settled themselves again and George began to read. When he had finished the first act he was seized with a violent coughing spell. "This confounded cold hangs on like a leech," he gasped. "Well, can you stand another act?"

Philip sat gazing at George in astonishment. "Old man, I must confess I didn't know you could do it," he told his friend. "It is simply corking. I haven't seen anything on Broadway half as good for years."

"It's fine to hear you say so, old fellow. I hope the managers will think so, too."

"Well, they are hopeless idiots if they don't. You'll be famous before you know it," Philip declared.

"Gee, but you're flattering," George laughed. "I'd better have you for my press agent. I'll read you the rest now if this beastly cough will let me alone."

He attempted the second act, but the effort brought on such a hard attack of coughing that he was obliged to stop.

"There's mother on the porch," he said. "She always appears as soon as she hears me coughing."

That evening Mrs. Lawrence followed Philip to his room. "I am so worried about George," she told him. He coughs so hard and nothing he does seems to do any good. I want you to persuade him to go to New York to a specialist. Will you?"

"Indeed I will. I'll do my very best," Philip assured her.

As he was leaving the next morning the anxious mother reminded him of his promise. "George does not seem so well this morning," she told him. "He coughed a great deal last night."

On the way to the station Philip broached the subject of the specialist.

"Come up to see him just to please your mother. There is no use worrying her, old man."

"All right, I don't mind. I don't want to worry my mother. I might kill two birds with one stone by seeing some managers at the same time," laughed George, taking his precious manuscript from his pocket.

"For heaven's sake, you've brought the child along! Say," Philip exclaimed, "how would you like me to take it and see what I could do? I know a few influential people in the dramatic circles. I may be able to set the ball rolling before you come up and then you won't have to waste so much time."

"Why, that's awfully good of you, Phil. It would be fine."

So Philip took possession of the manuscript to see what its fate might be.

That night he sat up late reading the play over. At the end he pronounced it capital. It seemed in his judgment more than worthy of success, and he determined to do the very best he could for his friend.

As Philip was leaving for his office the next morning he met a telegraph boy at the door. He tore open the envelope handed him and read:

"George died suddenly this evening.
"ANNIE LAWRENCE."

Philip did not go to his office that day. The shock of George's death made him utterly incapable of work. All day he sat in his room in a sort of lethargy. Then, as definite thoughts began to form in his mind, one main thought slowly took possession of him. Why should he not go ahead and try to sell the play and get the credit for it himself. It was not as though George had already made a reputation. He and George had been friends for years, and he felt sure that his friend would have approved of such a plan if he could have foreseen his own death. At least, Philip persuaded himself that this was so.

When the young man went to bed that night, after sending a telegram of condolence to Mrs. Lawrence, he had fully determined to carry out his plan in regard to the manuscript.

Philip's judgment of his friend's work had been correct. It was very soon placed with a promise of early production.

During the two months of waiting he constantly told himself that he had not done his friend an injury; that George would have wanted him to have "Apples of Sodom."

But in his heart Philip was not easy. Very often the thought of Mrs. Lawrence forced itself upon him. He remembered her love for her son and her great pride in his work.

At the first performance Philip sat in a box and watched, his heart beating rapidly and his face flushed. His companion thought his condition due only to the excitement of the first night of his first production.

When at the end of the second act he was called upon for a speech, he arose with parched lips and throbbing temples.

At the end of his short speech the applause was deafening. Again and again he had to come to the front of his box and acknowledge the appreciation of the audience.

That night Philip did not sleep. In the morning he mailed to Mrs. Lawrence a check for $500. Thus he thought to salve his conscience.

But somehow the thought of the mother haunted him. There came over and over again the memory of her face, so full of pride, when she said to him: "Seriously, Mr. Crane, what do you think of George's work?" and again the motherly love and the anxiety when she had asked him to persuade her son to see a specialist.

Philip tried hard to banish these thoughts from his

mind, but he could not do so. They stole upon him like thieves, robbing him of his rest and peace.

About a week after he had sent the check to Mrs. Lawrence, Philip Crane gave a dinner to some friends at one of the large hotels. Among the guests were his managers and the leading members of the company producing "Apples of Sodom."

When the dinner was at its height a waiter brought a card to Philip. On it was the name "Mrs. Annie Lawrence."

For a moment Philip was startled. Then he thought, "She could not possibly know, as George wished to keep the play a secret from her."

He excused himself to his guests, and left the room. In the reception room he found Mrs. Lawrence, dressed in deep mourning.

"Oh, Mr. Crane," she began. "I am so sorry to take you from your guests, but I want to go back to-night, as I don't know any one in the city. I should have taken an earlier train, but I went to your home first, of course, and couldn't find you."

"What is it I can do for you, Mrs. Lawrence?" Philip asked.

"Why, it is about the check. I don't quite understand. I—I cannot possibly accept such a check from you, even though you and George were such good friends. I suppose you felt that you would like to do something for George's mother, since you were so fond of him, but, really, I could not possibly accept the check. You will forgive me; will you not?" she pleaded, laying her hand gently on Philip's arm.

"Yes, Mrs. Lawrence," he said hoarsely; "I will forgive you if you will come in and be my guest to-night. After awhile I will take you to my home and make you comfortable until morning."

Mrs. Lawrence protested, but Philip finally persuaded her into the dining room, where he had a place made for George's mother beside himself.

When the coffee had been brought Philip arose in his place and said:

"Friends, this is Mrs. Lawrence. Mrs. Lawrence, these friends have been invited to celebrate the success of my play, 'The Apples of Sodom.' My friends—perhaps I may no longer call you friends—'The Apples of Sodom' was written by the son of Mrs. Lawrence. He gave me the manuscript to see if I could place it. He died the same day very suddenly, and his mother knew nothing of the play. This is the first time she has heard of this. I tried to persuade myself that I was not doing wrong, since the author was my friend, and had never become publicly known. I sent a check to Mrs. Lawrence without telling her why. She came this evening to return it to me. I cannot make any other excuse than I have made. I leave it to you to judge me."

Philip's voice broke, and he sat down and closed his eyes.

Slowly his guests arose and left the room, embarrassment and astonishment written on their faces.

When the door closed upon the last guest Philip felt a light touch upon his shoulder. He opened his eyes upon Mrs. Lawrence.

"Have you not gone, too?" he asked.

"No, you need a friend now, so I stayed with you," she answered.

"How can you forgive me?"

George's mother smiled. "I do not know. Somehow, I seemed to look into your heart and then I forgave you. That is all I know."

Universal Star Expects to Compete in San Francisco Races, July 4.

As a result of the pressure brought to bear by her many friends, Lois Weber, the clever author and leading woman of the Universal Film Company, has decided to enter her racing car in the coming Los Angeles-San Francisco road race. Miss Weber, who is an enthusiastic motorist, having toured Europe and America in her own car, has participated in a number of endurance runs, but has never been in any racing contest.

Newark, N. J.—The Progressive Investment Company, of Newark, will erect a new theatre building at a cost of $50,000.

O. F. DOUD JOINS GEORGE KLEINE

Omer F. Doud, for the past two years connected in various capacities with the American Film Manufacturing Company, severed connections with that company last week to assume new duties as publicity manager for George Kleine.

Mr. Doud is well known to the trade. While in the American's employ he had charge of publicity, was editor-in-chief of the scenario department and handled much other work. He is an ex-newspaper man and brings a splendid reputation and experience to George Kleine. Mr. Doud was a reporter on the Chicago Inter-Ocean, Kansas

OMER F. DOUD

City Star and St. Louis Republic and also edited several trade papers, including The American Florist, Chicago Banker and Agricultural Advertising, published by the Taylor-Critchfield Advertising Company. In addition to representing Eastern papers in Chicago in an advertising way, Mr. Doud opened and had charge of the Sherman & Bryan Advertising Agency, was a copy writer for that concern and was a constant and well known contributor to such advertising periodicals as Printers' Ink and Judicious Advertising.

MURRAY F. BEIER GOES WITH EMBY FEATURE FILM COMPANY

Murray F. Beier, manager of the New York office of the Selig Feature Film Company, has resigned to start the Emby Feature Film Company, with offices at No. 145 West 45th Street, New York City. Mr. Beier will give special attention to Itala "Big Films" and has secured exclusive rights for the Itala product for Greater New York City and Northern New Jersey. Mr. Beier formerly held a high executive position with the Pathe Freres Company.

Mankato, Minn.—A new picture theatre will be erected by the American Amusement Company on a lot on South Front street.

Bentonville, Ark.—The new Royal Airdome, Leister & Blake, owners, has just opened for business.

Los Angeles, Cal.—Adolph Marks, attorney, of Chicago, is here to buy a suitable corner for a large building, which will include a theatre.

For Those Who Worry O'er Plots and Plays

The Legitimate Drama

TURNING our attention from the woes of those who are trying to write plays for the screen, let us dwell for a short time with those who are trying to write plays for the stage. Some one finds that there are at least 15,000 men and women who are trying to write plays. "Not more than eight are succeeding," said Bayard Veiller the other day. "The man who can write plays can have all the success he wants," said Veiller. "I've known of managers paying for rot just because it had the germ of an idea. Three weeks after 'Within the Law' came across I had been offered $45,000 in advance money. And there's no 'pull' needed to sell a play."

Veiller says it is the newcomers who have had all the success this year. The "star" playwrights have written most of the failures. And when the newcomers are succeeding in the difficult art of writing for the stage, many others during the past six months have made their presence felt in the profession of writing for the picture screen. Some of the most popular of picture plays, plays that have 'gone over' in every sense of the word, have been written by comparatively unknown writers. These picture playwrights who are arriving are those who have quietly forged ahead during the past year or so while others have been wailing about "favoritism," etc.

And these newcomers, we are pleased to notice, have brought some fresh viewpoints to the screen. Many of the former "star" script writers are stars no longer. They are written out. Their work shows it and the editors are anxiously fostering the promising ones. And like writing the legitimate drama, no "pull" is needed for those who have the goods to deliver. Original work is the only "pull" needed in any well-conducted editorial department.

A Promising Situation

While a great deal of prominence has been given the announcement of the Lubin Company that hereafter the editorial department will edit, and the directors direct, whether the scripts "appeal" to them or not, the fact is that Lubin is falling into line with Edison and Vitagraph. It has been the policy of these two latter concerns to put a working script up to a director with strict orders to produce it. Directors' temperaments have not been seriously considered by Vitagraph and Edison, and the policy has brought flattering results. The average run of releases of these two companies has been so excellent, in fact, that other producers have finally appreciated that it is best to permit those competent to judge good literary work to have authority and to assume their rightful niche in the studio system. Before many months have rolled around, the editorial department of every well-regulated concern will be found in rightful authority, and the director will have been relegated to the position where he belongs.

The average director has enough work to do without attempting to pass upon the merits of scripts that have previously been accepted by the editorial department. Many a promising author has been lost, and many an excellent script turned down, simply because some director has taken upon himself the duties of manager of production. We believe that sooner or later the new policy will work somewhat of a revolution in the script form. Instead of bare action, the more promising writers will be encouraged to embody suggestions, references and more detailed explanation so that the inspiration and atmosphere of his work can be completely retained.

Four years ago, Giles R. Warren, then editor for the old Independent Moving Pictures Company, demanded complete editorial responsibility for scripts he accepted, and he got away with it. He encouraged his more talented contributors to greater inspiration by asking for longer synopsis and more detailed explanation of character. Warren developed a large number of excellent script writers, men and women, who have written some of the best action ever filmed. When he turned a script over to a director, that script was complete and comprehensive and designed to appeal to the artistic instinct of the producer. And other manufacturers wondered at the amazing popularity achieved by the Imp films of that period.

Warren, we believe, can be named the pioneer of the present plan, which promises to recognize the literary worth of a story whether or not it "appeals" to some director. We hope that when the plan is universally adopted by both licensed and "independent" companies, that it will also develop what is termed the "natural reel." Let the picture run where it should. If 1,200 or 1,600 feet of film are essential to the proper development of a plot, why chop the story at 1,000 feet? Why should there be an arbitrary ruling of 1,000 or 2,000 feet in a picture play? It may be the rule of the present market, but art is not to be gauged by rule. Far too many interesting playlets are marred by the chopping and hacking that is in vogue. We believe the time will come when the "natural length" reel will be distributed. The time is now if the manufacturers so rule. When the time comes, the writer with the inspired story will have certainly come into his own.

Echo Answers "Where?"

Where do those correspondence school fakirs obtain up-to-date lists of would-be script writers? Echo answers: "Where?" Seemingly, a writer only needs to enter the field until he is deluged with "scholastic" literature. The latest "come-on" stuff is being mailed in No. 10 envelopes bearing big black letters reading: "Of Vital Importance to You!"

Reserving Picture Rights

We find that the editors of magazines are putting on the "lid." In past years, certain of these editors have been very kind in surrendering to us the moving picture rights to our magazine stories and sketches. It is not so easy now. McClure's is now reserving all moving picture rights and names "moving picture" right out in cold type. The publishers have discovered a remunerative field in selling story plots to film manufacturers and are not so much inclined to permit the author to carry away the coin.

Giving Authors Credit

It is announced that Essanay is considering the plan of giving deserving authors credit on the screen. We hope that the consideration results in a final determination to give the plan a fair and square trying out. It is not enough to credit the author in advance sheets. The writer of the deserving story should be exploited on poster and on screen. We venture the prediction that sooner or later all the film companies will have to come to it if they want to read the best stuff, and the company that first inaugurates the credit-to-author plan will get the cream of the market. Mrs. Louella O. Parsons, Essanay's script editress, is a charming young woman. She has charge of all the selection and the sorting of the innumerable manuscripts which come to Essanay and nothing of promise escapes her eye. She is also a successful writer.

Editorial Etchings

Do not send scripts to Giles R. Warren's home address. He has been averaging eleven daily. Mr. Warren is not in the market at present, and after a little deserved leisure expects to return to the production of big stuff. Don't send your scripts to any editor; send them to the editorial departments.

Marc Edmund Jones, after a few months' successful work in New York City, has returned to Chicago, where he will continue to turn out the higher class stuff for which he is justly noted.

Arthur Leeds is a versatile chap! He has been a globe trotter, actor, lecturer, script writer and moving picture actor. He collects autographs and once beat us to a mighty good idea by about thirty-five minutes of editorial time.

Lincoln J. Carter, author, editor and playwright, who has been directing at Universal City, is in the East for a short vacation. Later he will return to California.

D. H. Whitcomb is another newspaper man who has succumbed to the fascinations of script writing. He has resigned from the Los Angeles Examiner to join the script department of the Universal forces.

A "Comp" for Letendre

The May number of The Photoplay Author received and we take our pen in hand to say that we approve of it. Homer Croy writes about "Humor"; Ernest Newton Bragg contributes a character sketch about Arthur Leeds;

the first chapter of "Photoplay Construction," by Leeds and J. Berg Esenwein, is promising, and "Gorenflot" argues that the editors should edit and the directors direct. The July number will contain a character sketch of Epes Winthrop Sargent. Editor Letendre is to be congratulated upon the improved appearance of his bright monthly publication.

A Little Something on Humor

Mr. Homer Croy in a recent article on "How to Handle Humor" in picture play scripts, says that the tendency in picture play writing is to have simple and plausible humor. We agree with him. Simple and plausible humor is greatly to be desired right at present. Then in conclusion Mr. Croy sums up with the following:

> "Humor is much easier to write than you would think when you first begin studying and analyzing it. After you have learned the fundamentals, it doesn't take you long to put in the deft touches that make picture play editors remember your name and address as being a person who can do a good comedy when they are in a pinch for something light."

With due respect to Mr. Croy, we would prefer to notice a larger number of allegedly humorous script writers approach their tasks in fear and trembling. The man who can do a good comedy whenever the editor is in a pinch for something light, is a rarity. The script containing real humor is the hardest thing in the world to write. Study carefully the comedy released by the various producers and you will appreciate the truth of our assertion. The comedy script does not read like comedy. The reader appreciates and chuckles over the bright sayings in Puck or Judge, but when a picture play script incites laughter, ten to one it will be a gloomy thing indeed on the screen. The man or woman who can turn out high-class comedy scripts right along need not worry as to a source of livelihood. The trouble is that good comedy is scarce. Two out of three of the playlets, by courtesy termed "comedy," are anything but that. When a bright and unusual comedy idea is received by a script editor, it is tended as carefully as an infant. You may have learned the "fundamentals" all right, but those "deft touches" in present-day comedy seem few.

Pertinent Pointers

Editor Calder Johnson, of the Universal Clearing Bureau, says the Universal is overstocked with scripts from the general public.

Vitagraph is in need of one, two and three-reel melodramas and full-reel comedies.

Lubin Western Co., 4550 Pasadena avenue, Los Angeles, Cal., asks for strong dramatic stories of military, Western and Mexican life.

The script editors wish material in proper form, namely: title, cast of characters, synopsis and action by scenes. Many editors complain that the short-story form of manuscript is being submitted.

Do not ask editors or others for carbon copies of old scripts. It is best that you write your own and develop your own individuality. A certain writer importuned us so persistently several months ago for the carbon of a script of ours that we loaned it. Never again; so don't ask. That script was passed along the line and caused us some annoyance before its return could be engineered.

We read an article the other day in which a writer boasts that his prime success has been achieved by the sensational plot. We believe he is a liar. You cannot go far these days with state and city censors springing up like mushrooms. Write the clean story. There's enough crime in this world without your adding to it.

Arthur Leeds, in The Photoplay Author, asserts that Mr. W. N. Selig doesn't like death and tries to avoid the "sob stuff" as much as possible. Moral: Have stories free from woe when submitting them to Selig.

We again suggest that you pay careful attention to your play title. Make it as short as possible and at the same time comprehensive and attractive. Not easy? Certainly not. But then nothing worth while is easy in this world.

Avoid the comparatively unknown film concerns. There are a number not affiliated with the various groups of releasing concerns. Some are dependable; some are not. Many writers complain that the promises held out by some of these concerns are not fulfilled. Play safe and submit to the companies you can depend upon.

Can you think in action? The next time you proceed to write one of those long-winded picture plays, don't write it. Think it all out first. Then sit down to your machine and type out what you can see in your mind's eye. Try and forget the mechanical part of your work. Keep trying to put down what you see your characters are doing. Frequently you will be surprised to discover that style, technique and length have cared for themselves and that the story ends just where it ought to end.

Last Call for Dinner

We are informed that all is in readiness for the Picture Playwrights' dinner at Hotel Euclid, Cleveland, Saturday evening, June 28th. Last call for reservations received by Mr. Ralph Stoddard, editor and author, Cleveland Leader, Cleveland. Tickets, two dollars per. A great time is planned. Be there.

A Courteous Way

A Chicago writer had a script rejected by Keystone and on the back of the rejection slip was written by the editor the information that "Keystone wants stories with a big central and novel situation." The script writer submitted another story and enclosed a note thanking the Keystone editor for his kind treatment, adding that it was hoped he would find the story interesting and available for use. The Chicago writer wishes to know has he observed the amenities. We think he did the courteous thing in thanking the editor for adding a word of encouragement to the printed rejection slip. A line or two expressing appreciation was sufficient. But why add to the note your belief that "he would find the story interesting and available?"

This seems a common failing. It stands to reason that the contributor hopes his work is interesting and available or otherwise he would not submit his story. Be thankful for small favors, or large ones, and express your thanks. But don't write useless notes or letters to script editors. They also hope that your work is interesting and available, but they have no time to read superfluities.

WM. LORD WRIGHT.

KINEMACOLOR AT EXPOSITION

Kinemacolor will be well to the front in the forthcoming International Motion Picture Exposition, at Grand Central Palace, as it was at the recent London exposition. On the principle that "Seeing is believing" and for the purpose of "showing" the numerous exhibitors "from Missouri," who will attend the convention, there will be a special Kinemacolor Theatre on the mezzanine floor, near the main entrance, where all the latest dramatic, comic, scenic, fashion and topical productions in the natural color process will be exhibited upon the screen. On the centre aisle of the main floor the Kinemacolor booth will display all the latest mechanical improvements, including the new 35-ampere projector, the color corrector and the light filters. At the recent Travel Show the Kinemacolor pictures were the popular feature, so before an audience of experts they should go even better.

FARNHAM SUES BRITISH-AMERICAN FILM MANUFACTURING CO. FOR BACK SALARY

According to Joseph W. Farnham this Canadian company owes him $546.27 for back salary and he has asked the Supreme Court to issue an attachment against property of this corporation.

Farnham rendered services to the company as New York representative and for which he was to receive a salary of $75 per week. During the time he was in the employ only $53.27 was received and Farnham sues to recover the balance.

L. DIAMOND & CO.

L. Diamond & Co. have purchased twenty-five tons of fibre at an exceptionally low price and are therefore able to manufacture a line of fibre reel and carrying cases, shipping cases and trunks at a price that should command the attention of prospective customers of these goods. Their address is 679 Broadway, New York City.

WILLIAM LORD WRIGHT'S PAGE

THERE was nothing in the testimony at Marquette to indicate that Colonel Roosevelt ever drank enough to inspire him to sing some of those latest illustrated songs.

* * * *

Republicans and Progressives down in the Buckeye State charge Governor Cox with working overtime on a political machine. It is to be strengthened by three censors of moving pictures at fat salaries. Ultimately, the exhibitors will have to pay those salaries.

* * * *

Some fond husbands take their wives to the picture shows to impress upon their minds that actions speak louder than words.

* * * *

Just when we were urging the filming of that good old fairy story of "Jack and the Beanstalk," Kinemacolor came along with three reels of it. The beanstalk, you'll remember, starts out of the ground and grows until it is lost in the clouds—and we are going so the children can see it!

* * * *

Try this on the piano:

Who's traveled from his Western land,
Arriving in our midst well canned
With a six-shooter in his hand—
The cowboy,

Who's served in all the picture shows,
With fringe upon his leather hose,
A character that each one knows—
The Indian.

Who plays the star part in the plot?
Who is the rough and ready shot,
And kills the Greaser, quick as thought?—
The Sheriff.

Who's tired to death of this old junk
And always calls such stories bunk,
And in despondency has sunk?—
The spectator.

* * * *

Picture plays are said to have dealt Wild West shows a death blow, but we understand that "Buffalo Bill" will make just one more farewell tour.

* * * *

There seems to be a crying need for comedy, and so we suggest a picture showing John Bunny endeavoring to eat a Ben Davis apple.

* * * *

We read a funny argument the other day in which the writer ordered all the producers to cease filming classic and standard literature and produce the "literature of 1913." In other words, taboo Dickens, Thackeray, Mark Twain, Dumas and the rest of the "dead ones," and send out a hurry call for Laura Jean Libby, Bertha M. Clay, R. W. Chambers and Elinor Glyn!

* * * *

We can confidently look for some more serious squalls in the moving picture industry if this run on child pictures continues a la mode.

* * * *

Pictures dealing with periods in American history should be made interesting and convincing—not ludicrous. If a Continental scene we witnessed the other night is correct, Americans all belonged to the uniformed rank of Knights of Pythias order in 1776.

* * * *

As yet we have purchased no shares of stock in the new Standard Motion Picture Company, which is conducting such an appealing advertising campaign in the Central Western States.

* * * *

We were highly pleased, and at the same time instructed, to discover in a moving picture film we saw yesterday, that shredded wheat biscuit was the favorite campfire food in the halcyon days of '49.

* * * *

We have our pessimistic periods when we are firmly inclined to the belief that fate has arranged to place the loquacious stranger, who has seen the same picture in another city, in the very next seat to us.

* * * *

Try and remember this little one:

Do not fear to be the one
Who starts the loud applause,
When a picture star has done
Well in a worthy cause;
Don't gloomily
Pretend to be
Disdainfully pouting!
You like the show,
Let others know—
By leading in the shouting!

* * * *

Diplomats were strangely moved when they found that Secretary of State Bryan permitted camera men to enter the exclusive precincts of the State Department. This latest fracture of precedent will also prove pleasingly instructive to the American people.

* * * *

"Madam, I understand that your daughter helps you daily with the housework."

"Yes, she does so."

"What royalties would you charge me for a moving picture reel of this most unusual sight?"

* * * *

"The daily grind" is a most significant expression to the moving picture machine operator.

* * * *

It is suggested that an organization be formed for the collection and preservation of film records of dramatic art. This idea is worthy of serious consideration. Moving pictures of the acting of Booth, Barrett, Irving and other dramatic artists would prove invaluable at the present day.

* * * *

A Chicago judge recently ruled that snoring is not a crime in a moving picture theatre. Since that decision was rendered we have become enthusiastic on the subject of judicial recall.

* * * *

Right at the juncture when friendly relationship between Uncle Sam and the Mikado was somewhat strained, and every reputable newspaper in the land had been quietly requested by the United States Government to make no sensational editorial comment on the situation, more Cinematographic silliness immediately developed. Seattle authorities have forbidden the presentation of a moving picture drama of the war of 1920 between Japan and the United States. The thriller depicts the Japs as a race of sneaking villains. Woodrow Wilson and Theodore Roosevelt are important figures in the development of the story, and both play important parts in the vanquishing and practical extirpation of the enemy.

"A more inexcusable offering," says the Ohio State Journal, "could scarcely be imagined. It is not likely that the Japanese government would take notice of so insignificant an affront, but the effect on the people, especially on the irresponsible boys who are a considerable element of moving picture devotees, might be deplorable. Such lurid representations are devised to appeal to latent jingoism, and on the Pacific Coast at present such an appeal is unquestionably pernicious. The manufacturers and exhibitors of the film were doubtless influenced by a desire to appeal to the spirit of unreasoning race hostility."

One is moved to wonder whether or not San Francisco would take action similar to that taken by Seattle. San Francisco is the head and front of anti-Japanese offending, and its city government is representative of the general feeling of hostility. Seattle, apparently, is blessed with officials of common sense.

ITALA FEATURE POSTERS MAKING A HIT

Harry R. Raver, general manager of the Itala Film Company of America, is a firm believer in exceptional posters, and devotes as much time to laying out designs and the proper selection of titles and captions for Itala posters as he does to other departments of the company. As a result, the Itala buyers are enthusiastic over the Itala lobby displays.

"Speaking about our posters," said Mr. Raver, "my past experience in the theatrical and exposition field, where I had occasion to place large contracts for lithographing and, as well, supervise the designing of hundreds of styles of posters in all sizes, gave me a practical knowledge of lithographer's processes and the difference in quality of paper stock, inks and material used in the printing trade. Most printers need careful watching, and the lithographer will invariably economize on the amount of artist work devoted to the original sketch of a poster unless you keep hammering away in an effort for plenty of detail. I simply change printers until I get what I want, and that is the secret of the superiority of Itala posters over others. We select scenes that are strongest, and then tell the lithographer how we want them arranged, besides specifying the most effective color combinations to use in printing, and then write the subject matter and captions with a view to inducing the public into a theatre. The mission of the poster is to make business for the exhibitor, and all manufacturers should keep this in mind."

One of the largest buyers of Itala features has this to say about the poster situation:

"Your posters pull business because they not only tell a story, but look like real Broadway theatrical paper. We have written to other manufacturers from whom we buy films, asking them to please look at some of your posters and get some ideas, as the films are not money-makers unless the posters have some pulling power."

RAMO FILMS

Mr. Cobb, of the Ramo Film Company, showed on Wednesday afternoon at the Independent Exchange, two very good pictures, one (two-reel feature) entitled, "Man and Woman," a strong drama, full of emotion and excellently acted. The story tells of a busy man's neglect of his wife, who seeking pleasure meets a musician of note at a musicale, and is carried away with his playing. The musician becomes infatuated with her, but she realizing her folly, rejects his attentions, and he commits suicide by shooting himself.

The wife in the meantime receives a note from her lover informing her of his intention to kill himself, and arrives there just as he fires the fatal shot. She hides and escapes unnoticed by the police.

A man, whose child is very ill, is driven to desperation and resolves to rob the musician's house, but is scared away by the shooting, is caught and held as the murderer. The husband of the neglected wife interests himself in the case, and the wife, to save this innocent man, confesses her association with the musician, and the man is acquitted. The courtroom scene in this is a very impressive one, if not the best scene of this kind ever produced.

The other film shown, "A Dog-Gone Baron," is a very good comedy, and is full of laughs. The dog, a very intelligent and persistent animal, and the Baron, furnish the funny situations. The would-be Baron, married, with a large family, is continually henpecked by his wife, decides to leave home, and adopt the role of a Baron seeking the hand of a wealthy girl. His suit is favored by the mother, but not by the father, which causes considerable trouble. The couple plan to elope, and the Baron is seen placing a ladder at the side of the house, with the dog close at his heels, but escapes up the ladder into the mother's room, who hides him in the closet just as the father enters. The Baron escapes and is again pursued by the dog, with the result that he accidentally falls on a hobo, and they have a tussle. The family in the meantime have caught up with them, so had the dog, and the older daughter discovers the "dagger" mark on the Baron's arm, and remembering the description sent out by the police, communicates with the wife. The wife is then seen coming up the road with all the children, and the Baron seeing them takes leave. A very funny picture is seen of him running up a hill with the dog still in pursuit.

GEORGE KLEINE IN EUROPE

Mr. George Kleine is now in Europe, where he is arranging for a line of foreign subjects which, it is hinted, will make "Quo Vadis" seem one of the many instead of being the present last word in motion pictures. Mr. Kleine's plans are a secret and no advance information as to names of the subjects he expects to release this year is obtainable, but his intimates are well enough informed to expect some tremendous things from the present trip to Europe.

* * * *

The Chicago headquarters of George Kleine are fairly inundated with requests from great newspapers, press syndicates and magazines for still pictures and information concerning the making of "Quo Vadis." For instance, the St. Louis Post-Dispatch, in its issue of Sunday, June 8, devotes two entire pages to the great spectacle, and the Dispatch is only one of the many great dailies that are constantly calling for "Dope." Mr. Kleine is certainly to be congratulated on the enormous success of his masterfilm and the entire business of picture making has been elevated to a higher scale in the minds of newspapers and the people as a result.

* * * *

But few persons are acquainted with the enormous scope of educational work in motion pictures that has passed under the observation of George Kleine during the past few years. The world of professors and scientists in various branches of medicine, surgery, history, archaeology, botany and zoology are well acquainted with the exhaustive stores of splendid educational films that Mr. Kleine has gathered from abroad. Private exhibitions of such film, which by its very nature cannot be placed on the general market, are regular occurrences at Mr. Kleine's Chicago headquarters. Just recently a film showing how the skull is trepanned by French surgeons was shown a group of well known Chicago surgeons and excited much scientific comment among them.

Corsicana, Tex.—Will Herman has let the contract to Berry & Metcalf to build an airdrome for $3,000.

THE BATTLE OF MANILA
101 Bison (2 Reel) Release July 1st.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In these piratical days of misconception and misrepresentation regarding the rights and privileges of patentees, and particularly in view of the confiscatory provisions of the Oldfield Bill, it may not be amiss to hark back some sixty years or so and consider fundamental principles as expounded by George Ticknor Curtis, the American "Blackstone" on patent law and practice. "A patent for a useful invention is not, under our law, or the law of England, a grant of a monopoly, in the sense of the old common law. It is the grant by the government to the author of a new and useful invention, of the exclusive right, for a term of years, of practising that invention. The consideration for which this grant is made by the public is the benefit to society resulting from the invention; which benefit flows from the inventor to the public in two forms: **First,** by the immediate practice of the invention under the patent and, **secondly,** by the practice of the invention, or the opportunity to practice it, which becomes the property of the public on the expiration of the patent. As the exercise of the invention is wholly within the control of him who made it, **who may confine his secret entirely within his own breast,** it is apparent that his consent to make it known and available to others, and finally to surrender it to the public, becomes a valuable consideration, for which, upon the principles of natural justice, he is entitled to receive compensation, in some form, from the public to whom that consideration passes. Inventors, in this respect, stand upon the same broad ground with authors. Both of these classes of persons have created something intellectual in its nature, the knowledge of which it is desirable to others to possess. Both of them have, at first, the complete right of disposition over that which they have created; and when they part with the exclusive possession of this knowledge, and confer upon others the opportunity of reaping the benefits which it confers, they manifestly consent to something for which they are entitled to receive an equivalent." This from the pen of a man who is still quoted as the leading authority on the subject. Verily, a la Longfellow:

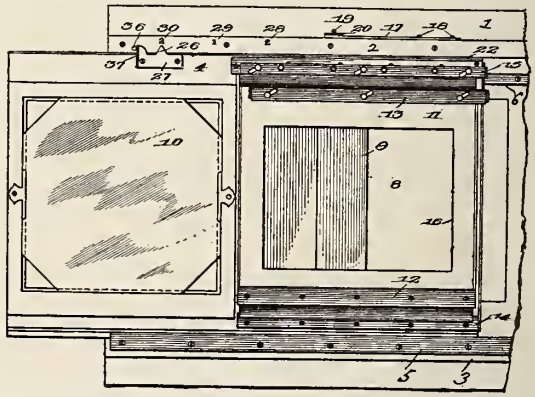
"Whatever hath been written shall remain,
Nor be erased nor written o'er again;
The unwritten only still belongs to thee;
Take heed, and ponder well what that shall be."

A Bumpological controversy. Bumpus vs Bumpus, 53 Michigan, 346-19. Northwestern Reporter. "Wouldn't that jar you."

Commissioner Moore, in ex parte, Oneida Community, Ltd., holds that when a patent showing a certain construction expires the public has a right to manufacture articles in accordance therewith, and the right cannot be taken away under the guise of a registration of a Trade Mark. The appellant sought to register as a mark "the raised substantially circular or O shaped film having distinct edges, appearing on the back of the spoon bowl," i. e., a spoon having a pure piece of silver thus placed thereon prior to silver-plating. No use trying to spoon around the Commissioner.

The American Photographic Text Book Co., of Scranton, Pa., has made application for registration of "PHOTEX" as a Trade Mark for Cameras, Lenses, Camera Stands, Print Rollers, Print Frames, Negative Racks, Focusing Cloths, Photographic Printing Paper, Photographic Dry Plates, Photographic Shutters and Metal Tripods, claiming use since Feb. 25th, 1913.

The Eastman Kodak Co., a corporation which seems to absorb a large percentage of patents issued for Cameras, etc., is the Assignee of Patent No. 1,061,736, covering William F. Folmer's Improvement in Multiplying Camera Backs, the object of which is to provide a simple and efficient construction that will present safeguards against improperly positioning the plate with reference to the exposure aperture in the back and also to provide means for halting the carriage and maintaining it accurately in position. The usual back frame is applied at the rear of a camera. On its rear side it carries a pair of rails 2 and 3 between which slides carriage 4, that is retained against the back frame by an overhanging strip 5, on lower rail 3, and by a track 6, adjacent to upper rail 2, with which track grooved rollers 7, carried on the forward side of the carriage, are arranged to co-operate. The back frame 1 has the usual exposure opening 8, in a diaphragm 9, applied



thereto and removable and replaceable with others of different sizes to vary the size of the exposure opening. When the carriage is moved to the extreme right, focusing screen 10 is brought into position opposite the exposure opening. After focus the carriage is moved to convey the screen to the left and a plate frame 11, occupying the other half of the carriage is carried into position behind the opening. This plate frame 11 carries the plate holder, and is fitted with a fixed keeper 12 and a releasable keeper 13 for this purpose. The frame is itself held on the carriage by a fixed keeper 14 and a movable keeper 15, in either of two positions, one of which disposes the greater dimension of exposure opening 16 horizontally, and the other of which disposes this dimension vertically. The interlocking mechanism comprises a spring latch, 17, secured at 18 to the top side of the upper rail 2, on the frame 1 and pierced by a guide pin 19, adjacent to a laterally extending finger portion 20, formed on the spring plate constituting the body of the latch. A pointer 26, on indicator plate 27, co-operates, indexes characters 28, 29 and 30. The illustration is a rear elevation of the device partly broken away.

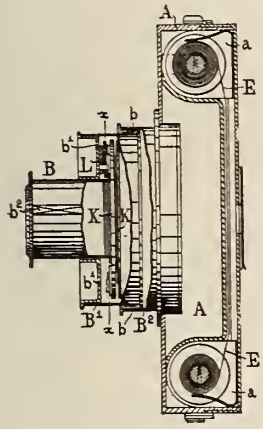
An important decision affecting Patent Office practice has been rendered by the Court of Appeals of the District of Columbia overruling the decision of the Commissioner of Patents in re. Karbeck. With all due respect it cannot be denied that under Commissioner Moore's administration, the tendency has been to restrict the granting of patents, and some Examiners have become virtually obstructionists. In fact, the practice has been most illiberal, all doubts being construed as against the inventor, a policy which is obviously reversed by the decision of the Court in this case, Judge Van Orsdel ruling that:

"It is easy to dispose of a case, where the issue of invention is close, by holding that the advance over the prior art constitutes a mere mechanical change apparent to those skilled in the art. But, in the absence of proof to support this conclusion, and where the question of patentability is close, the doubt should be resolved in favor of the applicant. While the use of new materials to produce a known result, or of known materials to produce a new but obvious result, may not always constitute invention, if the new idea, when applied, brings success out of failure, produces a new and useful result and saving in operation or production, or efficiency instead of inefficiency, gives to the device new functions and useful properties, it is invention, and may be patented."

We think the decision is most just and equitable as well as opportune. By all means give the inventor the benefit of the doubt, and let the public decide as to the merits. If people do not want the innovation it will suffer innocuous desuetude—if they do they should be willing to pay the piper.

Assistant Commissioner Billings rules that the word "ARAB" is not registerable as a Trade Mark, being essentially geographical as the equivalent of Arabia, and hence deceptive if applied to goods not from Arabia and descriptive if applied to goods therefrom.

"The Inventor—That machine can do the work of ten men. Visitor—Goodness! My wife ought to have married it."—Puck.



This invention of Arthur Gray Pickard, of Altrinchen, England (Patent No. 1,061,115), relates to photographic hand cameras in which the lens is mounted in a series of concentric tubes working telescopically one within the other to be compressed into narrow compass. In constructing the camera with the shutter fitted behind the lens with oscillating leaves on the lens tube the shutter leaves and operating levers are mounted on a flange on the lens tube facing the lens. And on the back of the flange of the second ring a sliding piece is mounted, having a slot which engages with a pin on the operating lever of the shutter and a pin projects to the exterior by which this slide is moved. An eccentric for controlling the duration of exposure is also mounted on the flange of the second ring. To prevent rotation of the lens tube relatively to the second ring, which would throw the parts of the shutter out of register, the lens tube is fitted with a key, the second ring being provided with a slot to slide over the key. This construction prevents the shutter being operated when the camera is folded. The figure is a sectional elevation of camera extended. The camera is constructed with a box body A of sheet metal, preferably rectangular, and of a form to receive either film E or plate holder. A series of concentric telescopic tubes, B B^1 and B^2 are fitted into the front of the narrow box body A in the central one B, of which the lens C is mounted. The rings B, B^1 B^2 are capable of longitudinal movement, the joint between one ring and the next being packed with plush velvet or similar material b to render the joint light tight. The telescopic tubes B, B^1 B^2 fold inward almost against the film or plate. The camera is fitted with a shutter (of an ordinary type) with two oscillating leaves K carried on the inner end of the lens tube B. To prevent rotation of the lens tube relatively to the ring B^1, which would throw the part of the shutter carried by the tube out of alignment with the part carried by the flange b^1, the lens tube is fitted with a longitudinal key b^2, and the flange b^1 of the ring B^1 is provided with a slot to slide over the key and prevent rotation.

Evidently not adapted for use as a Motion Picture Theatre. "A New York theatrical man was appointed receiver for a small opera house in an upstate town in New York. He was anxious to sell it and so was willing to take the first offer made. He advertised the place, and after waiting a week he was delighted when an inquiry came in.

"Say, mister," the prospect asked, "how much do you want for the theatre?"

"My friend," the receiver replied, "I am extremely anxious to make a sale, and I'll let you have it for your own price."

"Please, mister," said the inquirer, "can't you do a little better than that?"—Post.

That our national law makers have little or no conception of the principles and theory of our patent laws is evident from the composition of the House Committee on Patents, and particularly of its sub-committee of six, responsible for the pending Oldfield Bill, four of whom hail from extreme southern states, the remaining two from Illinois and Wisconsin, thus hardly representing manufacturing interests at all. The chairman of the committee is from Arkansas, and the following sentence from his report to the House on the substitute bill bearing his name is sufficient self-indictment, i. e.:

"A patent is so dangerous an instrument that its mere use in such combination (meaning a combination of large capital that had rendered itself amenable to the Sherman Act) **should be held conclusive evidence of the unreasonableness of the restraint exercised."** The above quotation shows obviously lack of conception of the broad distinction between "trust" monopolies effected by combining a plurality of industrial enterprises into one, and the equitable monopoly granted under our patent laws. In fact, the whole deplorable situation is a confirmation of the old adage that a little knowledge is a dangerous thing, and reminds us forcefully of an experience of the late Chief Justice Fuller, who shortly before his death presided over a certain church conference. During the progress of a heated debate a member arose and began a tirade against universities and education, thanking God that he had never been corrupted by contact with a college. "Do I understand the speaker thanks God for his ignorance?" interrupted the Chief Justice. "Well, yes," was the answer; "you can put it that way if you want to." "All I have to say, then," said the Chief Justice, in his sweetest musical tone, "is that the member has a good deal to thank God for."

Antigo, Wis.—Harvey Hansen, of this city, has purchased a lot on which he will erect a $20,000 theatre.

THE TANGLED WEB
(Three Reel Feature) Dog Show Scene.
Reliance Release June 28th.

JUST GOSSIP

By The Mahoney

To be a fat man, it does not necessarily follow, is to be a comedian.

We saw a Vitagraph picture last week, showing two "beefy" individuals, struggling for supremacy to gain the attention of a very attractive young woman, at a seaside resort.

The audience numbered something over two thousand persons, of which approximately one thousand nine hundred and ninety two were willing to laugh at the crook of a finger. Yet, these two apparently overfed individuals labored like self-conscious pierotts to excite laughter, but their efforts were fruitless. Never a smile. Yes, once or twice on the boardwalk, when they turned their hippopotamus-like backs and stood "close up," their coattails fanned by the ocean breezes, showed more "mobility" than their expressionless countenances, and occasioned a faint snicker.

That was all.

Funny? No! They were just fat!

* * * *

Chance threw us in the way of that prince of good fellows C. Lang Cobb a day or so since, and he was most enthusiastic in praise of the product of the Ramo Company, whose interests he now represents.

We have known C. Lang for several years, and have always found him the same, whether fortune smiled or frowned upon his efforts.

C. LANG COBB

The same spirit of sincerity and aggressiveness he displayed in "boosting" the output of organizations with which he has been associated in the past is reflected by marked expressions of praise of the output of the Ramo Company, with whom he is at present prominently identified.

Anything Mr. Cobb undertakes to do he does well.

* * * *

Of the many recently organized companies for the manufacture of motion pictures, the Canadian Bioscope, Ltd., of Halifax, N. S., has a future that is destined to place them in the very front rank of all feature producers.

Instead of rushing blindly into the fray, without previous thought or investigation, their plans were carefully fostered, and when perfected the company, numbering a score of widely known and thoroughly tested film artists, among whom will be recognized Lee Beggs. Elmer Buffham, Jack Cowell, Walter Fisher, William Vaughan, the gifted and accomplished leading woman Mabel Emerson, Lillie Leslie, Della Marsh, Viola Bancroft, were immediately placed under contract.

For several weeks past this splendid organization augmented by the pick of the most available of talent among the garrison of Halifax, to the number of several hundred and more, have been laboring assiduously each day under the able direction of William S. Emerson.

Mr. Emerson's deft handling of an army of extras will shortly be seen in their first release, a gigantic three-reel subject, employing the services of several hundred people, which entailed the building of properties in the form of vessels, costing a small fortune.

The technical head and managing director of the Canadian Bioscope is Mr. G. J. B. Metzler, who, with his able lieutenants, Fred Armitage and Jack Gill, in the camera department, will insure perfection in photography.

* * * *

Schools! Schools!! Schools!!!

There seem to be educational institutions for every branch of the Cinematography art, except that of judgment and common sense. Is it not a remarkable condition of affairs, when in an industry in which such vast capital is involved so little discernment is shown in its handling.

A company incorporated a little more than two years ago spent in actual cash more than seventy thousand dollars in the manufacture of motion pictures, and in spite of the fact that they exhibited a score and more of prints to the powers then in control, of as excellent quality, technically, histrionically and from the literary viewpoint, for approval, as any made by those with whom they hoped to compete, they were denied a market for the goods, except on prohibitive conditions.

The same men who combined against the admission of this company and opposed their efforts at affiliation have since destroyed the one independent distributing company in existence at that time, formed two others, disintegrated the last named two and finished by splitting apart themselves.

What an edifying thing that situation must have been at 1600 Broadway when fiery Bill Swanson, et al, sent the archives of the Universal Company and their armorial seal hurtling through the windows into Broadway.

It was strongly suggestive and even more strenuous, that some of the red-hot seances behind barred doors, when the "Little Corporal" used to kneel in the president's chair, with elbows on the directors' table and smile approval at Pat, his valiant and sturdy henchman, whenever that gentleman "put over" one of his grand coups, while "honest" Bill Gray, gentle and confiding; Dave Horseley and submissive Mark Dittenfass humored the situation with modest chuckles.

Will they ever settle down to business and make good pictures again?

It is to be hoped so, for their past efforts prove them more than capable.

* * * *

Fred Held, one of the premier class camera experts of the times, an absolute master of the instrument, who understands its freaks and frailities, knows how to humor them and never fails to accomplish results, has been placed under contract by Charles L. Gaskill, of the Helen Gardner players, at Tappan, N. Y.

Mr. Gaskill is to be congratulated upon securing the services of such a valuable addition to his already brilliant and distinguished organization.

* * * *

Clever and resourceful people are a real joy to The Mahoney, and when we meet one it is our one delight to chronicle the fact.

That "Fools rush in where angels fear to tread" has recently been demonstrated in the case of a certain Oracle, who prepares long dissertations on how scenarios should be written and directed and through a gratuitous correspondence school presumes to instruct managers of theatres how to conduct their business.

In fact, every department of Cinematography is covered by this gentleman, who sagely theorizes on what should, and what should not, obtain in the art, from the development of the plot of the story to its projection on the screen.

This individual was a pest to the vaudeville performer for several years and seemed to experience a degenerate delight in wounding the feeling of some inoffensive vaudevillian, whose personality was not in accord with his liking.

Circumstances recently gave him an opportunity to display his marvelous constructive qualities and genius for

production, and we are authoritatively informed that the fruits of his efforts (nine pictures) representing several thousand feet of negative, were relegated to the rubbish cans of the studio where they were filmed.

TO FILM THE WORLD IS SHIPMAN'S PLAN

Ernest Shipman, theatrical manager and lately identified with the manufacture and exploitation of feature films, stopped off in Chicago for a few days en route to New York, where he meets with a syndicate of moving picture men, who are planning a cruise of the world aboard their own vessel for the purpose of making pictures in countries as yet unexplored with the camera.

The expedition will be composed of a picked company of twenty moving picture artists, three directors, four camera men, two scenario writers and the necessary technical and mechanical staff and the crew.

Arrangements are under way whereby a noted scientist, equipped with the most powerful microscopes procurable, will secure film valuable from an educational and scientific standpoint.

One or two newspaper men and magazine writers will complete the party, which weigh anchor from New York Harbor early in September.

The main purpose of the expedition is to manufacture from five to ten-reel subjects of international interest, such as "The Conquest of Mexico," "The Rise and Fall of Maximillian," "The Sacking of Old Panama by Buccaneer Morgan," "The Pirates of the Spanish Main," "The Horrors of the Rubber and Coffee Industries," etc., etc., all of which will be augmented by vivid and realistic environment and local color.

One, two and three-reel dramatic and humorous stories will also be manufactured, using the members of the company in conjunction with the native element, and interweaving stories into the historical legendary and romantic background of the various countries visited.

In addition to these subjects, books of fiction, having their settings in the tropical or sub-tropical countries, will be made into picture plays on the spot, and released in multiple reels, varying in length according to their importance and subject matter, but with all semblance at padding eliminated.

Contracts call for a three years' cruise, the first leg of which will be the West Indies, Central and South America and the Polonaise group of islands.

Contracts have been entered into for approximately seven thousand feet of film per week, which will be released through various sources, as the syndicate will manufacture for the open market.

Data is in hand covering almost every style of craft, open to purchase or charter, now riding in American or British waters, including the Nourmahal, the yacht of the late John Jacob Astor, now at Rio de Janeiro.

The vessel finally contracted for will be equipped with all the necessary equipment for the safe and sure manufacture and finishing of both negative and positive, without delay, and the populace of the various countries will be given an opportunity to see themselves in the pictures before the company departs. In this connection some valuable advertising contracts will be negotiated between the company and the government, and publicity departments of the various countries visited.

Ernest Shipman, who will be identified with one of the business departments of the undertaking, is no stranger to the foreign conditions that will arise, as he has piloted theatrical companies around the world on many occasions, and gave the "Kilties Band" a 45,000-mile jaunt, twice crossing the equator. Melba, Nordica and other celebrities have toured the Antipodes, and David Bispham is in Australia now under the Shipman banner.

Hugh D. McIntosh, the Australian sports promoter, gathered in $200,000 out of the exploitation of the pictures of the Burns-Johnson battle, which Ernest Shipman sold to William A. Brady in this country and sent into every corner of the globe.

Plans for the world's cruise, now being carried out, indicate that this foreign-made film, manufactured aboard the first floating studio in the history of moving pictures, will be ready for the world's markets by next November.

The two boats preferable to the committee were The Nourmahal, yacht of the late John Jacob Astor, and the Columbia, recently seized by Japan.

If the Columbia should be decided upon it will be delivered at San Francisco at the end of its present cruise.

VITAGRAPH NOTES

"The finest sight of the whole trip," remarked Maurice Costello, talking over the tour of the Vitagraph "Globe Trotters," who have just returned from their travels, "was the skyscrapers of New York, as I saw them coming up the bay on the way home. I saw no place else that gave me such a thrill of pleasure. Many a time when I have been dining in semi-state in one of the big hotels of India, China and Japan my mind has wandered back to Manhattan and I have thought longingly of the buckwheat and beans that I could get at Childs'."

He had a lot to say regarding the natives of these various countries visited during the tour. The Chinese were very superstitious regarding the moving picture camera and it was with the utmost difficulty that any of them were persuaded to pass before it, and as to posing them—well, it was almost impossible. On one occasion, when some men had been hired and the money actually paid over to them in advance they had absolutely refused to pass in front of the machine. It was not until after they had been threatened with dire penalties and perils by some officers of police that they would fulfill their bargains.

The Japanese were vastly different; it was a puzzle to keep them away from the pictures. The Japs knew what was going on and one and all wished to appear upon the screen. The natives of India were the least troublesome of all. They were just as easy to handle as the average Americans, and seemed to realize just what was wanted of them. It took the Egyptians, however, to put the lid on. They were money-mad. It almost seemed as if whenever one looked at a native he would ask for a piastre (about 5 cents). In Italy the party met with the utmost courtesy from every one. It seemed as if the Italians could not do too much for them. Several of the Italian moving picture companies invited them to visit their plants and asked them many questions regarding Vitagraph methods in America. The "Globe Trotters" will always have a good word to say of Roman hospitality, so well were they treated. The French, too, were well liked by the party, with but one exception. One gentleman of the party hit a snag in the person of a customs officer in Paris, who opened his trunk when it was taken out of bond. He had forgotten to declare some tobacco that was lying in the bottom and was fined heavily. It cost him 45 francs and 60 centimes (over $9) for a half pound of tobacco that he had bought in New York for 45 cents.

Mr. Costello was accompanied on the trip by several other popular Vitagraphers, including William V. Ranous, James Young, Clara Kimball Young and the two Costello children, Helen and Dolores. They all have much to say regarding their adventures and are kept pretty busy just now telling their many friends at the studios of the sights and experiences in the various countries they have visited.

THE HOUSE OF PRETENSE
Reliance Release June 23rd.

STUDIO BREEZES

Edwin August, a former star of the Universal Company, who has been with the Vitagraph company for some months, returned to the Universal ranks on June 1 with his leading lady, Miss Mary Charleson. Mr. August will produce pictures of the Powers brand. In addition to writing and directing the pictures, Mr. August will take the leading roles.

* * * *

Mrs. Fred Truesdell, the winsome wife of the big leading man of the Eclair Company, and known to the stage before her retirement as Miss Ethel Dovey, is appearing in some of the big features of that popular company. Miss Dovey has parts in "The Sons of a Soldier," "Thus Saith the Lord," "Why?" and other picture plays.

* * * *

The Lubin team, which believes in the old saying, "If at first you don't succeed, try, try again," has arranged another game with the Pathe Freres team, to be played in Philadelphia on July 4, where the Lubin boys expect to get better results than from the last game, in which they were defeated by the score of 6 to 2.

* * * *

Charles Wallace, who is the scenic artist for the Powers Photo Plays (Inc.) and who has made the models for the production of "Barabbas," was connected with the Orpheum Theatre, in Los Angeles, for six years. He was also with Dick Ferris at the Auditorium. Mr. Wallace is a thorough artist and he is putting forth his very best in "Barabbas."

* * * *

Tom Evans, the general manager of the Powers Photo Plays (Inc.), has added a new machine to the company's list of properties. This makes five autos constantly on the job now, and they are kept busy, too. Directors MacDonald and Matthews have their own cars and the new Kissel car belonging to Mr. MacDonald is fitted with about everything a car could be fitted up with. Bobby Ross asserts that he has a fireless cooker somewhere around, but this must be taken with a grain of salt.

* * * *

Frank Mostyn Kelly, the noted caricaturist and actor, is at present with Director J. Farrell MacDonald at the Powers Photo Plays (Inc.) studios at Hollywood.

* * * *

In the engagement of Miss Grace Caryle, the Universal Film Manufacturing Company has added a leading woman of great dramatic ability to its forces. She has been under the direction of Phillips Smalley and Lois Weber, the latter the only woman in the business who writes, acts and directs her pictures.

Miss Caryle was born in Richmond, Va. When a child at boarding school she became possessed of a longing to go on the stage. Her ambitions ran counter to the rules of the school and Miss Caryle was sent home for producing too many theatricals.

In 1907 she went to New York and was engaged by the Frohmans to play the leading role in "The Thief." Later she played the lead in "Fires of Fate," produced by the same firm. She later was with Annie Russel in "The Impostor." She was Madame Nazimova's leading woman in "The Marionettes," and later played with her in stock in San Francisco. She also played lead in stock in Denver.

* * * *

As a token of appreciation for the kindness shown them by General Manager A. M. Kennedy, employees of the Universal Film Company who are employed at Universal City presented Mr. Kennedy with a saddle and bridle a few days ago. Mr. Kennedy on his arrival at Universal City was halted by two deputy sheriffs, who told him he was under arrest. After he had been led to the stables under guard, his favorite horse was brought out equipped with the handsome saddle and bridle. Mr. Kennedy in a brief but sincere speech thanked the employees for their thoughtfulness. After the picnic at Universal City on May 11 the employees held a brief meeting and took up a collection for the purchase of the bridle and saddle, which is the last word in saddlery. At the conclusion of Mr. Kennedy's speech three rousing cheers were given for the popular manager.

* * * *

Lorimer Johnston, the new director of the American, has arrived from Los Angeles and will immediately assume charge of the department. Mr. Johnston was for six years in the American diplomatic service at various foreign ports. Later he engaged in the regular theatrical field, and had direction of some very big productions. A year and a half ago he decided that the moving picture field was very promising. In order to acquaint himself with the best methods he went abroad and studied with the Pathe Freres, in Paris; the Itala, at Rome, and later with the Great Northern, in Copenhagen. He returned to this country and for nine months was with Selig, in Chicago. He came West four weeks ago. Mr. Johnston enjoys an excellent reputation as producer, and with the splendid opportunities that Santa Barbara affords it is safe to say that the American productions will be placed on the top notch.

Mr. Johnston is a southerner, a native of Kentucky. He is a grandnephew of General Albert Sidney Johnston, the Confederate commander who was killed the second day of the battle at Shiloh. He is specially enthusiastic over the Mountain Drives and its possibilities in moving pictures.

"There is no kind of a picture story that cannot be made in Santa Barbara," he said. "Every known period of the world can be shown. I even found a location to-day I shall use for a Druid story. I have been especially pleased with the class of people Mr. Hutchinson has surrounded himself with here. I know of no company that can equal them as ladies and gentlemen."

* * * *

When "The Road to Ruin" was shown recently at the Palace Theatre, Santa Barbara, Cal., Miss Louise Lester had but an ordinary part, but in some of the allegorical scenes she had a make-up of the "witchy" sort. She did not suppose anyone would notice her from among all the others at the Old Mission ruins, but a little girl in the audience is credited with the following remark: "There's Calamity Anne, gone to Heaven."

* * * *

Little Helen Armstrong came near going on a strike Saturday when she figured in a flood scene. Helen was pictured as a child in distress, but later rescued. When she got home that night the four-year-old informed Mrs. Armstrong: "I refuse to work any more if I've got to get wet."

HOWARD M. MITCHELL
Lubin Stock Company

Manufacturers' Synopses of Films

VITAGRAPH

JACK'S CHRYSANTHEMUM (June 25).—Lingering amidst the beautiful scenery of Southern Japan in search of pretty subjects for his paintings, Jack one day meets his heart's desire. In turning a corner in his rikisha he collides with another and in the confusion sees uncovered for a moment the pretty face of its occupant, Kichimatsu, the daughter of Nakamuta. Following her at a distance, he discovers her residence, the garden of which he visits clandestinely the next day. Jack experiences considerable difficulty in speaking to Kichi, who tells him that it is not seemingly for a maiden to converse with strangers. His winning smiles quickly win others in return and arrangements are soon made for future meetings. They meet at an old temple, where she poses for one of his pictures. She tells him that her father wishes her to marry Waki, a rich Japanese whom she detests, and that she fears to go against his wishes. Jack breaks down her objections and they elope and marry after the American fashion.

Writing home to his father, Jack asks him to visit Japan and see his beautiful Japanese bride, promising to give him a right good time. The announcement of the sudden marriage surprises the old man a good deal, but he telegraphs his acceptance of the invitation and leaves on the next steamer. During the voyage, he is much troubled by seasickness and is very much annoyed when Jack laughs at his account of the trip. As soon as he sees Kichimatsu, the old man is completely captivated and forgets all about his previous troubles. At first he has difficulty in dropping into Japanese customs of living and eventually suggests that Jack and his wife return with him and that they all live together. The tables are turned on the voyage home when Jack is the seasick one and his father has the laugh on him.

LUBIN

THE LOVE TEST (June 28).—Ralph Holden has heen working his mine with fuse as an explosive. One day a hlast fails to discharge and a workman is badly injured by the delayed explosion. The accident preys on Holden's mind, and he decides to try another method. Being of an inventive nature, he begins work on an electrical device which will automatically discharge the blasts; he is so engrossed in his work that he neglects his wife. Dr. Harding, a young physician in the neighborhood, is a friend of the Holdens, and his social visits are welcomed. One night Harding telephones the Holdens asking them to accompany him to town and visit a picture show. Ralph, who has almost perfected his invention, refuses to go and asks Harding to take Katherine. On their return from the theatre a slight accident happens to Harding's automobile and while waiting for its repair Harding preys on Katherine's lonesomeness and hegs her to elope with him. She is foolish enough to listen, but does not finally consent until the next morning, when Ralph rushes off to his work without even saying "goodbye." Katherine then decides to leave Holden and, packing a few of her belongings, she leaves a note for her husband and is ready to leave. That morning Holden is trying out his new device. It fails to work, and as he enters the mine to investigate, a careless workman stumbles over an electric coil, causing a contact which explodes the charge. Holden is hadly injured and blinded by the accident. A miner rides for the doctor and catches up with him at the railroad depot. He tells them of the accident. Mrs. Holden knows her husband needs her and they rush to the scene of the accident. They assist him to his home and administer to his wants. Dr. Harding calls the next morning, but learns that another physician will be engaged in his stead. The miners make a discovery of an enormous gold lode and inform Mrs. Holden. Their future is assured even though Holden may be hopelessly blind. The right road lies open to Katherine now and she gladly follows it.

EDISON

HOW DID IT FINISH? (June 25).—One of those rare comedies which depends for its effect more on innate humor than on the efforts of the actors to make entertaining pictures out of prosaic situations. A clever satire on the blood and thunder type of novel and particularly amusing because of the mock-seriousness with which the melodramatic actors take their parts and because of the absence of undue caricaturing.

Father finds Mary reading a novel and indignantly takes it away from her with the intention of destroying it. To ascertain to what depth his daughter's low tastes have led her, he reads a paragraph of the obnoxious book. From a hostile critic he rapidly develops into an interested follower of the vicissitudes of the characters portrayed. Interrupted at exciting crisis by members of his family and visitors, he gradually retreats from room to room until at length he is obliged to take refuge in the cellar. The story of the novel is thrilling to say the least. The bewitching heroine and the curly-haired hero are captured in the very midst of a touching love scene by swarthy ruffians in the pay of the tall and sneering villain. They are carried to the old mill and to our horror we learn that the villain intends to drop the hero through a trap door into the water unless the heroine consents to be his wife. Profiting by a lucky moment when the villain and his confederates are standing in a corner and hissing prospective felonies into each other's ears, the heroine cuts her lover's bonds and drives the thwarted rascals by their own revolvers.

Later the villain lures the heroine to a rendezvous by means of a forged note. The hero speeds to the rescue on a bicycle and a terrific struggle ensues. Suddenly, at this harrowing moment, father discovers that the last page of the book is missing. Mother at the same time discovers that the kitchen stove needs more coal and, descending the cellar stairs, she trips over father with appalling results to hoth of them.

In the course of the resultant lecture from his outraged better-half, father discovers the missing page among mother's curl papers but she refuses to give it to him and father will never know who won that fight.

THE FLY (A Menace to Public Health) (June 28).—Flies! Garbage! Two very different words, yet very closely associated. How many of us know the life history of our all too common house fly? Its eggs, laid on garhage or other refuse, hatch rapidly into our common maggot which, after a short pupa stage, become our deadly enemy, the fly. How many of us know that the hairy legs and hody of just one fly can carry millions of disease-hearing germs and cause, hy so doing, thousands of deaths annually?

If dangerous why not let us fight the fly as an equal enemy with the mosquito instead of making opportunities to encourage its production.

The picture has been founded on the above question. We have produced in remarkably clear detail every stage in the development of a fly, following which we have shown the terrible and unsanitary conditions prevailing in a large city. For example, scenes showing garhage by the ton either lying or being dumped into the streets; women nursing bahies practically on top of garbage heaps; children wallowing in prevailing squalor, and so forth.

In the same connection we have produced a series of interesting scenes showing our dangerous and horribly unsanitary neighbor, the push cart peddler, and with flies swarming about his products which rapidly decompose by the fierce heat of the sun.

This film is highly instructive and intensely interesting. It should make not only the people who are forced to live under such conditions rise up and command better legislation, but should also make the people who don't even know that such conditions exist alive to the awful situation.

AMERICAN

QUICKSANDS (2 reels) (June 30).—Frank, in love with Helen Hubbard, lives beyond his means in order to buy her costly presents. He works for her father. His own father is in danger of disgrace owing to financial troubles, and Frank steals from his employer to assist his parents. Then, to recoup, he plays the market with some more ill-gotten money and loses. He thought it was Hubbard's tip that he was playing. He gets work on a schooner sailing for the South Pacific. A mutiny springs up and he is marooned with the captain. After many days of hardships their little boat comes to an island, hut too late to save the captain. Frank meets the missionary and his daughter, Ruth. A man plus a girl plus a paradise of an island equals love. At home Helen sells all of Frank's presents and pays her father hack all that Frank had taken. Then she waits.

A year passes. The call of the white man is heavy on Frank; the new life is too exotic. Ruth has never known any other life and cannot understand his desire to get "home." The semi-annual boat comes to their island and the call of home becomes a passion. Ruth, seeing this, tells him to return—she will be happy in his happiness. He does, even though her heart breaks. At home he finds his debt squared and Helen engaged to Warren. One night he follows a strange man into his former office. Thinking it to be a burglar he telephones the police and to Hubbard. Then the burglar's hat falls off and Frank recognizes him as Warren and decides to save him for Helen's sake. Warren was taking the money to cover a defalcation. The police and Hubbard with Helen are heard coming, so there is no escape. Frank makes up the deficit in the safe from his own resources, and then pretends that Warren has captured him. Frank is spared by Helen's pleadings—she guesses the truth, and Warren has heen taught a severe lesson. The call of the tropics and an island paradise are strong and Frank returns to Ruth.

PRIDE OF LONESOME (July 3).—The cheery smile of hig-hearted Ed Daton, a simple Westerner, causes a little girl to sense the thrill of happiness. Her desire for a greater measure of this, to her unknown joy, prompts her to steal away from her ahusive parents and wander back to the little station known as "Lonesome." She is taken in by big Ed and the other nohle herdsmen and develops under

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price $4.00 per 1,000; 5,000 lots, $3.50 per 1,000; 10,000 lots, $3.00 per 1,000 or will send free hooklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps.

Order Through Your Exchange If You Prefer.

Address Dept. N.

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT

EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. **30 Union Sq., N.Y.**

Write for free Catalogue and Advertising Matter

the new environment to a bright and cheerful maiden. Out of gratitude she guards the welfare of her benefactors and prompts them to nobler deeds of manhood. Her activity in behalf of her friends causes her to arouse the animosity of the keeper of the one grog shop "Lonesome" boasted of and with the decrease in business he conspires against "Pride," as she has become known to the people. The plots against her were duly foiled and one would have been disastrous to the penetrators but for the timely arrival of "Pride," who prevents their untimely demise on the promise never to attempt further molestations.

A TALE OF DEATH VALLEY (July 5).—Lillian Pierce and Jim Wentworth love each other and with the consent of Lillian's parents become engaged. Jim was employed on her father's ranch and was a favorite of the father's. Will Mason was working on the same ranch, but less favored, and his proposal was met with the announcement of Lillian's engagement to Jim. Will concocts a plot with Julia Rivers, a dance hall frequenter, who agrees to pose as Jim's deserted wife. The plot works well and Jim, in disgrace, leaves the scene of what had been his paradise. Will presses his suit with a vengeance and still meeting with staunch refusal, he seeks aid from a band of desperadoes in Death Valley. His mission is fruitless and he succumbs to exhaustion. Later Jim comes upon the bleached skeleton of Will Mason and the forged marriage certificate. The reunion of Jim and Lillian is a foregone conclusion. Excellent dramatization.

KINEMACOLOR

LOVE IN THE DARK.—Contrary to expectations which might be aroused by the title, this is not a farce, but a photodrama with a well defined plot and novel climax. The heroine is deprived of sight by a peculiar accident—a premature blast just as she is passing a big excavation, and she is saved from worse injury by the young engineer in charge. During her convalescence the young engineer is very devoted, and although she has never really seen him, Bertha consents to become his wife when she recovers her sight. Before this occurs the engineer is called away on another contract, but leaves his photograph where Bertha can see it as soon as the doctor will permit the bandages to be removed from her eyes.

Another admirer, whom she has never seen, substitutes his photograph for that of the absent engineer and endeavors to hoodwink the heroine into the idea that he is her fiance. By intercepting letters from the engineer the schemer almost persuades her to fulfill her promise of marriage when the real fiance returns to confront his wily rival.

Face to face with two suitors, neither of whom she has ever seen, the girl is puzzled to pick her real sweetheart, when she has the inspiration to blindfold herself and make her choice literally "in the dark." That sixth sense which the blind seem to develop guides her aright, and the young engineer is made happy while the wily rival is hoist with his own petard.

BEYOND REPROACH.—Albert is a "raffles"—a social highwayman who, while mingling with high society, takes toll of their jewels and pocketbooks so cleverly that his pilferings are unsuspected even by his big brother Jim. Both love the same girl, but Albert has the luck to steal her heart—on the very evening when detectives have been detailed to shadow and arrest him at a grand reception. It happens that suspicion is shifted to Jim and, on being searched, a diamond brooch and an engagement ring are found in his pockets. Having just witnessed his brother's acceptance by his lady love, Jim does not explain that he purchased this jewelry in hopes of winning her himself; and when the knowledge of Albert's guilt is forced upon him, he decides to pay the penalty rather than spoil the girl's romance.

Albert reforms after his marriage, but the knowledge that his brother is paying the penalty of his crimes in the penitentiary weighs upon him, and his health fails. Feeling that his end is near, Albert writes a full confession; but when this document is delivered to Jim he tears it up—refusing to secure his release at the price of disgracing his brother's widow and child. So Albert's memory is left "without reproach."

RAMO

THE WORTH OF MAN (June 25).—Jack Moore, through a misunderstanding, believes his rival, Bob Clarke, is going to marry Mary Blair. Both men being employed in the same office, they are on friendly terms. Jack discovers a shortage in Bob's accounts and he loans him enough money to cover it.

Realizing that Jack is protecting him for Mary's sake, Bob allows him to believe that he is going to marry her. Jack leaves for the West after writing Mary a letter stating that he could not remain and see her marry another. Mary, who loves Jack, is heartbroken when she learns of his departure. She waits anxiously for his return, but in vain—later believing that her sweetheart is lost to her forever. She is easily persuaded by her father to marry Richard Barker, a rich broker, who turns out to be a reprobate and a brutal husband.

In the meantime Bob has been following the wrong road and becomes associated with evil companions.

Jack returns East after he has struck it rich. He meets Mary and learns of the fatal mistake that separated them. Realizing that her married life has been unhappy, Jack sympathizes with her. Barker misconstrues Jack's attitude toward his wife. He makes a base insinuation, which Jack and Mary resent. This brings on a heated argument. Mary's husband, being maddened with rage and drink, draws a revolver. Jack defends himself in the struggle, the revolver is accidentally discharged and Barker is killed.

Bob has fallen from bad to worse. Being surprised by officers while burglarizing a house he is pursued and is forced to enter the Barker home to escape the police. He overhears the quarrel and sees the shooting. Coming on the scene, he tells Mary and Jack that appearances are against them, and in order to protect them he will throw suspicion on himself. He leaves the house in view of the officers, who, having heard the shot, are coming toward the house. Bob is shot and the officers draw the conclusion that Barker w shot by the burglar, thus exonerating Jack and Mary from all suspicion.

MAJESTIC

DORA (June 28).—Dora, the heroine of Tennyson's famous poem, lived with her uncle, Farmer Allan, and his son, William. Her uncle had cared for the girl since childhood and longed for the day when she would wed his son. But William did not propose to the girl, and his father, mistaking his silence for bashfulness, called William and Dora to him and informed them that it was his wish that they wed.

William, living in the same home with Dora and knowing her since they were children together, did not regard her as a sweetheart, and to his father's surprise and indignation, refused to marry her. The father stormed and threatened, but to no avail. Dora, who had always loved William, was heartbroken at her cousin's action, but generously tried to reconcile the two. But her efforts were useless, for the farmer ordered his disobedient son from his home.

The months passed. William obtained work at a neighboring farm and married a farmer's daughter. Illness and misfortune came upon him, but his father, stern and inflexible, refused to aid his disobedient son. But Dora, the forgiving, secretly sent money to William, contriving it so that he did not know from whom it came.

When William's son was five years old William was taken sick and died. Dora, determined that the child and its mother should be forgiven by Farmer Allan, came to the little home and induced Mary, William's widow, to let her take the boy with her into the fields. There Dora and the child met the stern old farmer, and Dora told him that the boy was William's child. Allan, suspecting that the child's presence was due to a trick of Dora and Mary, upbraided Dora and ordered her to leave his home, but said that he would take the child.

Dora sadly returned to Mary's home, but the high-spirited mother, when told of the old farmer's action, refused to permit Dora to be sacrificed, and declared that they would take the child away from him and she and Dora would work for the boy and care for him together. But when they reached the farmhouse they found that the child had softened the old man's heart, and he humbly asked them to pardon him for the wrongs he had done to them and to the dead William.

THANHOUSER

FORGIVE US OUR TRESPASSES (June 24).—The young telegraph operator had for many years been a faithful employee of the railroad, but one day when word was brought to him that his little daughter was dying he left his post and hastened to her bedside in time to kiss his child before she died.

When the griefstricken father returned to the station a stern-faced man sat at the telegraph desk. It was the superintendent of the road. He listened contemptuously to the telegrapher's explanation, then told him curtly that he was discharged, saying that "family troubles" did not concern him.

The other railroads did not care to employ the disgraced telegrapher and the positions he was able to secure did not pay sufficient money to enable him to properly care for his wife. Grief for her child and privation did their work, and the man found himself alone in the world, with a bitter and implacable hatred towards the man who had caused him so much suffering.

Several years after the operator was discharged a train dispatcher made a blunder which gave the right of way to two trains going in opposite directions on a single-track division. The dispatcher telegraphed to the station where the trains would meet, but received no answer. Finally, after repeated calls, he received a response. The operator was the discharged telegrapher, now a homeless wanderer, who had entered the station to find the operator in a drunken stupor. The superintendent, who had been waiting impatiently, pushed the dispatcher aside and answered the call himself. He instructed the man at the other end of the wire to switch one of the trains on to a siding and avert the collision. To his horror the answer came that his operator was drunk, that the man sending the message was the discharged telegrapher and that he would do nothing to avert the threatened wreck. The superintendent, terror stricken, double so because his wife and daughter were on one of the trains, pleaded with him, but the discharged man would not listen. But the memories of happier days came back to him; he seemed to see his little daughter as she said her prayers, and remembered the words "Forgive us our trespasses." His anger and resentment faded away. He ran to the nearby switch just in time. And many lives were saved because of the prayer of a little child.

THE GIRL REPORTER (July 6).—Pearl White, reporter, is ordered by her newspaper to get an interview with the mayor, Frank Brockly. She visits his house just as the mayor leaves it in an automobile. A valise belonging to the mayor drops off and Pearl finds it. She enters the house, believing the mayor will return for it. The butler admits her and bids her wait. She enters the parlor. Meanwhile, "Natty" Nixon, a sneak thief, finds the door open and enters the house.

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES.

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA.

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

Pearl mistakes him for the mayor. He plays the part. Later, he locks her in the room and tries to escape, taking the valise Pearl found with him. The butler sees him and chases him down the street, finally capturing him. Meanwhile the mayor returns and discovers Pearl. He thinks she is a thief and she thinks the same of him. He cows her with a revolver and is about to 'phone the police when, by a trick, she wrests a revolver from bim. She 'phones the police and two policemen are sent to the mayor's mansion on the double quick. They enter just as the butler returns with "Natty," and eventually all entanglements being straightened out, Pearl gets the interview and all ends well.

On tbe same reel:

MUCHLY ENGAGED.—Richard Hunter is a flighty and evidently forgetful young man. He calls on Ethel, vows she is the only girl he has ever loved and gives her an engagement ring to bind their faith. He next calls on Gertrude and goes through practically the same performance. He returns home and is informed by his valet that Marguerite, another girl friend of his, called him up. He decides to visit her, and does. While there he again falls in love and gives her a ring to bind their engagement. Later, he walks along the street and is bit by an automobile. A great crowd gathers and while he is not seriously injured, still he is burt enough to have to be carried home and put in bed. Newspaper reporters get on the job and a full account of the accident and tbe injuries to Richard appear in all the papers. Ethel reads of it and, getting some flowers, proceeds to pay her fiance a visit. The other girls also read of it and also come to nurse him back to health. The three meet, with the result that a free for all fight very nearly ensues, when explanations are in order and result in the throwing of his rings at Richard by all three girls. Later, fulfilling his prediction that the girls like to be fooled they return, but again meet, and all chances of reconciliation are at an end.

A hilarious offering, novel in idea, and full of laugh-provoking incidents in every scene. A sure purveyor of mirth.

"101 BISON"

AT SHILOH (July 5).—During a temporary cessation of hostilities below the Mason-Dixon line, Col. Carlton is granted leave of absence and, accompanied by Lieut. Carney, his daughter's sweetheart, visits his Southern home. There Lieut. Carney is honored by Virginia Carlton accepting his proposal of marriage. At the expiration of their furlough the Lieutenant and the Colonel leave to rejoin their regiment.

Strife of war dangerously adjacent prevents tbe making of a trip by the Carltons to get a new wedding outfit, with the result that the solicitous mother unpacks the attic trunk and her own wedding garments undergo altering for the happy occasion of her daughter's marriage.

Meanwhile, the opposing armies draw nearer and Grant's force is discovered by the Confederates to be in a weak condition. To enable the strategic maneuver of the Confederates taking advantage of this position of the Federals, Lieut. Carney voluntarily assumes the perilous responsibility of slipping through the Federal lines to warn other Confederates of the contemplated attack, likewise securing their reinforcement.

This plan of Lieut. Carney's is thwarted at a crucial period by the Federals detecting his effort to get through their lines. Carney's horse is shot and he is compelled to seek safety in flight. The chase ends with Lieut. Carney fleeing to the home of his sweetheart, hotly pursued by the determined Federals, who suspect he bears important dispatches bearing on the hazardous position of their division. When Carney breaks into the house, Virginia and her mother are draping the wedding dress on an improvised "form," beneath which Carney is hidden as the Federals enter.

Driven to desperation, Virginia is steeled to play the part of an obliging hostess to gain time. The tired Federals succumb to her charms and she is enabled to gain time to assist Carney in escaping. The officer of the squad becomes intoxicated, and Virginia, with the assistance of Carney and two family slaves, bas bis uniform changed to that of Carney, and the Federal, in Confederate uniform, is put in a wagon and sent away in apparent flight, which is detected by the Federals, who give chase. Carney then escapes.

Witb the help of the passport which he finds in the coat of the Federal officer, Carney delivers his message in safety, enabling the Confederates to accomplish their purpose. This advantage is later turned in the opposing army's favor and the Confederates are forced into the "Hornet's Nest," where lack of water aids in weakening their opposition. Virginia's horse, ridden by Carney, is sent with a note asking for water, and Virginia accomplishes the perilous feat of carrying through the fighting lines of the Federals enough water to enable the hard-pressed Confederates to hold their ground until the Federals, in command of Gen. Grant, decide to abandon trying to gain their place of retreat. Virginia is acclaimed a heroine by the cheering army of Confederates, and she flies, embarrassed, to the eagerly waiting arms of Lieut. Carney.

HE AND HIMSELF (July 4).—Lee spruces himself up, says "Ta ta" to his friend, the actor, and sallies forth to meet THE girl. On the way to her home he meets his little cousin Gertie, and they chat about family affairs. He says good-bye to her and goes to the door, but alas! Evelyn has seen him and, believing he is flirting, slams the door in his face. Poor Lee wonders what has happened, and soon a note is thrust at him telling him he is a base, deceiving wretch and never to speak to her again. Lee arrives at his rooms in a suicidal condition, but his friend, the actor, is one of those clever persons full of bright, original ideas. "That's easy," he says. "Go as a friend of your own and square yourself." The idea sounds well and Lee decides to try it, and his friend makes him up with moustache and beard.

Lee gains admittance and his nervousness changes into cocksuredness when he finds he is not recognized. What is worse, though, Evelyn falls in love with him! Lee departs in a quandary. He consults the clever person, who tells him "Go back as yourself now." He does, and is ignominiously kicked out. Once more the man of ideas tells him to "return as the friend, steal something and tben take it back as yourself and the girl is yours."

Lee carries this advice out to the letter and comes away with Evelyn's purse. The theft is discovered too soon and Lee has to run for it. He drops the purse, but is caught and taken to the police court. Evelyn is telephoned for and so is the actor. They arrive and Lee pulls off the moustache. Evelyn is unforgiving until the judge sentences Lee to six months hard labor. Then she shrieks and relents and intercedes, and finally takes him away with her. They both round on the man of brilliant ideas and he is not invited to the wedding.

REX

SUSPENSE (July 6.)—A young couple live in the country several miles from town. Their only maid, dissatisfied with the lonely life, leaves the house without other notice than a note, telling the mistress she is leaving and will put the back door key under the back door mat.

The wife, left alone with her baby, receives a telephone call from her husband saying he will not be home until late and asking if she will be safe. The wife answers that she will be, and later, when she discovers the maid's note, although fearful of being alone, determines not to alarm her husband. She locks the house securely but, afraid to go around the house to get the key, leaves it outside.

A tramp peering through the windows sees the wife alone, and when she takes the baby upstairs, attempts to get into the house. The wife, hearing the noise, is alarmed and, looking from the window, discovers the tramp. She rushes to the phone and calls her husband, but the conversation is interrupted by the tramp cutting the wires.

The husband, however, has been informed that a tramp is entering the house, and rushes out of the office. In his haste to get to his wife he enters another man's automobile and dashes away. The man, seeing his machine stolen (as he thinks) gets the police and makes chase. The husband is caught and detained by the pursuers, but makes his escape and dashes on.

In the meantime the tramp has discovered the back door key and entered the kitchen, where he helps himself to food. The wife has barricaded the bedroom door with furniture and is waiting in terror. Finishing his meal, the tramp goes upstairs, searches for valuables and, finding none, breaks down the door leading into the bedroom.

Shots are heard and the wife faints in terror as the tramp dashes from the room and upon the steps, where he meets the husband, followed by the police. After a struggle the tramp is secured and bound by the police. The husband, finding his wife safe, explains his wild ride to the police and the pursuer and fondly kisses his wife.

VICTOR

A SHIFTING FORTUNE (July 4).—Marcus, Gertrude's grandfather, owns a farm adjoining Jim's, and the young people are attracted to each other. This feeling is not shared by their respective hired men, Jake and Dick, who are at deadly enmity.

Dick clears Jim's field of rocks by the simple process of throwing them over the fence, into Marcus' field. Jake throws them back, and Gertrude and Jim have difficulty in keeping the men from fighting. Dick's final act of reprisal is to unload a wheelbarrow of rocks on Marcus' land, during the absence of Jake.

Harry, a mining engineer, comes to the country for his vacation, and secures board in Marcus' house. Gertrude is attracted to

Harry, and this has a saddening effect on Jim.

While strolling through one of Marcus' fields Harry finds the rocks Dick has brought there in his wheelbarrow. Harry discovers traces of copper in the rocks, and secretly determines to buy the farm. He returns to the house in time to find an old skinflint of a squire threatening to foreclose a mortgage he holds on Marcus' farm.

Harry follows the squire home, and buys the mortgage. He then proposes to Gertrude that she became his housekeeper, and makes violent love to her. She and Marcus leave indignantly, not waiting to be driven out. Jim arrives at this juncture, and Gertrude has difficulty in keeping him from attacking Harry. Jim takes Gertrude and Marcus to his house. Gertrude is thoroughly disillusioned in regard to Harry.

Harry writes to a capitalist, in New York, asking him to come on, investigate the copper property, and advance money to develop it. The capitalist arrives, and Harry takes him to the copper-bearing rocks. Jake, the hired man, arrives. He is very indignant at finding the rocks, and informs the horror-stricken Harry that they belong on Jim's land.

The capitalist goes to Jim and offers to develop the copper mining possibilities of his farm. Jim, Gertrude and Marcus are happy, and Harry finds himself with a useless farm on his hands.

IMP

JANE MARRIES (July 3).—Jack is a rather gay bachelor, given to clubs, parties and poker, but a good fellow notwithstanding, and it is only the fact that he is at the end of his financial rope that causes him to consider seriously a ridiculous will made by his departed aunt that he must be married before his twenty-sixth birthday or her fortune is to be used to establish a home for "Indigent Plumbers." The day of the twenty-sixth birthday arrives, and a curt note from his aunt's lawyer notified him that he must be married by 4 p. m. or sacrifice a fortune to undeserving plumbers.

Jack puts it up to the lawyer to get him anyone that will leave him after the ceremony, and goes into the park for a walk. There he rescues a girl from a pickpocket and gets a serious knife wound in the arm before the thug is overcome, and Jack finds himself in the hospital, and only two hours to find a bride. The girl, tearful with gratitude, hastens to her father's office and shows him the card of her rescuer. Her father is the lawyer, and she learns from him that Jack must have a wife in a few hours. Jane, without telling her father, decides to save the fortune for the young man who came so nobly to her rescue, and with her maid procures license, ring and minister and, veiling herself in an automobile veil, goes to the hospital and Jack is married just in time. The lawyer comes to sympathize with Jack in his loss and learns that his daughter has become a blushing and very heavily veiled bride.

Expostulations are too late, and Jane swears her father to secrecy, and returns to her home, leaving Jack in ignorance of his wife's identity.

Jack's search for and finding of his wife form the conclusion of the story, and Jack's despair when he finds that he has fallen in love with a married woman, is turned to joy when he learns the identity of her husband.

PATHE'S WEEKLY NO. 26 (June 23).

THE CARRIER PIGEON (June 24).—Every person has heard of the carrier pigeon, but few have ever had an opportunity to study the nature and care of these interesting birds, because they are far from common in the United States. The film treats the subject thoroughly through the different stages of growth of a pair of squabs, their early training, the interesting method of wedging a rolled message to one of the pigeon's tail feathers, the remarkable system employed to determine the winner of a carrier pigeon match, and one scene showing the start of some ten thousand pigeons in a race.

On the same reel:

HOW A BLOSSOM OPENS.—A timely film which shows a flower's growth, which the naked eye cannot discern, and which is released at a time when everyman and his neighbor is concerned with his garden.

THE HUNGER OF THE HEART (June 25).—Morton Gill, who has no scruples about the manner in which he obtains money for his support, makes the acquaintance, at a summer colony, of young and wealthy Mrs. Stoddard. Mr. Stoddard has made the common error of neglecting to appease the hunger in the heart of his wife by paying her some of the little attentions which won her during their courtship. Mrs. Stoddard, therefore, encourages Gill just a little. Gill attempts to borrow some money from Mrs. Stoddard. She refuses. He takes a necklace which she wears, and it is then that Mrs. Stoddard realizes that she cannot complain without causing a scandal. There seems no hope for Mrs. Stoddard when her husband misses the necklace. But a deputy sheriff arranges things so that the thief is punished and Mrs. Stoddard learns a lesson.

CLARENCE THE COWBOY (June 26).—Clarence, a really refined young man, went West to grow strong and sturdy with the rough life of the plains. With his hair nicely parted, he donned a cowboy outfit, diamond ring, shooting iron and all and set out to be one of the boys. The real cowpunchers tricked Clarence into believing that he killed a man. In a panic, Clarence flees. The pursuit is hot, and to escape he unlawfully enters the home of a sweet little Miss, the belle of the town. When he discovers that he has been hoaxed, Clarence turns the tables on the bunch and he wins the girl into the bargain.

THE SPOTTED ELEPHANT HAWK MOTH (June 27).—One of the most beautiful and gorgeous of all the moths is the perfected insect transformed from the familiar red and yellow striped caterpillar. In this film the entire metamorphosis is shown in a clear, concise, instructive and entertaining manner.

On the same reel:

ATHENS.—This film permits the audience a personal visit to the ruins of the city, which was once the center of civilization, and of which millions of persons have read and studied but have never seen.

THE SECOND SHOT (June 28).—To end a feud, Dave Burns and Dr. Lopez agree to have one shot at each other. In the duel Burns wounds the doctor slightly before the latter can take advantage of his shot. Later, Burns, on the way to summon Dr. Lopez to attend his mother, who is ill, meets the physician, who has come to fire the shot that is due him by the agreement. Burns pleads with him to attend his sick mother first. The doctor agrees, and, after Mrs. Burns shows signs of improvement, he and Burns go out. Dave stands motionless before the doctor, who raises his gun to fire, but——

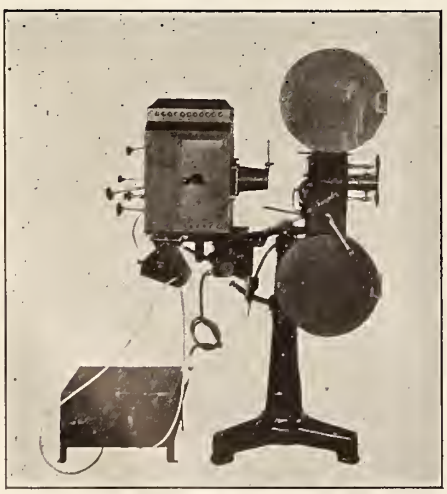
RELIANCE

THE HOUSE OF PRETENSE (June 23).—Mr. and Mrs. Deacon live together in a beautiful mansion. No childish voice is ever heard in the big empty halls. No boy shares the father's walks—no little clinging hands on the beautiful wife's knees. Each thinks the other doesn't care. And so through kindness and courtesy they build up a house of pretense and grow further away from each other every day. In his office Deacon makes a pal of his scrubwoman's little boy, and they have great games together. The boy becomes very fond of the big silent man. Beatrice, oppressed by the

Exposition
July 7th to 12th

MIATT PATENTS

CLOCK SLIDE
WITH ADJUSTABLE HANDS
INDESTRUCTIBLE
INVALUABLE
Each **50c** Postpaid
BRASS SLIDES
All stock designs, 25c each
NOVELTY SLIDE CO.
20 E. 14th ST. NEW YORK



ARE YOU COMING TO THE NATIONAL CONVENTION IN JULY?

Be sure to attend. It will be well worth the trip, and while there, get acquainted with the

Simplex

projector, which will be on exhibition in spaces 319, 320, 321 and 322 in Grand Central Palace. Our representatives will take pleasure in showing you the machine in detail.

We also extend a cordial invitation to all visiting exhibitors to inspect the Simplex factory and see the wonderful care and precision exercised in the manufacture of the machine.

Take the Lexington Avenue street car which passes the Grand Central Palace, get off at 34th Street, and you are within three minutes' walk of our factory, which is between 1st and 2nd Avenues.

Don't miss this opportunity to visit the factory which has set a higher standard for motion picture machine construction than was ever known before.

In the meantime write for catalogue B.

Made and guarnteed by

PRECISION MACHINE CO.
317 EAST 34th STREET NEW YORK

loneliness of her home, visits the orphan asylum daily, where she has fallen in love with little Anna, whom she would love to adopt but dare not, for fear her husband would object. The little boy's mother dies and the child comes to his friend, for he has no one else. The pathetic little figure appeals to Deacon, and he assures the little fellow that "You'll be my boy now." And that day Beatrice brings home Anna. Deacon slips in with Dick and fixes him up so as to make a more favorable impression in Beatrice's eyes. His wife, fussing over Anna, hears the knock. As he enters he sees the child close in her arms and slowly they understand each otber. He brings Dick forth and they clasp hands and into their hearts comes a real feeling for each other for the first time in many days. And later a happy wife and straight-limbed son watch a boyish father and a wee daughter play rather an uneven game of ball upon the big lawn. The House of Pretense has become a home of reality at last.

THE TANGLED WEB (June 28).—Hugh Conway, a young college student, takes Leone St. Regis, of doubtful morals, to a fraternity tea. He is requested to withdraw because of Leone. An argument follows and Hugh knocks one of his fellow students down, then withdraws with Leone. For his misdemeanor he is expelled from college. He goes to the home of the beautiful siren to say farewell. She uses every art at her command to persuade him to remain with her, but he remains obdurate. A heated argument follows, during which Hugh becomes so furious that he is about to strike Leone when the maid enters with tea things, sees his upraised arm, expresses alarm. Hugh orders her roughly from the room, then gives his parting words to Leone, that he is done with her forever, and exits. Leone is almost crazed by his desertion of her and realizing that he has gone out of her life, never to return, decides to end it all. In the butler's pantry, the maid tells of the awful row going on between Hugh and their mistress. A loud report is heard and maid and butler rush into Leone's room. She lies unconscious upon the floor, a smoking pistol near her. Maid looks about for Hugh then assists butler in reviving Leone. Leone regaining consciousness and having failed in her attempt to end her life, charges Hugh with the supposed crime, to revenge herself for his desertion. The officers arrive, learn the supposed facts of the case, and later Hugh is arrested for attempted murder. The evidence being so strong against him, he is sentenced for seven years. Leone is jubilant over his conviction. Five years elapse. Hugh escapes from prison. The growth of a Vandyke beard and mustache, together with the prison pallor, effectually disguise him almost beyond recognition and he seeks solitude in his summer home. James Stark, a resident, receives notice that his note for $2,000 and bearing interest is due to Samuel J. Elder. His son, Dick Stark, an inveterate gambler, requires money. His father unable to give him same because he has but half of the amount required for the payment of the note, is forced to refuse. Stark appeals to Elder for an extension of time, which is refused, Elder refusing to take half the amount. The evil brain of Dick concocts a plan by which he may obtain the note for a sum of $500 to which his father reluctantly agrees. Hugh goes out for a ride, dismounts in the roadway near a mansion, to remove pebbles from horse's hoof, is about to remount when, casting his eyes through a high iron fence, he meets those of Ruth, the beautiful daughter of Elder, gazing upon him. Love at first sight. In a shady lane, Hugh hears the approach of rapid hoof beats, draws in at side, three ruffians ride rapidly by. Hugh strikes off into woods. Further on, ruffians dismount. Elder enters the scene on horseback and is waylaid by them. Hugh springs from side of road to the rescue, engages in terrific battle with two of them, the third going through Elder's pockets taking all papers therein. The three men then escape. Hugh recognizes in Elder the lawyer who defended him at his trial and assists him to his home where it is discovered that a paper incriminating Elder has been stolen by the ruffians. Hugh makes known his true identity to Elder who has all along believed in his innocence. Elder introduces him to his daughter Ruth under an assumed name. Thus the lovers are brought together. In the meantime Dick Stark has received the papers taken from Elder and delivers them to his father, who finds not only the note but the incriminating paper which now gives him the greater power over the man who would give him no quarter. Hugh declares his love for Ruth. It is returned. Elder discovers them in embrace. Hugh asks for daughter's hand. Elder agrees to give same if Hugh will find the missing papers. Stark calls upon Elder and demands the hand of his daughter for his son, Dick. The scene is overheard by Hugh who follows Stark to his home and locates the hiding place of the missing papers. The following day Stark takes his son to see his fiancee. Hugh obtains the papers during his absence and with a sheriff goes to the home of Elder, where Stark and his son are arrested. The papers are safely returned to Elder. Hugh claims his reward—Ruth. A month later, Hugh and Ruth now happily married, attend a dog show where he again meets his Nemesis, Leone. Upon their return home, he receives a telegram from her, demanding his immediate presence. Realizing that it is in her power to destroy his present happiness, he goes. Upon his arrival she demands that he leave his wife and come back to her. This he refuses to do, ignoring threats made by her to send him back to prison and also to tell his wife. Excusing herself for a moment, she phones his wife to come to her home immediately if she would know the whereabouts of her husband at that time. Her jealousy aroused, Ruth starts for the home of Leone. In the meantime, Elder calls on his old friend, Dr. Pierce. Ruth arrives in time to see that which convinces her of her husband's seeming unfaithfulness. A scene takes place during which, in the presence of his wife, Hugh confesses all. The wife's heart softens, she takes Hugh home, leaving Leone to do her worst. Her final plan having failed, Leone goes mad, writes a letter to the police denouncing Hugh as an escaped convict, then revels in her madness. The servants, discovering her plight, send for Dr. Pierce, who responds to the call, taking Elder with him. The doctor, upon his arrival, finds the note, calls Elder and shows him. Doctor administers opiate which quiets the now mad Leone. Elder persuades her to sign a confession which will clear his son-in-law. She does so, then dies quietly. Elder and Dr. Pierce now rush to home of former. Hugh is about to flee. Elder arrives in time and, producing the confession which clears his name, quiets Ruth's suspicions and removes the tangle from the web of their lives.

PILOT

AN INNOCENT CONSPIRACY (June 26).—Esther Price, an authoress, is busily writing in her copy apartments, with just a vestige of loneliness, when she receives a letter from a kind old man, signing himself Uncle Brakemyer, urging her to leave her work and spend a few days on the farm.

Many miles away, Jack Bruce, in his downtown office, suffering from over-taxed nerves, receives the same kind of a missive and he decides to accept.

At their country home Uncle Brakemyer and Aunt Martha are preparing for their guests and she unearths from a cubbyhole in her large cupboard a stained newspaper clipping which shows that Jack Bruce and wife, Esther, had been divorced, and the old couple laugh over their plan of reuniting the two.

Esther arrives first and is whisked away to her room, where Aunt Martha innocently asks Esther what had ever become of her husband, and cunningly adds that she had never known or seen the scamp, but Esther is loath to talk about such painful history, but it makes her tbink.

Jack arrives on the heels of Esther and is shown to his room where he proceeds to don a sweater and smoke a pipe with real pleasure. Aunt Martha comes upon him and, preparing the way for her deceit, innocently asks Jack why he has never married, and whispers to him that she has a very beautiful city girl visiting her and desires him to meet her. Of course, this pleases Jack, and we see him primping before the mirror, so as to look his best when he meets the girl.

It is not long before Esther descends to the sitting room and begins to read a magazine.

Now Jack also comes down and, searching about for the old couple, who have discreetly vanished, comes upon Esther. Imagine the surprise of the one-time husband and wife meeting for the first time in five years. The first thing they do is quarrel, and that beautifully; each determined to depart if the other remained.

Uncle Brakemyer appears at the opportune time and very formally introduces Jack to Esther, and the young couple, not wishing to hurt the feelings of their hosts, conceal their past differences and try to deceive the old man, who laughs till his sides ache when Jack bears Esther on his arm to the dining room.

Here the situation is equally as funny, for they are placed side by side and Jack, in his excitement, upsets a dish of pickles and then pours gravy into his coffee. This creates mirth for Esther, and increases his anger.

After the meal, Jack hastens out for a walk, as does Esther and, much to their surprise, they meet face to face in the woods, where each blames the other for following him, then they part in anger.

Back at the house Aunt Martha and Uncle Brakemyer are wondering how to relieve the situation and she thinks of the plan of taking a drive and allowing the two to be alone, thinking that they can work out their own salvation, so the old couple hitch up their team and drive off.

Two tramps who have been watching them think tbey see an opportunity for a rich haul and immediately seek to gain entrance to the house.

Returning to Esther and Jack, the two meet again as if by fate, and Jack, thinking that Esther is seeking to torment him, is violently angry again, but Esther has begun to yearn for him.

Esther returns to the house and encounters the tramps, who have been filling up on Aunt Martha's pies and searching about for plunder, and the latter intend to bind and gag her so that they can proceed unhindered. However, she screams for help and is heard by Jack returning, and he rushes to her assistance where, with a chair, he holds off the two men until the latter hear Brakemyer and Martha approaching and flee.

This is the beginning of the inevitable. Esther seeks her room in misery and Jack, yearning for her, seeks his room also.

Here he hears sounds of Esther's sobbing and, unable to stand it longer, he crosses to her door and listens, then he rushes in and the barriers are all broken down.

The week-end has passed all too soon and when the young couple bid the old couple good-bye it can be seen that, strive as hard as they might to deceive their hosts, they cannot conceal little actions of love for each otber.

Some time later the old couple receive a letter from Jack and Esther informing them that they have been married again and that the old couple will always hold their best regards.

GREAT NORTHERN

SHANGHAIED (June 21).—William Sanderson is a young seafaring man who has risen from the ranks of an ordinary seaman until he has reached the post of second officer on board the ship "Aetna." He is in love with and is beloved by Edna, the daughter of Miller, the shipowner, and the latter favors the match because of the manliness of the young officer. It is partially on this account that Willie, as he is called by his shipmates, receives his commission as second officer. The "Aetna" is to sail on a long foreign trip and, after being granted shore leave, Willie falls into the hands of evil companions and finds himself in a resort frequented by sailormen. His better judgment is overcome by a desire for frivolity and he proceeds to "treat" all hands without any regard for expense. But when he is left alone and is called upon by the boarding-house keeper to pay his bill for refreshments, Willie is in financial straits. The boarding-house keeper takes whatever money he has left and then causes the young officer to sign a paper, the contents of which the latter knows nothing about. Willie is hustled into a bedroom and left to sleep off his stupor, but Millie, the daughter of the boarding-house master, has become suspicious and plans to bring about the release of the young officer. On the following morning Willie is rudely awakened from his slumbers and hustled aboard the ship "Cuttlefish," which is being made ready for a long voyage. She is well on her way to sea when Millie notifies Edna and her father of what is happening. Their steam yacht is brought into commission and after many hours the "Cuttlefish" is sighted. Willie has been ordered to do his trick at the wheel and when he overhears the skipper remark that the vessel is being chased he decides upon desperate means and leaves the wheel, after shifting the course of the "Cuttlefish" in the direction of the approaching steamer. Willie scales the shrouds and, when the crew of the vessel attempts to overtake him, he plunges headlong into the ocean and eventually is rescued by the sweetheart and good friends who are aboard the steam yacht. There is general rejoicing and, while the "Cuttlefish" tacks into the breeze and disappears, the young second officer and Edna enjoy a reunion. In the meantime, Millie, the daughter of the boarding-house master, who is also aboard the yacht, finds an admirer in one of the young officers and all ends happily.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
May 17—A Maid of Honour (2 reel Dr.).....	
May 24—The Yellow Man (2 reel Dr.).....	
May 31—An Unruly Father (2 reel Com. Dr.)	
June 7—The Sold Title (2 reel Dr.).....	
June 14—The Girl of the Hidden Spring (2 parts Dr.)	
June 21—Love's Shadow (2 parts Dr.).....	

AMERICAN

May 31—Her Big Story (Dr.).....	1000
June 2—When Luck Changes (Dr.).....	1000
June 5—The Wishing Seat (Dr.).....	1000
June 7—Via Cabaret (Dr.).....	1000
June 9—California Poultry (Edu.).....	1000
June 12—Hearts and Horses (Dr.).....	1000
June 14—Reward of Courage (Dr.).....	1000
June 16—Soul of a Thief (2 reels) (Dr.).....	2000
June 19—Unwritten Law of the West (Dr.).	1000
June 21—Marine Law (Dr.).....	1000
June 23—A Husband's Mistake (Dr.).....	1000
June 26—Calamity Anne Takes a Trip (Com.).	1000
June 28—Dead Man's Shoes (Dr.).....	1000
June 30—Quicksands (2 reel Dr.).....	2000
July 3—Pride of Lonesome (Dr.).....	1000
July 5—Tale of Death Valley (Dr.).....	1000

BISON

June 14—The Capture of Aguinaldo (2 reel Dr.)	
June 17—In Love and War (2 reel Dr.).....	
June 21—Women and War (2 reel Dr.).....	
June 24—The Guerilla Menace (2 reel Civil War Dr.)	
July 1—The Battle of Manila (2 reel Mil. Dr.)	
July 5—At Shiloh (2 reel Mil. Dr.).....	
July 8—In the Powder Flash of Death (2-reel)	
July 12—The Head Hunters (2-reel Dr.)....	

BRONCHO

May 7—Way of the Mother.....	2000
May 14—A Slave's Devotion (2 reels).....	2000
May 21—The Sea Dog (2 reels).....	2085
May 28—Drummer of the 8th (2 reels).....	2000
June 4—Dixie Mother (2 reels).....	2000
June 11—Indian's Gratitude (1 reel).....	1100
June 18—From the Shadows (2 reels).....	2000
June 25—The Transgressor (2-reel).....	
July 2—All Rivers Meet at Sea (1-reel)....	

CHAMPION

April 21—When Strong Men Meet (Dr.)....	
April 28—The Clown Hero.....	
April 28—Life in Sudan.....	
May 5—The Shark God (Dr.).....	
May 12—Hawaiian Love (Dr.).....	
May 19—The Leper (Dr.).....	

CRYSTAL

June 15—An Expensive Drink.....	
June 15—Her Joke on Belmont.....	
June 17—A Call from Home (Dr.).....	
June 22—Will Power	
June 22—The Smuggled Laces.....	
June 24—Out of the Past (Dr.).....	
June 29—Who Is In the Box?.....	
June 29—Mrs. Sharp and Miss Flat.....	
July 1—An Hour of Terror (Dr.).....	
July 6—The Girl Reporter.....	
July 6—Muchly Engaged	
July 8—True Chivalry	
July 13—Pearl's Dilemma (Com.).....	
July 13—Squaring Things With Wifey (Com.)	

DE-KA-GE (Features)

June 23—Death or Divorce.....	

DRAGON
(Formerly Ryno)

June 16—The Ghost of Seaview Manor (Dr.).	1000
June 23—A Sister's Devotion (Dr.).....	1000
June 30—Our Future Heroes (Ed. Top.).....	1000
July 7—The Ticket-of-Leave Man (Dr.).....	2000
July 14—The Organist (Dr.).....	1000

ECLAIR

June 15—Scorpions (Scientific)	
June 18—Fortune's Pet (2 reel Dr.).....	
June 22—That Boy from the East (Com.)....	
June 22—The South of India (Sc.).....	
June 25—The Badge of Policeman O'Roon (2 reel)	
June 29—He Was Not Ill, Only Unhappy (Newlyweds)	
June 29—The Torpedo Fish (Scientific).....	
July 2—The Witch (3 reel Dr.).....	
July 6—In the Night (Com.).....	
July 6—How Diamonds Are Made (Scientific)	
July 9—The Trail of the Hanging Rock (2-reel)	
July 13—It Is Hard to Please Him.....	
July 13—The Catholic Mission.....	

FRONTIER

	Feet
June 12—The Call of the Angelus (Dr.)....	
June 14—The Twins of "Double X" Ranch (Com.)	
June 19—A Story of the Mexican Border (Dr.)	
June 21—When Lena Struck New Mexico (Com.)	
June 26—The Squaw Man's Reward (Dr.)....	
June 28—An Eastern Cyclone at Bluff Ranch (Com.)	
July 3—The Secret of Padre Antonio (Dr.).	
July 5—A Rose at Sixteen—A Cactus at Sixty (Com.)	
July 10—The Frontier Twins Start Something (Com.)	
July 12—The Line Writer's Sister.....	

GAUMONT

June 17—Mixed Pickles	952
June 18—Gaumont Weekly No. 67.....	
June 19—The Great Unwashed.....	985
June 24—The Demon of Destruction.....	1940
June 25—Gaumont Weekly No. 68.....	
June 26—When the Cat's Away.....	
June 26—Kings of the Kennels.....	
July 1—Sauce for the Goose.....	
July 1—Atom Life in the Deep.....	
July 2—Gaumont Weekly No. 69.....	
July 3—Tricks in All Trades.....	
July 3—The Production of Wine in France.	

GEM

May 27—Billy's Honeymoon (Com.).....	
June 2—Billy in Armor (Com.).....	
June 9—Heart and Flowers (Dr.).....	
June 16—Silver Threads (Dr.).....	
June 23—Every Inch a Hero (Com.).....	
June 30—Mistaken Intentions (Com.).....	
June 30—Teak Wood (Sc.).....	
July 7—Billy the Wise Guy.....	

GREAT NORTHERN

May 24—Scenes on the Balkan Frontier.....	
May 31—Where is Doggy (Com.).....	759
May 31—Loch Lomond, Scotland (Sc.).....	243
June 7—The Suffragettes (Com.).....	787
June 14—An Unwelcome Wedding Gift (Com. Dr.)	953
June 21—Shanghaied (Dr.)	994
June 28—Cupid's Score (Com.).....	1007
June 28—The Flying Circus (3 reel Dr.).....	

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)	
May 31—Money Lender's Son (3 reels)....	

IMP

June 23—His Mother's Love (Dr.).....	
June 26—The Angel of Death (Dr.).....	
June 28—Loo's Great Cure.....	
June 28—Fun in Films by Hy Mayer.....	
June 30—The Old Melody (2 reel Dr.).....	
July 3—Jane Marries (Com.).....	
July 5—Leo, the Indian.....	
July 5—Lightning Sketches by Hy Mayer...	
July 7—His Mother's Birthday (Dr.).....	
July 10—The Wop	
July 12—Oh, You Flirt.....	
July 12—Lightning Sketches by Hy Mayer...	

ITALA (Features)

Apr. 15—Tigris	
June 2—The Dread of Doom.....	
June 30—The Death Knell	
July 14—The Fatal Grotto.....	
July 14—Branded for Life.....	
July 28—Unmasked	

KAY-BEE

May 16—For Love of Flag (2 reels).....	2000
May 23—The Miser (2 reels).....	2175
May 30—Child of War (2 reels).....	2000
June 6—A True Believer (2 reels).....	2100
June 13—The Boomerang (3 reels).....	3000
June 20—Failure of Success (2 reels).....	
June 27—The Seal of Silence (2-reel).....	
July 4—The Crimson Stain (3-reel).....	

KEYSTONE

May 29—Gangsters	1000
June 2—Barney Oldfield's Race for a Life..	1000
June 5—Passions—He Had Three—Help, Help, Hydrophobia	1000
June 9—The Hansom Driver's Feeding Time.	1000
June 12—Speed Queen	1000
June 16—Waiter's Picnic	1000
June 19—The Tale of the Black Eye (Com.).	
June 19—Out and In (Com.).....	
June 23—A Bandit—Peeping Pete.....	
June 26—His Crooked Career—Largest Boat Launched Sideways	
June 30—For the Love of Mabel.....	
July 3—Rastus and the Game Cock.....	

LUX
By Prieur

	Feet
May 23—Playing with the Fire (Dr.).....	987
May 30—The Dog and the Goat (Dr.).....	641
May 30—Pat, the Electrician (Com.).....	355
June 6—By the Aid of Wireless (Dr.).....	1000
June 13—Engulfed (Dr.)	930
June 20—Cast Thy Bread Upon the Waters (Dr.)	940
June 27—Sammy, the Scorcher (Com.).....	495
June 27—Oh! You Unbreakable Doll (Com.).	455
July 4—Pat Gets on the Trail (Com.).....	410
July 4—An Easy Day (Com.).....	537

MAJESTIC

June 17—Beautiful Bismark	
June 21—The Banker's Sons.....	
June 22—Sidetracked by Sister.....	
June 24—The Politician	
June 28—Dora	
June 29—One-Round O'Brien	
July 1—The Golden Jubilee.....	
July 5—Gaffney's Gladiator	
July 6—The Shadow of the Past.....	

NESTOR

July 2—The Range Dead Line (W. Dr.)....	
July 4—He and Himself.....	
July 4—To the Brave Belong the Fair (Com.)	
July 7—The Proof of the Man (Dr.).....	
July 9—John the Wagoner.....	
July 11—Four Queens and a Jack.....	
July 11—When He Wore the Blue (Com.)..	

PILOT

June 5—For Old Times' Sake (Dr.).....	1000
June 12—When a Girl Loves (Dr.).....	1000
June 19—A Child of the Hills (Dr.).....	1000
June 26—An Innocent Conspiracy (Com. Dr.)	1000
July 3—The Code of the U. S. A. (Dr.)....	1000
July 10—Sanitary Gulch (Com.).....	1000

POWERS

June 20—Behind the Times (Dr.).....	
June 25—It Happened at the Beach.....	
June 25—The Ten Thousand Dollar Bride....	
June 27—The Spell (2 reels).....	
July 2—The Quarter Meter.....	
July 2—British-American Polo Match.....	
July 4—The Heart of Hernanda (Dr.).....	
July 9—Elsie's Aunt (Com.).....	
July 11—Morgan's Treasure (2-reel Dr.).....	

RAMO

June 25—The Worth of Man (Dr.).....	1000
July 2—"I'm No Counterfeiter".....	
July 9—Dangerous Sympathy	
July 16—The Black Opal.....	
July 23—Man and Woman (2-reel).....	
July 30—Love and Gold.....	

RELIANCE

June 25—Her Final Choice.....	
June 28—The Tangled Web (3-reel).....	
June 30—Her Final Choice.....	
July 2—Dick's Turning	
July 5—Death's Short Cut.....	
July 7—A Rural Romance.....	
July 9—The Wager	
July 12—Hearts and Flowers (2-reel).....	

REX

June 15—The Pretender (Com. Dr.).....	
June 19—The Scar (Dr.).....	
June 22—The Stolen Idol (Dr.).....	
June 26—The Burden Bearer (Dr.).....	
June 29—Drags, the Gypsy (Dr.).....	
July 3—A Woman's Folly (Dr.).....	
July 6—Suspense (Dr.)	
July 10—The Beauty and the Beast (2-reel).	
July 13—Through Strife (Dr.).....	

SOLAX

July 2—An Unexpected Meeting (Com.)...	1000
July 4—True Hearts (Dr.).....	1000
July 9—The Flea Circus.....	1000
July 11—As the Bell Rings (Dr.).....	1000
July 16—Cooking for Trouble (Com.).....	1000

THANHOUSER

July 1—King Rene's Daughter (3-reel).....	
July 4—Her Two Jewels.....	
July 6—No release	
July 8—For the Man She Loved.....	
July 11—An Errand of Mercy.....	
July 13—A Crepe Bonnet.....	
July 15—Tannhauser (3-reel)	
July 18—No release	

VICTOR

June 6—The Kidnapped Train (Dr.).....	
June 13—Sincerity (Dr.)	
June 20—His Daughter (Dr.).....	
June 27—Brothers and Sisters (Dr.).....	
July 4—Shifting Fortune (Dr.).....	
July 11—A Modern Witness (Dr.).....	

MANAGER RITCHEY AND HIS ROUND TABLE

In order to avoid any possible confusion that might arise between the film and the play, "Her Rosary" will be the title under which a novel picture drama containing the beautiful lines of "The Rosary" will be released on July 16th. This single-reel subject was staged by Oscar C. Apfel, who considers it the best thousand feet of film that he has ever produced.

* * * *

Lawrence McGill anticipates receiving an honorary degree from some prominent university as the result of his latest efforts as a director. He recently completed a psychological subject to be released on July 2d, under the title of "Dick's Turning," and is now staging "The Wager," which deals with a sociological experiment in which a child of the slums is made to change places with a child of luxury as a result of a wager as to the effect of the change of surroundings upon the two lives.

* * * *

Irving Cummings is being put to the severest test of his whole career as an actor in "Hearts and Flowers," a coming Reliance feature by Marion Brooks. Starting as a youth of twenty, in 1861, Mr. Cummings will be called upon to show an event taking place in every year of the life of the character up to 1913. This feat will call for acting such as has never been attempted in the history of the drama. In fact, the idea of the story, which is being staged by Oscar C. Apfel, is entirely different from anything ever attempted for stage or screen production.

* * * *

In line with Manager Ritchey's interest in the "paper problem," the three reel drama, Rosemary Theby in the "Tangled Web," will carry a line of one, three and eight sheet posters instead of one, three and six sheets. The eight sheet is a more uniform size poster than the six sheet, and should be more valuable to the exhibitor as well as being more artistic. The Reliance is now successfully putting out both one and three sheet posters with each release.

PILOT NOTES

Miss Mary O'Neil, of Portland, Me., has been the guest of Miss Louise Vale at the Pilot Studio for several days.

* * * *

Miss Lottie Pickford, of the Pilot company, was celebrating her birthday last Monday. Lottie got a shampoo in the morning and left the parlors before her hair was perfectly dry. She contracted a severe cold, which caused her to lose her voice. She's been whispering to everybody now for the past several days.

* * * *

Director Vale, of the Pilot company, received an offer at a large salary from the B. C. Company, to manage their English productions. Owing to his contract with the Pilot he turned the offer down.

* * * *

Lottie Pickford gets over some good acting in "A Child of the Hills," release of June 19th.

* * * *

The Pilot outdoor studio is working at full blast now.

* * * *

It seems that baseball and tennis fans are equally divided at the Pilot Studio. The "tennis-baseball" fans don't want to give up tennis, and the "baseball-tennis" fans don't want to give up baseball. Ed Karst, a well-known baseball pitcher, however, says, "We've got to get a baseball team," and he is making some progress.

WESTERN LABORATORIES AND STUDIO OF THE AMERICAN FILM MANUFACTURING CO.

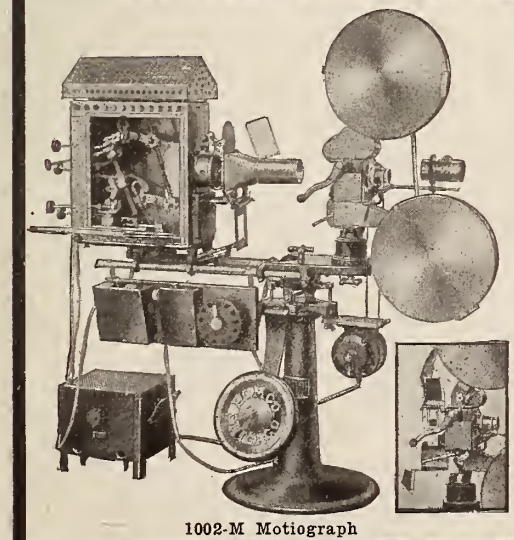
The building and grounds of the new Mission Street studio have now taken such form that one can easily comprehend what the completed whole will be like. The last important piece of work to be started is the ornament wall on Mission Street. This is now well up and is of brick to be a height of eight feet. It will later be given a coating of cement, the same as the group of buildings. In the main the following buildings are completed: Administration, development plant, garage, players' dressing room and quarters, property building and carpenter shop. The foundation is in for the glass studio. The mission style has been carried forward nicely and the entire plant has a most substantial appearance, to which has been added much that is attractive.

There will be a handsome roadway leading through a very ornamental arch gate. As soon as possible the grounds will be landscaped. There will be gardens, walks and arbors, the scheme being to use these bits occasionally in moving picture stories. From some points it will be possible to take unusual close-up stuff, with mission towers and similar effects and real mountains in the background.

Lorimer Johnston, who has visited most of the important studios here and abroad, states that he knows of none that equals what the new American will be.

MOVING PICTURE MACHINE INSTALLED IN PUBLIC SCHOOL NO. 86, BROOKLYN, N. Y.

An Edison Model B. M. P. Machine has just been installed in the above school, having been purchased through Mr. J. H. Hallberg, "The Economizer Man." Mr. Hallberg also reports the sale of his A. C. to D. C. economizers to the Empire Theatre, San Antonio, Tex.; Somerset Amusement Company, Somerville, N. J., and the Simplex Machine to Bucklen & Beale, St. Johnsville, N. Y.; Powers No. 6A, with Hallberg Economizer, Gold & Sussman, Schenectady, N. Y.



1002-M Motiograph

NEVER AN ANXIOUS MOMENT

When You Have a MOTIOGRAPH Installed in Your Booth

INSIST GENTLY, BUT FIRMLY, THAT YOUR DEALER SHOW YOU THE MERIT OF THE LATEST MODEL OF THIS **THE MACHINE OF QUALITY**

DO YOU KNOW ABOUT OUR SERVICE DEPARTMENT?
DO YOU KNOW THE MOTIOGRAPH GUARANTEE?
DO YOU KNOW THIS IS A "BUILT" MACHINE AND DISTINCTLY DIFFERENT FROM AN "ASSEMBLED" ONE?
IF YOUR DEALER KNOCKS—WRITE US.

Manufactured by

THE ENTERPRISE OPTICAL MANUFACTURING CO.

Main Office and Factory
568 WEST RANDOLPH ST., CHICAGO, ILL.

Eastern Office
30 E. 23rd Street, New York City.

Western Office
833 Market St., San Francisco.

In writing to advertisers please mention "MOVING PICTURE NEWS"

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 7—A Timely Interception	
June 9—Jenks Becomes a Desperate Character (Com.)	
June 9—Red Hicks Defies the World (Com.)	
June 12—The Well (Dr.)	
June 14—Death's Marathon (Dr.)	
June 16—The Switch-Tower (Dr.)	
June 19—The Rise and Fall of McDoo (Com.)	
June 19—Almost a Wild Man (Com.)	
June 21—The Mothering Heart (2 parts—Dr.)	
June 23—A Compromising Complication (Com.)	
June 23—Mister Jefferson Green (Com.)	
June 26—In Diplomatic Circles (Dr.)	
June 28—Her Mother's Oath (Dr.)	

CINES
George Kleine

	Feet
May 10—The People of Somaliland (East Africa) (Man. & Cus.)	300
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Winsl (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955

EDISON

	Feet
June 4—Don't Worry (Com.)	640
June 6—Mercy Merrick, from "The New Magdalene" (Dr.)	1000
June 7—While John Bolt Slept	1050
June 9—"Othello" in Jonesville (Com.)	1000
June 10—Two Little Kittens (Dr.)	1000
June 11—Beau Brummel and His Bride (Com.)	1000
June 13—Along the Nile (Sc.)	1000
June 14—Apples of Sodom (Dr.)	1000
June 16—Her Royal Highness (Com. Dr.)	1000
June 17—The Twin Brothers (Dr.)	1000
June 18—Civic Parade, Representing All Departments of New York City, May, 1913 (Des.)	350
June 18—He Would Fix Things	650
June 20—The Evil Thereof (Dr.)	1000
June 21—Mary Stuart, Parts I, II, III (Special—Hist. Dr.)	3000
June 21—Love's Old Sweet Song (Dr.)	1000
June 23—The Pyramids and the Sphinx, Egypt (Sc.)	300
June 23—A Taste of His Own Medicine (Com.)	700
June 24—Where Shore and Water Meet (Dr.)	980
June 25—How Did It Finish (Com.)	980
June 27—Fortune Smiles (Last Story of "What Happened to Mary") (Dr.)	1000
June 28—The Fly (Edu.)	400
June 28—Circumstances Make Heroes (Com.)	600
June 30—The Story of the Bell (Dr.)	1000
July 1—The Patchwork Quilt (Dr.)	980
July 2—All on Account of a Portrait (Com.)	1000
July 4—A Gentleman's Gentleman (Dr.)	1025
July 5—The Signal (Dr.)	1000
July 7—Over the Great Divide in Colorado (Sc.)	300
July 7—Winsome Winnie's Way (Com.)	700
July 8—Scenes of Other Days (Sc.)	1000
July 9—His Mother-in-Law's Visit (Com.)	1000
July 11—In the Old Dutch Times (Dr.)	1000
July 12—The Diamond Crown (Dr.)	1000

ESSANAY

	Feet
May 21—The Letter's Mission (Com.)	
May 22—A Widow of Nevada	
May 23—Jealousy	
May 24—Broncho Billy and the Express Rider	
May 30—The Good in the Worst of Us (Dr.)	
May 31—"Alkali" Ike's Misfortunes	
June 3—Let No Man Put Asunder (Dr.)	1000
June 4—The Value of Mothers-in-Law (Com.)	1000
June 5—The Last Shot (Dr.)	1000
June 6—Phillip March's Engagement (Com.)	1000
June 7—Broncho Billy's Capture (Dr.)	1000
June 10—The Shadowgraph Message (W. Dr.)	
June 11—The Star (Com.)	
June 12—Cinderella's Gloves	
June 13—The Mysterious Stranger (Com. Dr.)	
June 14—The Ranch Feud (W. Dr.)	
June 17—Anonymous Love (Com.)	
June 18—Hilda Wakes (Com.)	
June 19—The Rustler's Spur (W. Dr.)	
June 20—Fear (Dr.)	
June 20—A Brother's Loyalty (2 parts)	
June 21—"Alkali" Ike and the Hypnotist (Com.)	
June 24—Across the Rio Grande	
June 25—Easy Payments (Dr.)	
June 26—The Divided House (Com.)	
June 27—Witness "A-3 Center" (Dr.)	
June 28—Broncho Billy's Strategy	

KALEM

	Feet
June 23—The Detective's Trap (Dr.)	1000
June 25—The Knight of Cyclone Gulch (Com.)	
June 25—Curing Her Extravagance (Com.)	
June 25—The Struggle (Special, 2 parts, Dr.)	2000
June 27—The Cloak of Guilt (Dr.)	1000
June 28—Out of the Jaws of Death (Dr.)	1000
June 9—The Rube and the Boob (Com.)	
June 9—The Scheme of Shiftless Sam Smith (Com.)	
June 11—The Pawnbroker's Daughter (Dr.)	1000
June 13—Brought to Bay (Dr.)	1000
June 14—The Gypsy's Brand (Dr.)	1000
June 16—The Wheel of Death (Dr.)	
June 16—Governor Johnson of California (Topical)	
June 18—The Attorney for the Defense (Dr.)	1000
June 20—Cupid's Lariat (Com.)	
June 20—Smoked to a Finish (Com.)	
June 21—On the Brink of Ruin (Dr.)	1000

LUBIN

	Feet
June 7—The Great Pearl (Dr.)	
June 9—The Legend of Lovers' Leap (W. Dr.)	1000
June 10—Violet Dare, Detective (Dr.)	1000
June 12—Nearly in Mourning (Com.)	400
June 12—The Professor's Predicament (Com.)	600
June 13—Papita's Destiny (W. Dr.)	1000
June 14—The Wine of Madness (Dr.)	1000
June 16—Bob Builds a Boat (Com.)	400
June 16—Silence for Silence (Com.)	600
June 17—Out of the Beast a Man was Born (W. Dr.)	1000
June 18—The Weaker Mind (2 reel W. Dr.).	
June 19—A Father's Love (Dr.)	1000
June 20—His Redemption (W. Dr.)	1000
June 21—From Ignorance to Light (Dr.)	1000
June 23—Rustic Hearts (Dr.)	1000
June 24—At the Telephone (Com.)	400
June 24—The Zulu King (Com.)	600
June 26—The Other Woman (Dr.)	1000
June 27—Bob Buys an Auto (Dr.)	400
June 27—The Beaut from Butte (Com.)	600
June 28—The Love Test (Dr.)	1000
June 30—Her Atonement (Dr.)	1000
July 1—Her Husband's Picture (Dr.)	1000
July 3—The Angel of the Slums (Dr.)	1000
July 4—The Waiter's Strategy (Com.)	400
July 4—The Wrong Hand Bag (Com.)	600
July 5—His Niece from Ireland (Dr.)	1000
July 7—The Mysterious Hand (Dr.)	1000
July 8—The Profits of the Business (Dr.)	1000
July 9—A Hero Among Men (2-reel Dr.)	
July 10—When Loses Out (Com.)	400
July 10—Building a Trust (Com.)	600
July 11—On Her Wedding Day (Dr.)	1000
July 12—Her Only Son (Dr.)	1000

G. MELIES

	Feet
May 15—At Cairns, North Queensland, Australia (Edu.)	283
May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000

PATHE FRERES

	Feet
May 30—The Human Vulture (Special) (Dr.)	
May 31—The Squawman's Awakening (Dr.)	
June 2—Pathe's Weekly No. 23	
June 3—Dredges and Farm Implements in the West (Ind.)	
June 3—A Market in Kabylia, Algeria (Custom)	
June 4—The Saving Lie (Dr.)	
June 5—What the Good Book Taught (W. Dr.)	
June 6—Birds and Animals of Brazil (Sc.).	
June 6—Tananarive, Madagascar (Travel)	
June 7—Get Rich Quick Billington (Com.)	
June 9—Pathe's Weekly No. 24	
June 10—Max's First Job (Com.)	
June 10—The Chateau of Chenonceau, France (Sc.)	
June 11—His Lordship's Romance (Com.)	
June 12—The Artist's Dream (Com.)	
June 13—Athletics in France (Edu.)	
June 13—Places of Interest in Colorado (Travel)	
June 14—For Mayor—Bess Smith (Com.)	
June 16—Pathe's Weekly No. 25	
June 17—A Tour Through Touraine (Sc.)	
June 17—Rhodes, Asiatic Turkey	
June 18—The Sacrifice (Dr.)	
June 19—The Outlaw's Love (Western)	
June 20—The Burial of a Rich Chinaman (Customs)	
June 20—Antibes, France, and Its Environs	
June 20—Monuments and Cascades of Rome	
June 21—The Jury's Verdict (Dr.)	
June 23—Pathe's Weekly No. 26	
June 24—The Carrier Pigeon (Sc.)	
June 24—How a Blossom Opens (Nature)	
June 25—The Hunger of the Heart (Dr.)	
June 26—Clarence the Cowboy (Com.)	
June 27—The Spotted Elephant Hawk Moth (Sc.)	
June 27—Athens	
June 28—The Second Shot (Dr.)	

SELIG

	Feet
June 5—The Suwanee River (Dr.)	1000
June 6—An Embarrassed Bridegroom (Com.)	
June 6—Manila Normal and Public Schools (Educa.)	
June 9—Sweeny and the Fairy (Com.)	1000
June 10—Dad's Little Girl (Dr.)	1000
June 11—A Rose of May (Com. Dr.)	1000
June 12—The Fate of Elizabeth (Com.)	
June 12—The Birth of a Butterfly (Educa.)	
June 13—The Jealousy of Miguel and Isabella (W. Dr.)	1000
June 16—Shooting the Rapids of the Pagsanjan River in the Philippine Islands (Educa.)	
June 16—When Lillian Was Little Red Riding Hood (Dr.)	
June 17—Taming a Tenderfoot (W. Com.)	1000
June 18—Mrs. Hilton's Jewels (Dr.)	1000
June 19—The Gold Brick (Com.)	1000
June 20—Fancy Poultry (Educa.)	
June 20—The Fighting Lieutenant (Dr.)	
June 23—The Kentucky Derby (Topical)	
June 23—At Churchill Downs	
June 24—The Marshal's Capture (W. Dr.)	1000
June 25—Papa's Dream (Com.)	
June 25—The City of Gold (Edu.)	
June 26—When Men Forget (Dr.)	1000
June 27—A Western Romance (Western)	1000
June 30—The Beaded Buckskin Bag (Western)	1000
July 1—Songs of Truce (War Dr.)	1000
July 2—The Sultan of Sulu (Edu.)	
July 2—Arabia and the Baby (Com. Dr.)	
July 3—In God We Trust (Dr.)	1000
July 4—Sallie's Sure Shot (W. Dr.)	1000

URBAN ECLIPSE
George Kleine

	Feet
May 7—The Dividing Wall (Dr.)	1000
May 12—The Japanese Dagger—Part I (Dr.)	900
May 12—The Japanese Dagger—Part II	900
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000

VITAGRAPH

	Feet
May 27—Tricks of the Trade (Dr.)	1000
May 28—Cutey Plays Detective (Com.)	1000
May 29—The Only Veteran in Town	1000
May 30—A Husband's Trick (Com.)	1000
May 31—One Can't Always Tell (Com.)	700
May 31—If Dreams Came True (Com.)	300
May 31—The Octoroon, or The White Slave (2 parts)	2000
June 2—What God Hath Joined Togcther (Dr.)	1000
June 3—Bunny as a Reporter (Com.)	868
June 3—Three To One (Com.)	332
June 4—A Modern Psyche (Com. Dr.)	1000
June 5—The Heart of Mrs. Robins (Dr.)	1000
June 6—The Butler's Secret (Dr.)	1000
June 7—The Forgotten Latchkey (Com.)	1000
June 9—The Bachelor's Baby (Com.)	1000
June 10—Cutey Tries Reporting (Com.)	1000
June 11—His House in Order (Com. Dr.)	1000
June 11—The Regiment of Two (2 parts)	
June 12—His Tired Uncle (Com.)	600
June 12—Capers of Cupid	400
June 13—An Infernal Tangle (Dr.)	1000
June 14—Does Advertising Pay (Com.)	1000
June 16—The Silver Cigarette Case (Dr.)	1000
June 17—The Coming of Gretchen (Com.)	1000
June 18—The Drop of Blood (Dr.)	1000
June 19—Bunny's Dilemma (Com.)	1000
June 20—Yokohama Fire Dept. (Topical)	350
June 20—Delayed Proposals (Com.)	650
June 21—'Arriet's Baby (Dr.)	1000
June 23—The Lion's Bride (Dr.)	1000
June 24—No Sweets (Com.)	1000
June 25—Jack's Chrysanthemum (Com. Dr.)	1000
June 26—Her Sweetest Memory (Com. Dr.)	1000
June 27—One Good Joke Deserves Another (Com.)	1000
June 27—Field Sports, Hongkong, China (Top.)	
June 29—One Over on Cutey (Com.)	870
June 29—Cloisonne Ware (Edu.)	130
June 30—Roughing the Cub (Com.)	1000

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Telephone—Stuyvesant 619
Office—133 Third Avenue.

NOTICE TO ALL OPERATORS

LAST OPEN MEETING AT TEUTONIA HALL, 66 ESSEX STREET, 12 P.M., JULY 23rd. CORDIAL INVITATION EXTENDED. REFRESHMENT SERVED.

Despite the exceedingly warm weather, the last meeting of the M. P. M. O. U., Local No. 1, on Monday, June 16th, was well attended by members and many matters of interest were brought up and discussed. It was exceedingly gratifying to know the interest the members are taking in their organization; also the operators who are now joining at the low entrance fee of $5, which is only in force until June 30, 1913. On and after July 1, 1913, the applicant for membership in M. P. M. O. U. will have to pay $50. The *next* and *last* open meeting will be June 23, 1913. This will give all applicants for membership a chance to attend and realize the benefit they may receive from an organization such as ours, as, for instance, the members of M. P. M. O. U. No. 1 are and always have been advised to work in harmony with the employers. In case of trouble or disagreement between the employer and employee, every legitimate effort is employed to make or bring about a peaceful settlement. A recent instance will illustrate this. Last Thursday, June 17th, the new manager of the Grand Music Hall endeavored to discharge one of the operators without the customary week's notice. (The operator has been on the job over nine months.) This manager was politely informed by letter that if he did not give the operator the usual week's notice and if this concession on his part was not made, the organization, through the business representative, would pull out the other operator at once. (The Grand Music Hall is a two-shift house and employs two operators.) Our request by letter was sent at 11 a. m., received by the manager and refused absolutely, with vile language and assault upon the operator who delivered the letter. The business representative at once pulled the operators off the job and awaited results. At 5 o'clock the same day, the manager appeared at the office of the M. P. M. O. U. No. 1, very contrite and humble in spirit, realizing that his actions were such as would not meet with any fair-minded man's approval. While discussing with the business representative the best means to get out of the difficulty he had placed himself in, he candidly acknowledged that he made a grave mistake by allowing his temper to get the better of him, and apologized to the M. P. M. O. U. No. 1 for his vile language and actions and said he would hereafter try to be in harmony with the organization, provided he could get his two operators to go back to work at once, and any amends he could make he would cheerfully do. The business representative then outlined to the manager just what was required from him, to-wit, re-employment of the two men on the job, without prejudice, a week's notice to be given or taken by the operators, also two days' pay to be given to the operators for lost time. These terms were fully agreed to by the manager. Result—men on the job, working to benefit the manager; the men benefited by the organization; manager has more respect for the operators, realizing that they have some rights that command respect. So we may say, "All's serene along the Potomac," until the next outbreak, which perhaps is quite distant on the part of the manager. The reader will realize that the methods employed by the M. P. M. O. U. No. 1 to settle this controversy were only to restore harmony all around. Therefore, it is absolutely necessary for all operators to belong to an organization which endeavors to benefit them in every way and at the same time not take any undue advantage of the employer.

Now to revert back to the meeting, our worthy president, Robert Goldblatt, received full instructions (which have been the same for the last five years) for the coming I. A. T. S. E. convention at Seattle, Wash., and was voted $500, or more if it was required, for expenses. Twelve new members took the obligation and ten new applicants were proposed for membership. So all operators will get this into their heads that *now* is the accepted time to join at the *low rate* of $5, because on July 1st the proposition fee is $50, and no excuses will be accepted for failure to join now. All licensed New York operators who are not members of the M. P. M. O. U. No. 1 will have one more opportunity to attend the *last* open meeting, which takes place Monday, June 23d, at 12 p. m., at Teutonia Hall, 66 Essex street. There will be good speakers on matters of the operators' craft, and refreshments will be served, so don't fail to attend the open meeting. Applications for membership will be received at the office of the M. P. M. O. U. No. 1 from 10 a. m. to 5 p. m. every day until July 30, 1913.

Don't forget the moonlight excursion given by the M. P. M. O. U. No. 1 up the historic Hudson, rain or shine. Dancing, cabaret entertainment and a good time for all. Don't forget the date—Saturday, August 2, 1913. Gentlemen's tickets, $1; ladies' tickets, 50 cents.

J. A. LE ROY,
Business Representative.

ITALA COMPANY ANNOUNCES FIXED TERRITORIAL APPORTIONMENT

Itala Features, or "Big Films," as they are perhaps better known, in the future will be distributed according to the following territorial apportionment. This arrangement deviates but little from the former Itala policy, except in rare instances, where states are divided so as to allow better and wider circulation of the features, the aim being to place the product with as many exhibitors as possible.

Canada will be sold alone.

Maine, New Hampshire, Vermont, Connecticut, Rhode Island and Massachusetts will be sold together.

New York State, exclusive of New York City, sold alone.

New York City and Northern New Jersey, sold together.

Southern New Jersey ahd Eastern Pennsylvania, together.

Western Pennsylvania and West Virginia, together.

Maryland, Delaware, District of Columbia and Virginia, together.

Tennessee, North and South Carolina, Louisiana, Mississippi, Alabama, Georgia and Florida are sold together or separately.

Michigan and Wisconsin, together.

Ohio alone.

Indiana and Kentucky, together.

Illinois, north of Litchfield, sold alone.

Illinois, south of Litchfield, and Eastern Missouri, together.

Western Missouri, Kansas, Arkansas and Northern Oklahoma, together.

Southern Oklahoma and Texas, together.

Minnesota, North and South Dakota, together.

Nebraska and Iowa, together.

Montana, Wyoming, Utah, Colorado and New Mexico, together.

Washington, Oregon and Idaho, together.

California, Nevada and Arizona, together.

The foregoing schedule was decided upon after a careful estimate of the population of the various territories had been made and the number of theatres in each.

Much of the territory has already been contracted for, covering all Itala releases at the rate of two each month, for periods ranging from three months to one year. The contract system assures the buyer of exclusive control of Itala "Big Films" in his territory, besides offering the advantage of wholesale prices on such time contracts.

NOVELTY SLIDE COMPANY

One of the many interesting exhibits at the Moving Picture Exposition at Grand Central Palace will be that in space No. 32.

Brilliatly illuminated from many lights within, a beautiful dazzle of vivid colors and artistic splendor will radiate from a number of revolving racks, presenting a constantly changing view of over one thousand hand-colored lantern slides for every conceivable requirement of the moving picture exhibitor.

A display so complete, so attractive, or so unique has never before been attempted, and the variety of slides to be shown thoroughly covers all the very latest and best ideas in stock announcement, advance slides for features, picture player slides, advertising slides, and other "profit-increasing ideas for exhibitors."

In addition to the exhibit of beautifully colored glass slides, a new line of indestructible brass slides and of perfect mica slides will be shown.

The Novelty Slide Company, of New York, will make this display the finest and most complete exhibition of slides that money and brains could produce. Exhibitors will gain some valuable information and post themselves on some new ideas in slides by paying a visit to space No. 32.

* * * *

H. J. Cohen, formerly a special representative of the General Film Company in the East and in Canada, recently assumed charge of the new City Hall Square branch at 139 North Clark street, Chicago.

Minonk, Ill.—J. E. Williams, of Walworth, Wis., is considering starting a moving picture theatre here.

The Writer's Magazine

(Formerly The Magazine Maker)

A Journal of Information for Literary Workers. Helps you Write, Re-write and Sell

Short Stories, Serials, Books, Special Articles, Poems, Songs, Dramas and Photoplays.

KEEPS YOU IN CONSTANT TOUCH WITH THE MARKETS

No Writer can afford to be without a copy on his desk.

Send 15 cts. for a Sample Copy and see

THE WRITER'S MAGAZINE
32 Union Square, East, New York City.

TO THE TRADE

NEGATIVES DEVELOPED 1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

L. DIAMOND & CO.

679 BROADWAY, NEW YORK CITY

Manufacturer of Fibre, reel cases, shipping cases, carrying cases and trunks. Write for our prices; the best cases for the least money.

Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

MINNEAPOLIS FEATURE FILM EXCHANGE
1st Floor Temple Court Minneapolis, Minn.

FILM RENTERS
FIRST CLASS SELECTED COMMERCIAL SERVICE SHIPPED TO ALL PARTS OF THE COUNTRY.
POSTERS SUPPLIED
WE HAVE DANTE'S FIVE-PART "INFERNO"
LARGE STOCK OF FILM FOR SALE
THE FILM EXCHANGE
61 W. 14th St., New York

FREE MUSIC
FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

FOR SALE
300 Opera Chairs, 1 Standard Machine, 1 Asbestos Booth, 2 Excelo 17-hour Arc Lamps. No reasonable offer refused.
FEATURE PHOTOPLAY EXCHANGE
219 Sixth Ave., New York City
Chelsea 4351

FULTON'S A-to-Z LIST

Pocket Edition **120 Pages**

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

E. E. FULTON —156— W. LAKE STREET CHICAGO

MOVING PICTURES.
M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.

Write for Catalog.

Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

POWERS, SIMPLEX, MOTIOGRAPH, EDISON MOVING PICTURE MACHINES.
Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light. All Supplies for M. P. Theatre.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

EBERHARD SCHNEIDER'S JUNIOR CAMERA, Developing Outfits, Laboratory and Projecting Supply is used by the U. S. Government, Universities, Dep't of the Interior, etc. It ought to be good enough for you. Special film work and full guarantee for my products. Establishment occupies five floors.
219 Second Ave., New York City.

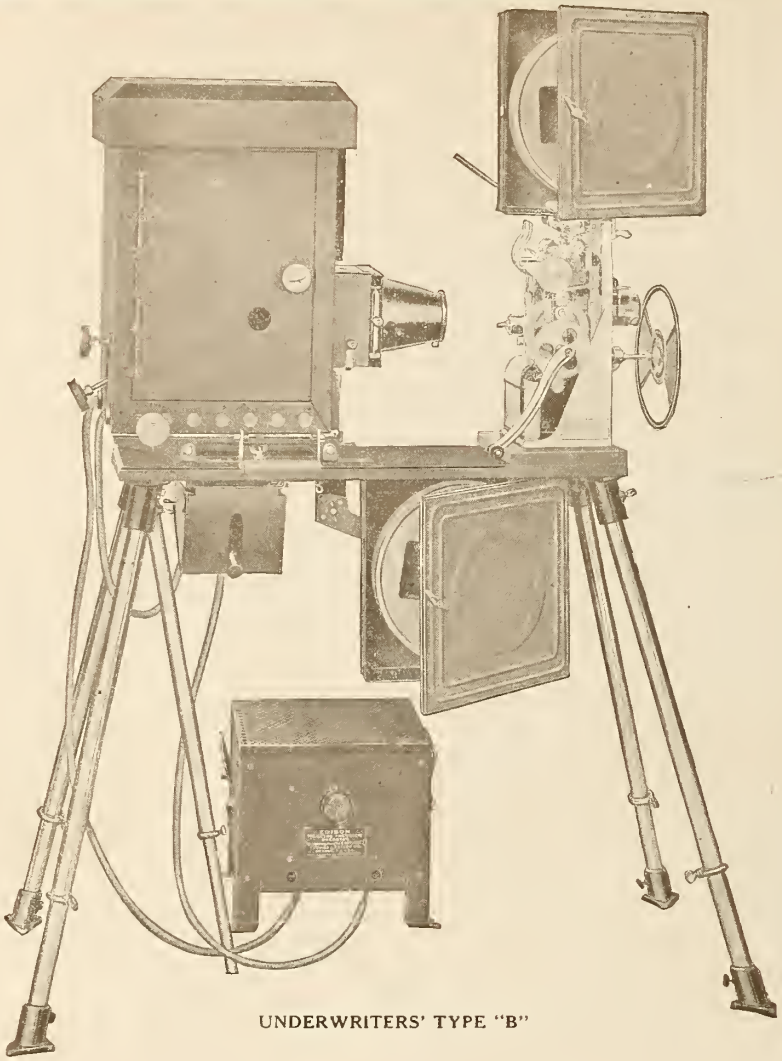
PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free
Ames Publishing Company, Clyde, Ohio. Dept. B.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News

THREE REEL RELIANCE FEATURE
ROSEMARY THEBY
IN
The Tangled Web
A POWERFUL DRAMA OF LOVE HATRED AND REVENGE
BY GARFIELD THOMPSON
THREE REEL RELIANCE FEATURE
STAGED BY OSCAR C. APFEL
WITH IRVING CUMMINGS
AND
THE RELIANCE FEATURE PLAYERS
RELEASED SATURDAY JUNE 28TH
SPECIAL ONE THREE & EIGHT SHEET POSTERS
THREE ARTISTIC DRAMAS A WEEK
MONDAY, JUNE 23RD
—Beautiful EDGENA de LESPINE and little RUNA HODGES—
IN
"THE HOUSE OF PRETENSE"
A STRIKING COMBINATION OF A STRONG HEART INTEREST DRAMA AND AN AMUSING CHILD STORY.
The regular release of Wednesday, June 25th, will be omitted to allow for the three-reel presentation of "THE TANGLED WEB" on June 28th.
MANAGERS NOTE:—High Class Broadway Production ONE and THREE sheet posters with every release. Photos by the Kraus Mfg. Co., 14 East 17th St., N. Y. Slides by Scott & Van Altena, 59 Pearl St., N. Y. C.
Beautiful Player Posters of Edgena De Lespine and Irving Cummings at your Exchange.
RELIANCE
RELIANCE
MUTUAL SERVICE



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

an unsurpassed moving picture machine from every point of view. Once used always used.

You're losing money every day you keep the old, cheap picture machine on the job. People don't want to tire their eyes on flickering pictures or wait while you entertain them with an "intermission for repairs." That's why they're flocking to the show in the next block. Get them back—with an Edison Kinetoscope.

The rock-steady, brilliant pictures thrown by the Edison are the kind they want to see. The repair money *saved* by the Edison is the money you might as well save. The Kinetoscope is Thomas A. Edison's machine—the one he invented *and perfected*—the one that will do *you* the most good. Write us today for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 25-40 amperes -	$250.00
Price, " 110 volt, 60 Cycle Transformer -	270.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

JUL 9 1913

MOVING PICTURE NEWS

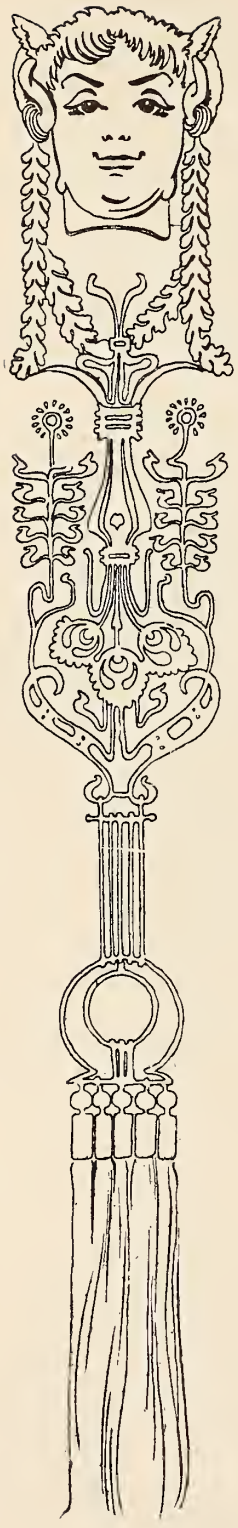
VOLUME VII
No. 26

JUNE 28
1913

SAM. H. TRIGGER
President, New York Local and New York State M. P. E. League, also Chairman Convention Committee

PRICE TEN CENTS

LIBRARY OF CONGRESS PERIODICAL JUL 10 1913



To the Members of the Motion Picture Exhibitors' League of America GREETING

The National Convention to be held at Grand Central Palace beginning the week of July 7th and closing the night of July 12th will be a grand success! The deliberations will be written into history that will be read by future generations!

The importance of attending this National Convention should appeal to every member of the League, especially at this time, as there are many vital questions pertaining to the Motion Picture Industry that are now agitating not only the exhibitors but the mind of the public in general. Calm and wise counsel must prevail at the Convention to accomplish and bring about the great needed reforms.

Every effort will be put forth, in a fair, honest, effective way, to meet the situation and bring about harmony and co-operation for the best interest of each and every one connected with our great industry.

For all information pertaining to the National Convention address M. A. Neff, Suite 423 425 Imperial Hotel, New York.

For all information pertaining to the New York State Convention and convention arrangements, address Samuel H. Trigger, 136 Third Ave., New York.

Under the efficient management of the Committee of the International Exhibition of Arts the exhibit will be a wonderful revelation to all who attend.

PILOT FILMS

GET THIS **THRILLING SENSATIONAL** DRAMA

A ONE-REEL FEATURE—RELEASE OF JULY 3rd

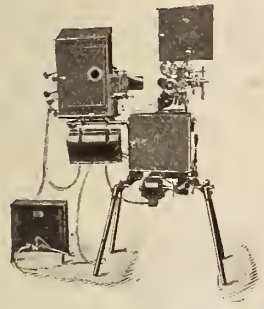
"THE CODE OF THE U.S.A."

THE SUCCESSION OF GRIPPING SCENES
WILL HOLD ANY AUDIENCE IN SUSPENSE

A BIG FIRE SCENE
MARVELOUS ESCAPE FROM THE FLAMES

BEAUTIFUL ONE AND THREE SHEET LITHOS IN FOUR COLORS

120 SCHOOL ST. **PILOT FILMS CORPORATION** YONKERS, N. Y.



ARE YOU WISE? USE A

Power's Cameragraph No. 6A

POWER'S CAMERAGRAPHS aim high; and THEY REACH THE HIGHEST MARK EVER ATTAINED BY A MOVING PICTURE MACHINE.

CONSTRUCTION is the BEST
PERFECTION in PROJECTION
OPERATION easiest KNOWN

POWER'S EXCLUSIVE FEATURES

INTERMITTENT MOVEMENT—Many times stronger than any other made. Accomplishes longer period of picture on screen, with quicker motion of film.

LOOP SETTER—Re-sets lower loop automatically without stopping machine—Keeps film in motion—Overcomes dark screen and interrupted pictures.

POWER'S CAMERAGRAPH SALES REPRESENT OVER 65% OF THE ENTIRE MOVING PICTURE MACHINE OUTPUT OF AMERICA.

CATALOGUE D GIVES FULL DETAILS.

NICHOLAS POWER CO., 88-90 Gold Street, NEW YORK

The leading makers of Motion Picture Machines.

HORACE VINTON

AUTHOR AND DIRECTOR

OF MANY **NOTABLE FILMS**

Will Revise SCENARIOS, and
ARRANGE Them for PRODUCTION
Fee $2.00

SPECIAL WORKING SCENARIOS PREPARED from SYNOPSES and STORIES of any description

ADDRESS: CARE OF MOVING PICTURE NEWS
30 West Thirteenth Street, New York City

LUMIERE

MOTION PICTURE FILM
THE
RIGHT KIND—RIGHT PRICE

LUMIERE JOUGLA CO.

75 Fifth Avenue, New York City, N. Y.
Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ills.

Address Dept. N. 18

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 817 818 CHELSEA

From Foreign Spy

THE STANDARD OF MERIT—"FLYING A" QUALITY

SAN FRANCISCO, THE DAUNTLESS CITY
An educational subject of great merit.
Monday, July 7, 1913.

FOREIGN SPY
A tale of great daring and replete with tense and thrilling situations.
One and Three Sheet Posters.
Thursday, July 10, 1913.

THE SONG OF THE SOUP
A cowboy in society togs—A hearty laugh is assured.
Do not miss it.

On The Same Reel With

A GARDEN PARTY IN CALIFORNIA
By Steward Edward White.
One and Three Sheet Posters.
Saturday, July 13, 1913.

AMERICAN FILM MFG. CO.
6227-6235 Evanston Avenue, Chicago, Ill.

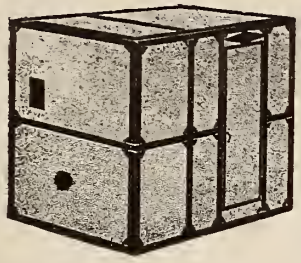
MIATT PROCURES PATENTS

1868-1913

G. W. MIATT, Counselor at Law

Solicitor of U. S. and Foreign Patents, Etc.

Offices: TEMPLE COURT.
5 and 7 Beekman St., Corner of Nassau St.
Phone 5437 Cortlandt.
Residence, 431 Riverside Drive.
Phone 3390 Morningside.
NEW YORK CITY.



The Sharlow Portable Sheet Metal or Asbestos Motion Picture Booth

MADE for safety in the Theatre, Church or Lecture Room, where the Motion Picture Machine is used and where it is necessary to take the booth apart or set it up quickly, and when it must be stored away compact in a small space.

It Is Impossible for Fire to Escape from This Booth

Sharlow Brothers Company

440-442 West Forty-second Street
439-441 West Forty-first Street
NEW YORK CITY

EXHIBITORS' OPPORTUNITY

TO SEE THE LATEST

KINEMACOLOR

Dramatic—Comedy—Scenic
Fashion and Topical Productions

AT THE

EXPOSITION—July 7-12th

IN THE SPECIAL

KINEMACOLOR THEATRE

Near Main Entrance (Mezzanine Floor)

"SEEING IS BELIEVING"

Mechanical Display Showing New Inventions Including 35 Ampere Machine in the

KINEMACOLOR BOOTH

CENTRE AISLE, MAIN FLOOR

The Bioscope THE MOVING PICTURE PAPER IN GT. BRITAIN AND THE BEST ADVERTISING MEDIUM BAR NONE

SUBSCRIPTION, $3.50 A YEAR.
SINGLE COPIES, 10 CENTS, POST FREE.

85, Shaftesbury Avenue :: London, W., England

PUBLISHED EVERY THURSDAY.

"Das Lichtbild-Theater"

The most up-to-date and most comprehensive Journal of the Cinematograph Industry in Germany.

Editor-Proprietor: KARL NEWMANN
BERLIN SW 68 Fruchstr. Berlin O. 17.
Annual subscription abroad 12 sh. Write for specimen copy.

NEW YORK SOCIETY LIFE and **UNDERWORLD** with CHUCK CONNORS, the White Mayor of Chinatown. In 3 parts.

THE YELLOW MAN—a story dealing with the Japanese Secret Service in America. In 3 parts.

CAST UP BY THE SEA—a thrilling drama. In 2 parts.

Can only be booked in New England from the

FEATURE PHOTOPLAY EXCHANGE

219 Sixth Avenue
NEW YORK CITY
phone Chelsea 4351

665 Washington Street
BOSTON, MASS.
Phone Oxford 44

MOVING PICTURE

Actresses

YOU WANT TO PICTURE

Nature in the Beauty of Her Perfection

The presence of the Goodwin Corset is not visible beneath the gown, neither is the wearer conscious of being "corseted."

The beauty of the picture depends upon the figure and appearance of the actress. Both are perfect, when wearing a perfect corset.

Twenty types—every length, height and proportion. Forty different fabrics.

Catalog with system of self-measurement on application.

Goodwin

373 FIFTH AVENUE, NEW YORK

Boston 687 Roylston St.
Philadelphia 1509 Locust St.
Buffalo 52 W. Chippewa St.
Chicago 573 E. Madison St.
San Francisco 330 Sutter St.
Rochester 1141 Granite Bldg.

To You Mr. Exhibitor
Glad Tidings
Of Great Joy

Join the Motion Picture hosts that are already invading New York—the greatest summer resort in the world—and be entertained in a manner that will make your stay a continual round of pleasurable events. The Entertainment Committee for the Third Annual Convention of the Moving Picture Exhibitors' League of America, with the co-operation of the manufacturers, has arranged to have you as guests at luncheons, banquets, dances, on sightseeing automobile trips, visiting pleasure parks and outdoor sports, including a game between the New York Giants and the Chicago Cubs, and many other equally enjoyable happenings. You will be the guests of the licensed, independents and other feature men.

EVERY DAY WILL BE A HAPPY DAY.

From July 7th to 12th at the New Grand Central Palace, New York City.

The Convention will make MOTION PICTURE HISTORY.

THE EXPOSITION will give manufacturers an unprecedented opportunity of demonstrating their goods to BUYERS.

To NEW YORK STATE EXHIBITORS!

YOUR State Convention July 5th, at the Hotel Imperial.

EVERY member is expected to be there in full force.

For all information address FRANK E. SAMUELS, German Bank Building, 4th Avenue and 14th Street, New York City.

©Cl.B287096

"THE CONTENTS OF THIS ISSUE ARE COPYRIGHTED"

The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

This newspaper is owned and published by the Cinematograph Publishing Company, a New York corporation. Office and principal place of business No. 30 West 13th Street, New York. Alfred H. Saunders, President: John A. Wilkens, Secretary, and W. M. Petingale, Treasurer. The address of the officers is the office of the newspaper.

SUBSCRIPTION: $2.00 per year. Postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign Countries: $2.50 per year. All communications should be addressed to The Moving Picture News, 30 West Thirteenth Street, New York City. ADVERTISING RATES: $60 per page, $30 ½-page, $15 ¼-page, single column $20, $2 per inch. Discounts, 20% 12; 10% 6; 5% 3 months.

Entered as second-class matter in the New York Post Office

Volume VII **June 28, 1913** **Number 26**

EX-CATHEDRA

CRITICISM

I AM using letters from critics of my editorials this week. I fully believe in giving both sides to a subject. After perusing the following letter my readers can read my remarks thereon:

VANOSCOPE COMPANY
MANHATTAN BUILDING
Chicago, June 11, 1913.

Mr. Alfred H. Saunders,
Editor Moving Picture News,
My Dear Mr. Saunders:—

Like a great many other readers of the Moving Picture News I had almost come to look upon you as an authority or sort of "a living encyclopedia" on matters pertaining to moving pictures, and I read with a great deal of astonishment your article under the title of "Ex Cathedra" with the subtitle of "To Be or Not To Be" contained in the issue of May 17th, and I frankly say that my astonishment increased the further I got into the article referred to because of the amount of mis-information contained therein and the amount of general knowledge which appears to be lacking regarding the basic principles of taking and projecting motion pictures; also the evident lack of information displayed regarding the rules of practice of the United States Patent Office.

It is indeed hard for me to believe that you personally wrote the article referred to. The writer has had the pleasure of meeting you personally and talking with you on several occasions; and can hardly conceive how a man of your intelligence would make the erroneous statements contained in this article. I am writing you simply to set you right on some matters which are absolutely incorrect and can easily be verified with regard to the possibilities of projecting motion pictures from a continously moving film in some new way not in general use to-day.

Of course I have no means of knowing what projecting machine you refer to, as you merely state that you have received several visits and letters from several men who have been approached to put money into an invention of this kind, but from your description of the operation of the machine and the fact that you include in your remarks any projecting machine in which the film moves continuously, I am led to believe that you refer to the Vanoscope, which is the only machine being manufactured to-day which does all of the things referred to in your article and which you seem to think are impossible.

Now, so far as the inquiries from people whom you say have been solicited to put money into the stock of such a company I wish to say that there is no stock in the Vanoscope Company for sale, nor will there be any in the future as ample funds have been subscribed by a private underwriting syndicate for all present and future needs.

You refer to an old patent issued to Joseph Bianchi where a prism is used in projection, and you make the broad statement that "this patent will interefere with any other like device that manufacturers may try to make or inventors try to invent." Of course, this statement is qualified by the words "like device," but the inference is plain that in your opinion any machine with the film running continuously wherein reflectors are used in projection would be anticipated by this patent.

Now, for your information, I want to tell you that the Bianchi patent has nothing similar or in common with the Vanoscope except that the film runs continuously. There are on record in the neighborhood of 100 patents wherein a continuously moving picture film is shown, but so far as we are able to learn none of these devices has proven practical, for various and obvious reasons.

The patent of Bianchi is not practical because the rotating prism distorts each picture and in one position reflects at least one-half of the light or incident rays off because of the angle at which they strike the prism, so that they do not go to the screen. The focal distance between the film and the lens varies continuously and besides the thickness of the prism through which the rays must go would absorb a large part of the light.

In the patents which have been allowed covering the principles and construction of the Vanoscope no reference was ever made to this Bianchi patent by the examiners, as it has no bearing whatever on the present invention.

In the first place the Vanoscope *does not use prisms,* but merely reflectors and the rays are only reflected once. The focal distance between the film and the lens is constant and there is no variation in the volume of light thrown upon the screen. There is absolutely no vibration, but each successive picture dissolves into the one preceding it in such manner that the change cannot be observed in running the film at as low a speed as one or two pictures per second.

You say that "The main object of such an invention is to get away with any patent that may be in existence on the present projecting machine, doing away with the Pross shutter, the Latham loop, the sprocket wheel and all such devices."

Now, my dear Mr. Saunders, you are sadly mistaken in that statement. In the first place the Pross shutter and the Latham loop have been declared invalid by the courts, and there are no existing patents that I know of, covering any important features of the present projecting machine. If *you* know of any such patents that are valid I think the Patents Company would like to know about them. In fact, anyone may go into the manufacture of such projectors without fear of being bothered. There is no patent on the

sprocket wheel, and I am surprised that a man of your knowledge would make a statement to the contrary. In fact, this feature has never been covered by any patent. Your reference to the great loss of light and blur in the continuously running picture would apply to the Bianchi machine, but it does not apply to the Vanoscope machine.

You say that you have interviewed some prominent manufacturers in the industry with a view of obtaining their ideas of such a machine, and that they all agree with you that "such an invention to-day is absolutely useless, etc." It is quite probable that manufacturers of present motion picture appliances would be apt to take such a stand because their interest, in fact, *their very living*, depends upon the continuation of the present methods of projecting; but this is no reason why a man of your knowledge should take that attitude without making any effort to investigate. Your main reason is, to quote your own language, simply because it would "bring chaos out of order." In other words, it will revolutionize the entire motion picture industry, and will, in all probability, be very inconvenient for some manufacturers now engaged in making their living under the present industry.

I propose to show you, if you are fair minded, that *such a revolution of the motion picture industry is about to take place.*

The most astonishing feature of your article is that part covering the motion picture camera wherein you say that "films cannot be made to project on a continuously running machine that are taken by such cameras," and that "those who are trying to invent a continuously running film projector must also build a continuously running camera."

Now, Mr. Saunders, this is absolutely and unqualifiedly wrong. I do not say false because I do not believe that you intended to make a misstatement, but the Vanoscope machine wherein the film is made to run continuously *projects pictures from any standard film* now on the market or made by any camera now in use.

There is no difference whatever between the films used on the Vanoscope and those used on other projecting machines now in use all over the world, so you see that instead of "butting against a windmill," or, in other words, a condition that has grown up with the industry, and for which conditions, every camera, and every projecting machine, has been designed for the sole purpose of giving clear pictures and steady projection" the Vanoscope *does not change the present method of producing motion pictures* one iota, except in this important fact that with the Vanoscope it is possible to take pictures intermittently with any standard camera *at the rate of 8 pictures per second* and project them on the Vanoscope at 8 pictures per second (using 6 inches of film per second instead of one foot as is now necessary), and produce perfect life-like pictures without flicker, which show continuous movements just as well as though the pictures were taken at the rate of 16 per second and were projected at the rate of 16 per second.

The reason why we are able to do this is very easily explained. In all of the intermittent machines now on the market about one-half of the time now used in projecting is taken up by an opaque shutter which cuts off the light from the screen entirely for approximately 50 per cent. of the entire time. Therefore, one-half of each of the 16 pictures is lost (or rather one-half of the period that each picture is projected). Now, the Vanoscope projects the pictures continuously, each successive picture dissolving into the one preceding it, while *the volume of light is equal all of the time*, therefore, through the use of *one-half of the length of film* by taking the pictures at one-half the speed now used the same results can be obtained with this additional, important improvement, that *all flicker is eliminated in projecting with the Vanoscope.*

Perhaps you do not realize what this means for the future of the Motion Picture Industry. It is easy to see that one-half of the cost of raw film can be saved and this cost now runs into many millions of dollars per annum.

The Vanoscope is not limited to projecting pictures at 8 per second, but can be run at any speed up to 50 per second, if desired, or if any advantage could be obtained thereby.

One more remark about the camera, and I will drop that subject. Your advice to investors, etc., has already been treated with, and then you proceed to remark, "Do not waste money on such wild cat schemes, it will never be returned unless manufacturers adopt a camera to take the film for such projection," and again, "How extremely foolish for an inventor to think that he is going to put every camera at present in existence and every projector now manufactured upon the shelf or the junkheap." And you go to the great pains to caution your readers as well as any of the interested public against such losses.

So, my dear sir, you see that your caution or your solicitation for your readers is entirely uncalled for, as *they have not* yet been offered an opportunity to invest one cent in this company; and again, the Vanoscope Company is not making any change in the present cameras or in the present methods of producing motion pictures, except when the Vanoscope machines come in general use, film producers will be able to supply the film service with one-half of the footage now used and cover the same subject, giving the same length of program, which will eventually save millions of dollars per year, and this will be done without creating "chaos out of order," except that the up-to-date theatres will be compelled to install Vanoscope projectors in order to keep up with the times and benefit by the cheaper film service which is sure to come.

We would be glad to have you see the machine if you come here at any time. We believe you to be fair and sincere in your statements, but like other good men you fail to comprehend that what seems to be impossible has been accomplished. This is nothing new to us, as we meet with very intelligent people daily who express similar views until they see the Vanoscope in operation, and then the usual emphatic opinion is expressed in the following well known phrase, "It seems too good to be true," and "We could not believe it until we saw it for ourselves."

The Vanoscope projects motion pictures continuously, from any film now in use, without flicker and without vibration or interval, each picture successively dissolving into the one preceding it; the film runs continuously without intermittent movement, without shutter, without jerk; there is no loss of light or any change in the volume of light upon the screen. The machine is compact, simple and easily constructed. All of the movements are rotary and therefore noiseless and durable.

Basic claims have been allowed on *this principle of projection* which do not infringe or interfere with any other patents now in existence.

We have on hand orders for a large number of machines, in fact so many that it will require a large manufacturing plant to fill them within a year if no further orders were received, and these orders are coming in, in large numbers every day, from motion picture houses all over the country.

Just as soon as we can begin to catch up with orders for Vanoscopes we will surely have some Vanoscopes in operation in New York City. In fact, we will undoubtedly establish headquarters there and will be glad to avail ourselves of your valuable pages to advertise our machine and products in; but we would have nothing to gain by beginning an advertising campaign at this stage because, as stated above, we have orders on our books that will take us probably a year to supply and until we can catch up with the demand already created there would be no object whatever in us beginning an advertising campaign.

You have a perfect right to your own opinion; but what we do object to is your making yourself an authority on a subject that by your own statements you know nothing about and have taken no trouble to investigate.

This letter is written in a very friendly spirit and merely with the object of placing you right in regard to some of the erroneous conclusions made in your recent article, which, we have no doubt, were made in good faith and probably merely from lack of proper data and information, which we are only too willing to furnish to you from time to time.

Assuring you of our sincere regards, we remain,

VANOSCOPE COMPANY,
By L. C. Van Riper, Secretary.

I wish to inform Mr. Van Riper that he was as far from my thoughts as the North Pole is from the South, when I wrote my editorial of the 17th of May. I had heard in a casual way from himself about his machine and had forgotten all about it; his letter reminds me of its existence. He also enclosed some printed matter taken from an obscure Chicago publication, which has practically no weight or importance in the industry. I wrote the editorial and am fully responsible for the statements made. The machine I referred to, does want money to push it on the trade,

and is asking investors to put cash into its coffers. If the cap fits the Vanoscope, the Vanoscope can wear it, and for Mr. Van Riper's information the Vanoscope *is not* the *only* machine being manufactured to-day; there are *four* others to my knowledge, and claim to do all Mr. Van Riper claims for the Vanoscope. I never said there was a patent on the sprocket wheel. If the gentleman will carefully read over again my editorial he will find he is "straining at gnat and swallowing a camel." He quotes me correctly in the paragraph he reproduces on this subject.

Regarding the question of the Patents company, they are capable of taking care of themselves. It is not what I write, but what I do not publish, that is the most important news. All I care at this moment to say is, that if it had not been for the facts and the information "I" supplied the attorneys for the Independent Manufacturers, they could not have won their cases; and further, but for this knowledge of mine, given freely (without graft or reward), there would not be an independent film manufacturer in existence to-day. As to loss of light, any schoolboy going through a physics course in high or preparation school knows that any refraction of light, either by mirrors or reflectors of silver, or prisms, is a loss to a certain extent, easily measured by the old "candle power" test, and is not so good as going direct through one source of lenses. I have usually been looked upon as a fair-minded controversialist, hence my reproducing of this letter, and when I see it I will write so of it, but I went to Missouri once and since then you have got to show me the "revolution" of the projector without a similar revolution in the camera. Basic claims have been allowed on every other patent in existence. The proof of such claims is the law court. I congratulate the Vanoscope company upon having so many orders booked ahead and that the exhibitors are sending in such a large number of orders, and promise when I go to Chicago to call upon this firm and give my readers the benefit of my experience.

I am grateful to my correspondent in that he allows me the right to my own individual opinion.

Another correspondent takes me to task for my remarks on the Censorship Board. Here is his letter.

THE FAMOUS FEATURE FILM SERVICE
June 18, 1913.

Mr. Alfred Saunders,
Editor Motion Picture News,
New York City.

Dear Sir:

I note your scathing editorials on the Boards of Censorship and I think you have started something to cause more harm and inconvenience in the moving picture business than anything yet put over on that line. Your article in the issue of June 14th is particularly illogical. You say, "I wrote way back in 1908 and said that there was no need of a censorship board," and then your whole article goes on to criticize this board because of its leniency. A somewhat absurd position. If you think the dear public want nothing but battle pictures, cowboy pictures, kid pictures and old men pictures you are badly at sea. How many trust exhibitors went independent? I am pleased to say that the latter is the case out here.

In conclusion there will be censorships enough, you can be sure of that, but that any censorship will be a nuisance and accomplish no good in the long run is simply working out of a law of nature, which makes it impossible for a few people to dictate what is good for all the people. You have said only one sensible thing, that is the people themselves are the best censors and they speedily, though unconsciously punish a transgressor who oversteps the boundaries of decency.

Yours truly,
FAMOUS FEATURE FILM SERVICE,
H. J. Brown.

This letter from Mr. Brown is no doubt sincere and he needs the runner on his film with the legend "Passed by the National Board of Censorship." If a legal board with full plenipotentiary powers had passed on some of the films mentioned in the letterhead of my correspondent a few of them here reproduced give the reason for his cry.

"The Eelskin or the Black Scourge," "Zigomar," "Lieutenant Petrosina," "Salome," "The Gunmen of New York," "A Race with Death," and a few others which have raised a storm of protest against their production, and some cities refuse to allow their exhibition, even from *the people themselves,* which Mr. Brown acknowledges to be the supreme test.

Alfred A. Saunders.

EDISON COMPANY GIVES PRIVATE EXHIBITION OF THEIR POLO PICTURES

A private exhibition of the polo pictures was given by the Thomas A. Edison Company at their show rooms at 10 Fifth avenue, to some of the members of the Meadowbrook Club. Among those present were: Mr. and Mrs. H. L. Herbert, Mr. and Mrs. Frank Griswold, Mr. Geo. Milburn, brother of Devereux Milburn, the famous "back" of America's Polo Team; Mr. W. A. Hazard, secretary and treasurer of the Polo Association; Mr. H. H. Holmes, manager of Polo Club; Mr. Hugh A. Andrews, Pittsburgh, Pa.; Mr. James Hare, the famous war correspondent of Collier's Weekly; Miss Cox, Miss Mearens and others.

Mr. Johnson, representing Mr. J. D. Spencer of Australia, Mr. Clements of the Morning Telegraph and Mr. Ennis of the Clipper, were also present. Everyone in the audience expressed themselves as highly pleased with the pictures and the remarkable clearness of the various plays, the ball being easily followed all through the action.

WOLVERINE FEATURE FILM COMPANY PURCHASES "THE FATAL GROTTO" FROM ITALA

W. B. Schram, who has been operating as a state rights buyer in Michigan, will henceforth do business under the name of the Wolverine Feature Film Company, with offices at Room 209, Equity Building, Detroit, Mich. This company has purchased "The Fatal Grotto" from the Itala Film Company and may handle the Itala output in the Wolverine State. Sam Benjamin, of Chicago, has purchased the rights for "Tigris" for Iowa. Alex Wall, of Birmingham, Ala., has purchased rights for "The Great Aerial Disaster" for Alabama and Mississippi. David Mundstuk, of the M. & F. Feature Film Company, of Chicago, has contracted for the Itala output for northern Illinois. W. E. Greene, of Boston, is now booking "The Dread of Doom" and "The Fatal Grotto," as are also the Emby Feature Film Company, of New York City; Attractive Feature Film Company, of Philadelphia; Golden Gate Film Exchange, of San Francisco; Monarch Feature Film Company, of Kansas City, Mo., and the Welland Feature Film Company, of Pittsburgh.

BEAUTY AND THE BEAST
Rex (Three Reel) Release July 10th.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

AMERICAN MUSEUM OF SAFETY TO SHOW PICTURES AT EXPOSITION

Purposing to gain the hearty backing of the Motion Picture Exhibitors' League of America in convention of the First International Exposition of the Motion Picture Art at the New Grand Central Palace, New York City, week of July 7th, the American Museum of Safety will show pictures illustrating the dangers of the street, especially to children. It is the purpose of the Safety Committee to get official confirmation from the Exhibitors' League of the movement to give free demonstrations to children in or out of school hours, in convenient motion picture theatres, of the dangers of mutilation and death arising from congested conditions in the streets. Those pictures will make clear to the most jejune intelligence how and how not to get off trolley cars and other vehicles, the dangers of stealing rides and how roller skates may roll them into the grave or the hospital via crushing wheels, etc., etc.

The American Museum of Safety has been assured of the hearty co-operation of local theatre owners to show these pictures at hours of recess or at other times. The purpose is now to make this co-operation, now principally confined to New York City, nation-wide in scope. Being sure of places to exhibit the films, the Safety Committee will then go after the respective Boards of Education and persuade them to allot time in which the pupils may see with their own eyes how their little comrades lose their limbs and lives. The Safety Committee already have films illustrating street dangers, and to this library they will add.

It is the purpose of the officers of the American Museum of Safety to extend this movement further than to children only. With the financial aid of corporations having plants with machinery which exposes their workers to injury or death, they will carry this educational movement to adult minds. This method will reduce the number of cripples and lower records of mortaltiy.

COMPLETE LIST OF EXHIBITORS

The complete list of the exhibitors at the First International Exposition of Motion Picture Art, to be held at the New Grand Central Palace, New York City, week of July 7th, in connection with the Third Annual Convention of the Motion Picture Exhibitors' League of America, is as follows:

General Film Co.
Universal Film Corporation.
Mutual Film Corporation.
Famous Players Co.
Al. H. Woods' "Life Target."
N. Y. Edison Co.
Nichólas Power Co.
Precision Machine Co.
Standard Machine Co.
Eberhard Schneider.
Scott & Van Altena.
United Electric Light and Power Co.
Motion Picture Story Magazine.
Newman Mfg. Co.
Lang Mfg. Co.
Oshkosh Metal Products Co.
Koerting & Mathiesen.
Novelty Slide Co.
Bell & Howell.
J. H. Genter & Co.
Enterprise Optical Mfg. Co.
G. H. Masten Realty Co.
Picture Theatre Equipment Co.
The Spray Ozone Co.
Menger & Ring.
Dramatic Mirror Co.
Bausch & Lomb.
Whyte Whitman Co.
Day and Night Screen Co.
Electrene Co.
H. W. Johns-Manville Co.
American Seating Co.
Thos. A. Edison & Co., Inc.
Motion Picture Center, Inc.
The Billboard.
Ernest Boecker.
New York Telegraph.
Berry-Wood Piano Player Co.
National Educational Film Co.
Aschenbach & Miller, Inc.
United Ticket Supply Co.
Moving Picture News.
Moving Picture World.
Kinemacolor Co. of America.
H. C. Miner Litho. Co.
The Wyanoak Co.
American Theatre Curtain and Supply Co.
Manhattan Slide and Film Co.
Excelsior Drum Works.
Automatic Cash Register and Ticket Co.
Hennegan & Co.
Eastman Kodak Co.
Gaumont Film Co.
Morgan Litho. Co.
Ozone Pure Airifier Co.
Selig Polyscope Co.
Typhoon Fan Co.
Photo Machine Co.
National Cash Register Co.
Automatic Coin Cashier Co.

ENTERTAINMENT FOR EXHIBITORS

Entertainment of length and breadth sufficient to gladden the heart of every member attending the Third Annual Convention of the Motion Picture Exhibitors' League of America, in connection with the First International Exposition of the Motion Picture Art, is formally outlined by William H. Hilkemeier, Chairman Entertainment and Reception Committee.

Monday

By courtesy of the Universal Film Company sightseeing buses will run from the Grand Central Palace to the offices of the Universal Company, Mecca Building, where the directors of the Universal Company will be introduced. The buses will proceed to Fort Lee, N. J. where one of the Universal studios will be visited; from thence to Palisades Park. Joe Brant, assistant treasurer of the Universal Company, has arranged for a dancing and swimming contest.

Tuesday

The Thomas A. Edison Company will take visitors on sightseeing automobiles through New York City. The first section will start at 9 o'clock, the second at 11, and the third at 3.

Wednesday

The General Film Company will invite its friends to

Boost the Convention and Exhibition

Grand Central Palace July 7th to 12th

attend the baseball game at the Polo Grounds between the New York Giants and the Chicago Cubs.

Thursday

The Kalem Company will entertain at their Aerodrome Studio, Cliffside Park, N. J.

Friday

This will be Vitagraph day, and the entertainment will be given at the Vitagraph Studios. Mr. S. M. Spedon, assisted by Mr. Victor Smith and "Pop" Rock, will assist in receiving. In the evening the New York exhibitors will give a shore dinner at the Shelbourne Hotel and Casino at Brighton Beach. Speakers will be Governor William A. Sulzer; Governor Cox, of Ohio, ex-Senator; Mayor Gaynor, District-Attorney Whitman, and other notables.

The Mutual Film Corporation have given toward the entertainment fund $550 for use of automobile hire during the week. The Warner Feature Film Company has also provided the use of two large automobiles for the week.

FAMOUS PLAYERS CONVENTION BALL

On the evening of July 10th, Thursday of Convention week, the Famous Players Film Company will give a ball in their big studio at 213 West Twenty-sixth street, in honor of the delegates of the First International Exposition of the Motion Picture Art in conjunction with the Third Annual Convention of the Motion Picture Exhibitors League of America. The studio of the Famous Players will be converted into a ballroom elaborately decorated and equipped with every possible agency for comfort and pleasure. Refreshments will be served, good music will be provided, and several leading stars of the day will entertain the guests. Every one in any manner connected with the exposition and convention will be welcome. Details will follow later.

COPY OF LETTER RECEIVED FROM GENERAL FILM COMPANY

200 Fifth Avenue

(Dated) New York, June 19, 1913.

Mr. Samuel H. Trigger,
136 Third Avenue,
New York City.

Dear Mr. Trigger:

I have been authorized by the officers of the General Film Company to say that we will be glad to contribute 1,500 tickets of admission to the baseball game between the New York Giants and the Chicago Clubs, on Wendesday afternoon, July 9th, and $2,000 towards the expense of tendering a banquet to the visiting exhibitors. This decision was reached after we had gone into the subject exhaustively and given due consideration to the other expense to which we are put in connection with the exposition and convention.

The convention of last year cost the General Film Company $2,000. It looks as if the New York Convention and Exposition held at the same time would cost us nearly $15,000. We have put $3,000 into space, $1,000 into the decorating of our booth on the ground floor, over $1,000 more into novelties, $100 into your official program; in order to make our theatre presentable we may have to spend $1,000 there; we will provide the tickets to the ball game and make the cash contribution towards the expense of the banquet, and even after all this we propose to group into small parties those of the visiting delegates to whom we feel particularly obligated, and to entertain them in our own way without making any special display of the method.

I hope you and your committee will consider the support we are offering as satisfactory, and remain,

Yours very truly,
GENERAL FILM COMPANY,
(Signed) L. W. McChesney,
Advertising Manager.

MR. F. J. REMBUSCH

President of the Mirror Screen Co., who will be at the Exposition and Convention to welcome his many customers and friends.

VITAGRAPH NOTES

Friday afternoon, July 11th, has been set aside by the Vitagraph Company of America for the reception of guests of the Motion Picture Exhibitors League, who wish to visit the studies and inspect its plant, where a cordial welcome will be extended.

The banquet and reception to be given by the Motion Picture Exhibitors League will be held at Reisenweber's Casino, Brighton Beach, in the evening. After visiting the Vitagraph studios, the visitors can take the Brighton Beach Railroad at the Elm Avenue station at any time, reaching the Casino in ample time for the evening's festivities.

On Wednesday evening, July 9th, the Vitagraph players will visit the Exposition Building, Grand Central Palace, where they will be pleased to meet all their friends and greet those who may wish to know them personally. This evening has been appointed for the Vitagraph players so that those desiring a personal introduction may be assured of their presence at the Exposition Building.

New Carlisle, Ind.—Don Graffort, of La Porte, will open a first-class moving picture show in the Stites Building.

San Fernando, Cal.—L. C. Brand states that the Mission Land Co. will soon begin the erection of an opera house on Brand Boulevard.

Clarence, Mo.—C. C. Culver has purchased the moving picture outfit from J. B. Rice and will continue the shows at the Culver Opera House.

Quincy, Ill.—W. H. Peterson, former proprietor of the Sixth street Colonial theatre, has taken charge of the Bijou theatre and will open same for business at once.

Turlock, Cal.—Architect W. H. Weeks, of San Francisco, has prepared plans for a $45,000 theatre to be built on Main street by a syndicate that will at once incorporate.

Philadelphia, Pa.—J. R. Jackson has been awarded the contract for moving picture theatre to be built at Fifty-fourth and Baltimore avenues for Forts and Smith. R. Werner, architect.

CHEMISTRY AND NATURAL PHILOSOPHY

By Wray Bartlett Physioc

In motion photography, as in other arts, are found two classes of persons—the artists and the mere mechanics. Whether the brush or the camera be employed, this distinction equally holds. The time is not far distant when the perfect handling of the latter will be acknowledged to be not less difficult than the former; and indifferent as the past repute of motion photography has been, and dishonored as it has too often been by ignoramuses and charlatans, I believe it will, ere long, be regarded as a sphere wherein the most artistic geniuses might find ample scope for their powers.

Motion photography is based upon chemistry and natural philosophy; and the camera man who would master all departments of his profession must be versed to a considerable extent in both these branches of knowledge. But to deal familiarly with sciences as boundless as the world, and to be able to pierce through the ofttime thick mass of material outward and discern the inner, spiritual self, and then to represent that self by such a delicate management of a single implement, as shall cast peculiarly tempered lights and shadows upon the face or form, adapted by an almost inspired idea of composition, with its assessories to receive them aright; are performances like these within the capacity of a dull and ignorant camera man? Or do they not rather demand both genius and talent—genius and talent, too, thoroughly instructed and disciplined by prolonged, careful study, observation and experiment? For a first class camera man, all these qualities and acquirements are, in my view, essential.

Unlike other artists, and even artisans, the camera men in the motion picture business have not formed associations for advancing their art and securing their own reciprocal benefit, but have maintained a selfish isolation, or, worse still, a semi-hostile attitude toward each other. In fact, to a degree unparalleled among other professions and callings within my knowledge, the camera men have been chargeable with bickerings and clashes; with covert attacks and contumelious insinuations of one against another, while they have rarely recognized each other's professional desserts or rightful standing.

Among the many camera men operating in this country there are very few genuine artists, and the number of motion pictures are scanty which win approval in photography from those competent to judge of their merits.

Now, all those who feel sincerely interested in motion photography must desire to see this deplorable state of affairs rectified. Let us attempt to ascertain from what causes it sprang, as such knowledge must precede all endeavors to amend it.

A principal cause lies, I believe, in the fact that, heretofore, a number of camera men have adopted this vocation from motives purely mercenary. Their desire is to make money more rapidly and avoid manual labor, which seems less easy and genteel than the practice of the artistic. This is discredible to many concerned. The impression has gone abroad that operating a moving picture camera is the easiest of all vocations. both to acquire and to practice. Hence, numbers, not merely of the illiterate and undisciplined, but of dullards without a spark of the artistic nature, have rushed into this profession from the exclusively mercenary impulses above named.

Other motives of a far different quality are needed to urge him forward and sustain him in the toils and sacrifices and endurances which the attainment of artistic recognition will certainly exact of him.

The principal motive, and an absolute **sine qua non**, is a love for the art itself. Without this, I would advise everyone who is not conscious of this intense and sustained love of motion photography. on its own account, to take up any other vocation than the practice of this, be such other as it may.

When camera men possessing these motives adopt the profession, and all besides abandon, or are driven from the field where they were not made to shine, then will motion photography and its camera men assume the honorable position which both ought to hold.

The most important thing, however, is that all camera men should love their art: and should strive to raise it to the highest possible standard, and when these exist and act all else desirable will follow in course.

LITTLE MAYRE
A Coming Imp Star.

MOTION PICTURES FOR COMMERCIAL PURPOSES

Much has been and is said about the educational features of the motion picture shows, but there is another feature which is rapidly gaining popularity, and that is the advertising feature. The motion picture way of advertising has far-reaching results inasmuch as the advertisements thrown on the screen reach many people and at a nominal expense.

Recently at a meeting of the Joliet, Illinois, Advertising Club an interesting lecture on cotton in its various uses was interestingly illustrated by moving pictures. C. D. Heller, advertising manager of Marshall Field and Company, of Chicago, who delivered the lecture, was greatly aided by a series of motion pictures, illustrating all phases of the work, through the various looms and other cotton mill machinery. Mr. Heller explained that the pictures shown were originally designed for the employees of the retail and wholesale store. However, the pictures had such great educational possibilities that they have been shown about the country and have been wonderfully popular. The pictures are shown in sections with a running fire of explanatory talk from the lecturer. There are many hundreds, possibly thousands of operations necessary in the production of cotton goods, ginghams, blankets, yarns, etc. There is a continuity in both the pictures and the lectures, so that the imagination is readily carried along in a comprehensive manner. A touch of human interest is also thrown upon the screen in the scenes of southern life, showing the colored people at play; also their home life, etc. The great mills of North Carolina are also depicted, both interior and exterior.

WILLIAM LORD WRIGHT'S PAGE

MANY a picture is better than it is painted.

* * * *

No, Mildred, just because we write doggerel we are not in danger of hydrophobia.

* * * *

Speed the day when the roller towel and the lurid poster will exit together!

* * * *

What has become of the old-fashioned operator who used to give the audience a glimpse of the film title?

* * * *

Somebody offered $10,000 for an American opera and didn't get a single competitor. The same money offered in a picture-play writing contest would have uncovered ten thousand masterpieces.

* * * *

Slides continue to threaten Culebra Cut and moving picture theatres.

* * * *

A moving picture critic wishes to know if the bicycle will ever come back. Ours never did.

* * * *

King George is looking around for a poet laureate and we respectfully call his attention to the versifiers whose work appears monthly in the Motion Picture Story Magazine.

* * * *

Colonel Roosevelt might spend those six cents in visiting the theatre and learn from some Western pictures how to take 'em straight.

* * * *

The society for the prevention of useless noises might make a start by reducing the number of moving picture theatre orchestras.

* * * *

A writer asks the producers not to prune the pictures, overlooking the fact that such action adds naturalness to all boarding house scenes.

* * * *

International Bible Student Association objects to the word "hell." We take it that no association member ever worked in a moving picture studio.

* * * *

A scientist asserts that thoughts will ultimately be photographed, ignoring the grave fact that some 25,000 people are already writing pictureplay plots.

* * * *

It is distressing how trivial problems will frequently confound one. For months we have been puzzling over the question as which is the most unpopular, the cow-boy picture or the parsnip.

* * * *

One can feel a profound respect for a talented liar whose story harms no one, but when a pictureplaywright insists that he is selling a story a day, it is time to call a halt.

* * * *

Every time the Universal announces that new and startling features are in course of preparation, every exhibitor taking the service becomes uneasy.

* * * *

A House Organ exploiting a sensational picture asserts that: "Crook plays were the only New York successes last season." This concern is evidently laboring under the ancient delusion that New York is the entire United States, with Alaska thrown in.

* * * *

The average moving picture director likes himself so well that he has no time to correct his faults.

* * * *

A scientist remarks that snoring is an index to character. There was mighty good character work right in front of us at the "Happy Moments" last night!

* * * *

Thirty applicants have filed qualifications in Ohio for those three State censorship jobs. Some of them are professional politicians.

Educational subjects are in demand by every intelligent exhibitor. The list of these subjects is growing. There should be an educational in every daily program.

* * * *

Pathe's "Seeing America First" series appeals to us as being a big step forward in the educational field. Millions are expended yearly by Americans with the steamship companies and European hotel keepers. This money might just as well be kept at home. The first question asked the American in Europe is about Niagara Falls, and two out of three American tourists never saw this world's wonder. Regards to Pathe. The series are important.

* * * *

We were the first to score the picture dealing with the assassination of Abraham Lincoln. We have received many letters commending our attitude. We do not term this picture even a "careless historical film." There is much in history's pages that had far better be forgotten. It is a picture conceived with inexcusable judgment and bad taste.

* * * *

In these days of easily accessible public libraries, there is little excuse for the filming of inaccurate historical subjects. When a historical script is purchased from an outside contributor it should be the editorial duty to verify the action by historical text-books. When the manuscript is true to history, it should also be the duty of the director to produce a picture true to the text. In several instances the director has changed the historical plot, introducing action that "appealed to him." Then when the historical release contains ludicrous blunders it is not the director who gets the censure —it is invariably the author and editor who have to shoulder the blame. Care and study should be taken in the writing, editing and producing of historical plots.

* * * *

In Cleveland, O., Mayor Baker has taken great interest in moving pictures. It is an interest, however, that is foreign to knowledge of cinematography. It is said that the Mayor never attends a picture show. In eight years there has been no court record showing that films are not according to law. Yet the Cleveland exhibitors have been ordered around like slaves. When the three State censors get busy, the unfortunate exhibitors not only of Cleveland, but the entire State, will be caught between the upper and nether millstones. We see no reason to change our attitude taken at the very beginning of the lobbying at Columbus, O. The majority of Ohio exhibitors resent the foisting of three "Little Old Men of the Sea" upon their shoulders and they appreciate that it will not be the exchanges, but it will be the Ohio exhibitors, who will be obliged to pay about $12,000 yearly in order to keep three favored Democrats in soft political berths. Mayor Baker, the Cleveland enemy of motion pictures, is the chief political advisor of Governor Cox.

* * * *

"The play's the thing" no longer. The picture's the thing. We remember that a few years ago, the theatrical promoter when interviewed asserted that the popularity of moving pictures was only transitory, just a flash in the pan, as it were. Alas, how a few years have changed that lordly opinion. Within the past few months there has been a scramble of theatrical magnates to get in on a good thing and even David Belasco has condescended to visit a moving picture studio and direct a picture. Truly, times have changed. Five years ago. had you invited the haughty Thespian to pose, he would have shrieked aloud about "defiling his art." To-day, all the twinkling luminaries in the theatrical orbit delight to do honor to Cinematography. And there is room for them all. Even a late conversion is better than none at all. New forms and faces have added interest to the moving picture screen, just as the filming of meritorious plays have added dignity and entertainment to the industry. And the moving picture theatre, long considered as a gaudy adjunct to the city streets, has come into its own. Side by side with the regular theatre of past grandeur, it entertains audiences of the highest class. Moving pictures are no longer "in their infancy." They have flourished like unto a green bay tree, and the end is not yet.

LOVE IN THE DARK

By VIRGINIA WEST

(Adapted from Kinemacolor Release)

A GREAT wall of jagged rocks arose from the side of the road near the Benson home. All day long the drills worked into the solid rock that the powder might do its greater work. Twice a day the fuses were lighted and the shattered rocks flew in every direction. The cries of the running workmen and the red flags stationed along the roads gave full warning of the coming blasts.

Bertha Benson was in the habit of walking through the fields at the top of the cliff. She was well aware of the time and methods of work in the excavation and of the danger at blasting time, therefore she was careful never to cross the fields close to the danger line at any time but when she knew it was perfectly safe.

One afternoon she left home to visit a friend across the field. "Have you time to go that way?" asked her mother.

Bertha looked at her watch and replied, "Oh, yes, it is an hour before blasting time. Don't worry, mother. There is no danger."

Bertha was just at the edge of the cliff when suddenly she heard a cry and immediately a deafening noise almost under her feet. The earth seemed to sink beneath her and the rocks whirled through the air around her head. An arm reached out and drew her to firm ground. Then she knew no more.

When Bertha returned to consciousness everything was dark and she was in bed.

"How long have I been here, mother?" she asked.

"You have been here three days, dear," was the mother's answer.

"What was the matter? What happened?"

"The engineer said that there was a misunderstanding with one of the men and the blast was set off too soon.

"Why is my head tied up, mother? Was it hurt?"

"Yes, Bertha, dear. If it had not been for the young engineer in charge you would have been killed. He drew you back just in time."

The young girl was quiet for a time before she added: "Why don't you light the gas? It seems a long time since I have seen you, mother."

It was the mother's time to be quiet. She did not answer.

Bertha insisted.

"It is daylight, dear," her mother answered, tremulously.

"Then my eyes are hurt! I have been blinded! Oh, mother!" cried Bertha.

"Have courage," comforted Mrs. Benson. "The doctor says he has no doubt that you will get your sight again if you will only do as he says."

"Oh, I will, I will. I will do anything he says if I only can be made to see again," sobbed the girl.

Every assurance was given the Bensons that Bertha should see as well as she ever did if she would only keep her eyes bandaged while they were undergoing treatment. This she promised faithfully to do.

So when Robert Andrews, the young engineer in charge of the excavating, came to call and ask concerning Bertha, she received him with her eyes covered.

"Tell me, Mr. Andrews, please, just how the whole thing happened. Mother tried to tell me but I want to hear it first hand."

"It was the fault of a stupid workman," he answered. "He thought I told him that everything was all right to light the fuse, when I simply said that his placing of it was all right. I thought he knew that it was not to be lighted for an hour."

"How did you happen to be so close to me?" she asked.

"I had gone back of those bushes on top of the cliff to see where a danger flag had better be placed, for the explosion was to be near the top where it had not been for a very long time, and I knew that people were in the habit of crossing the fields."

"Yes."

"I was returning and was just behind the bushes nearest the edge when I heard the cry of the man to those below. I ran and reached you just as the rocks gave way beneath your feet. If it had not been for that tough sod you would have gone down."

Tears ran down from beneath the bandage. "How can I ever thonk you, Mr. Andrews. You have saved my life.

"Don't try to thank me. It is enough that I was there to do it. I am so thankful for that. But you must keep the tears back," he added, "for they will hurt your eyes. My great regret is that I was not able to save you from every injury.

"They promise me that I shall see again soon," she told him.

"Thank God for that!" Robert Andrews exclaimed fervently. "You will let me come again, won't you?" he asked as he was leaving.

"I should be so glad to have you," she answered frankly. "It is rather lonely here in the dark."

Then I shall come often and not give you time to get lonely."

The young engineer came as he promised, and the visits grew more and more frequent. In the half light where they were obliged to sit on account of Bertha's eyes, they began to exchange confidences, until, one day, Robert confided to the girl the greatest secret of his life.

"Perhaps I seem too hasty," he said, "but there is something so intimate in the twilight. My love has only ripened more quickly. I knew that I would love you the day I carried you home. Can you love me, Bertha?"

She put her hand confidingly in his. "Yes," she answered, "and I haven't even seen you."

"When will you marry me?" he urged.

When I have my sight again. I do not know when that will be."

"I am content to wait."

They sat in silence for a time, happy in the knowledge of their love. Then Bertha turned toward Robert with a smile. "Are you handsome?" she asked.

"I have been told so," he laughed, "but I think it was flattery. Suppose you found me very ugly; what would you do?"

"You could not be ugly to me," she told him, "for in the darkness I have seen deeper than physical beauty."

A few days later Robert told his fiancee that he must leave her for a while. He had been called away on another piece of work, and he was obliged to go.

"I have brought you my photograph," he said, "and if your sight returns before I come back, you will know what I look like."

"It will be the first thing my eyes shall look upon," she promised.

This conversation was heard by one who had no right to hear it. Among the young engineers connected with the excavating work was one who had admired Bertha at a distance since before she was injured. On the day that Robert said good-bye to her Hendricks had come to her home to bring his chief a telegram which had just come for him. Hearing the conversation through an open window, and at once taking in the situation, his mind quickly formed a plan.

Hendricks did not enter the house, but waited outside to deliver the telegram.

When Robert had left town his subordinate acted quickly. Having watched his opportunity, he slipped noiselessly through a long window into Bertha's room and exchanged for Robert's picture one of his own. Then he waited for the time when Bertha would be able to see the photograph.

Of course, Hendricks knew that there was danger of Robert's return before Bertha received her sight, but he was willing to take the risk.

At last the day came when the doctor said the bandage might be removed. Robert had not returned and Berhta longed to gaze upon his picture. With fast beating heart she asked to be alone when she first opened her eyes.

Her request was granted. With her eyes closed she made her way to her desk. Holding the picture before her she looked upon what she thought to be the face of her lover.

"Robert," she whispered, but in her voice was a slight shade of disappointment.

Bertha put away the picture again, feeling that she did not wish her secret known yet, even by her mother.

From that day the injured eyes steadily improved, until, in a week, they were back again to their normal condition.

Bertha began to resume her walks through the woods and fields, taking care to keep away from the site of her injury. Especially did she frequent the woodland path by which Robert had been in the habit of coming to her home. Each day she hoped to meet him, for he had promised to return as soon as he possibly could.

One day she suddenly met here the man whose picture was in her possession. He stepped forward and took her in his arms. "Bertha, I am so happy that you are well again," he said. "Will you not kiss me, dear?"

But Bertha did not lift her head.

"Are you not glad I have come back?" he asked .

"Yes, I am glad."

"Then why don't you kiss me?"

"I—I don't know, Robert."

"You don't know?"

"No," she answered almost tearfully. "I don't know. Perhaps it is the strangeness of seeing you for the first time. Perhaps it will be different after awhile."

Why she felt differently in the presence of this man just because she could see him Bertha could not understand. She went over and over in her mind the way she had felt in Robert's presence before he went away and now.

Hendricks urged her to meet him in the woods each day, and because she had not yet told her secret, she consented to do so.

Every time they met the man tried to persuade her into a secret marriage. "I must go away again in a few days, and I do not want to leave you behind," he argued.

"I will tell you day after to-morrow when I will marry you," she promised.

But the next day was the turning-point in Bertha's life. She went as usual to meet her lover, and they strolled hand in hand along the path.

"Won't you tell me now when we are to be married, Bertha?" he pleaded.

She looked up and was about to answer when they heard a crackling of twigs as someone came along the path.

Then, face to face with them, came Robert Andrews. "Bertha!" he cried in surprise, "What does this mean? What am I to think when I find you with your hand in that of this man?"

Bertha was trembling violently. "What right have you to speak to me so? Who are you?" she asked weakly.

"I have every right. I have the right you yourself gave me. I am Robert Andrews."

"Then who is this man?"

"That is Sam Hendrickson. Why don't you speak, you cad? What have you done—pretended you were Robert Andrews? Bertha, did you not have my picture?"

"The picture I had was of this man. Oh, what has happened?" asked Bertha in distress.

Hendricks had remained silent until now. He turned to Bertha and said: "This man is lying to you. I am Robert Andrews. The fact that I gave you my picture should tell you that."

Bertha looked from one to the other in an agony of uncertainty.

"Bertha, dear," pleaded Robert, "does not your heart tell you the truth?"

"Oh, I don't know what I feel. I have had such strange mixed feelings since my sight returned that I almost wish I could not see. Oh!" she cried, brightening suddenly. "I will blindfold myself, and perhaps I can feel as I did then."

Robert quickly handed her his handkerchief and she as quickly bound it over her eyes. Both men stood silently watching her.

"One of you give me your hand, please."

Both men reached toward her at one time. For a moment she held the hand of each, feeling them gently and earnestly.

"Just a moment, please," she said, dropping Hendricks' hand. Then she made a thorough examination of Robert's. She felt it carefully on palm and back, finally rubbing it against her face.

"May I—may I please touch your face?" she asked, her voice trembling.

Eagerly Robert stepped close to her.

She felt his lips, his eyelids, his hair. Her lips trembled as she said "I—I—think I—know."

Robert seized her in his arms and pressed his lips to hers. "Oh, my darling, you must know, you must know."

"Now I know!" she cried. "If you had only kissed me at first!"

"But how could I with that scoundrel holding your hand?"

They turned to see how Hendricks was taking his defeat, but he had disappeared.

RODMAN LAW IN DEATH'S SHORT CUT

The sensational Reliance drama in which Rodman Law made his daring plunge over Still Water Falls in an open boat will be released on Saturday, July 5th, in one reel.

SCENE FROM "DEATH'S SHORT CUT"

Three alert camera men succeeded in catching him from different angles and the result is a splendid climax to a very unusual story of the Maine lumber camps.

MR. J. WILD WITH THE KINETO COMPANY

Mr. J. Wild, who was for some time assistant to Mr. J. D. Tippitt, manager of Union Features, is now connected with the American Kineto Company as assistant to Mr. S. H. Bishop, the manager.

This is a new company who are handling the following well known brands of European features: Peerless, Columbus, Ajax and Empress.

He came to this country last year as agent for the New Century Film Service of London, and left them to join the Union Features. Mr. Wild will be pleased to hear from all state rights buyers at Room 1018, Longacre Building, Broadway and Forty-second street. We wish him every success in his new position.

For Those Who Worry O'er Plots and Plays

About Literary Reputation

IN the world of fiction writing a literary reputation is much to be desired; it means money to the author. A story by Rex Beach, Sir Gilbert Parker or Rudyard Kipling, is worth a great deal more money than a yarn by John Jones, notwithstanding that John Jones may be writing just as good stuff. If John Jones writes good stuff he will be paid for it. But he will likely toil along for some years before his copy is as valuable to a magazine as the copy of Jack London and Sir A. Conan Doyle. The line: "A New Story by Rudyard Kipling," for instance, means more money to a publication than a line: "A New Story by John Jones." Jones has his literary reputation to make no matter high-class his work is. Of course, there are exceptions. Booth Tarkington left Princeton University, went home to Indianapolis, and submitted "The Gentleman from Indiana" to McClure's. It boosted him along the headliners almost immediately. The public fell head over heels in love with his charming novel. Now let us take Tarkington, Doyle, and the rest into the script-writing game. Their reputations as fiction writers will not, or should not, carry them so far in the art of pictureplay writing. The headliners in the fiction field may get fat prices for one or more picture plots, but if they fail to turn out the "reel" stuff, the film manufacturers will soon tire of paying them for doubtful material. The public, taught to look for something good, will quickly turn to an appealing pictureplay even if it does not carry the name of the authors of one of the six best sellers under the film title. In other words, the writer of pictureplays must stand by his own oars. He has a reputation to acquire and sustain, it is true, but that reputation for good script-writing must be made with the script editors and not the novel reading girl. In the averaging up of things, the obscure writer of pictureplay plots stands just as good a show of obtaining his price for consistently good scripts as would the Doyles, Londons and the rest. Maybe not right at the jump, but unless the fiction stars can make a creditable showing in the script-writing game, the editors necessarily must recognize and foster the other fellows. We know of a recent instance where a script editor opened an envelope and it contained the first script of a fiction writing luminary. His name is a household word. It was his first script because it bore the earmarks thereof, not needing his assertion to that effect, although the statement accompanied the script. Right underneath it was an envelope which contained the first offering of a woman unknown to the editor. Her script was strikingly original and had merit. It was purchased and the fiction writer's script was returned to him, much to his indignation. In conclusion, it is not what you have accomplished in other branches of literary work that counts for so much in the pictureplay writing profession. Nor is it what you have done in the past in the script-writing game that counts. It is what you are doing right now. Your work must be kept up to standard and you rise or fall by almost every script turned out and submitted. We favor crediting deserving authors on the screen. It pleases the author and gives him rightful credit for his ability. However, we have serious doubts whether this action will ever result in the unusual exploitation of any individual script writers. There are too many of them, and the writer of one or two successful plays may strike the popular fancy just as strongly if not more so, than the prolific writer. The writer of many plays is certain to have an individual method or field, that sooner or later may grow monotonous to the audiences when they learn to distinguish work by screen credit. There is little chance of any script writer becoming the Conan Doyle of filmland. But just the same, we should like to see a fair field and no favor. Work to get a reputation with the editors for uniformly good scripts. This is probably the only reputation you will ever have—and it is all that you need—if you sell your scripts. We know of one well-known script writer who recently concluded to try out for himself the problem of reputation. He has written and sold sixteen scripts the past sixty days using three assumed names and addresses. He asserts that it is not "pull" or "favoritism" that counts in the reputable editorial departments—it's the scripts. And he is dead right. He is getting the money, is free from any possible entanglements and is content.

Newspaper "Question Boxes"

"Question Boxes" are being conducted in certain newspapers for script writers. Of all the misleading information ever ladled out these "Question Boxes" are the worst. One seeker after information is given this advice: "Just start to writing; it isn't very hard to turn out a scenario. When completed mail to the General Film Company."

The Right Spirit

These letters show the right spirit for determination and augur for success sometime, somewhere. A Cincinnati correspondent writes:

"I am aboard the same boat with the brother writer from New Orleans; we are both destined for the same point called 'Success,' and we'll reach that point some future time if we follow your compass, the News. I have also a little motto: 'It's better late than never,' and we'll reach the famed city of Success or bust, by heck! I have written over twenty scripts with the same result, returned with marked rejection slip. I am pleased to tell you how good I felt when I read the letter from New Orleans, which told me that I was not the only one attempting to sail to the city of Successful Pictureplay writing, and when the boat of authorship is about to be dashed on the rocks of discouragement, Mr. Wright tugs at the ship's sides and steers us into the right path again."

Then comes the letter from Hohokus, N. J.:

"For the first time to-day I read an issue of the News and I certainly must say that I have missed something before to-day. Especially was I impressed with the 'personal' letter from a New Orleans reader. Perhaps it will be a balm to him to know that there are others who feel just as he does—some more novices waiting for a ray of sunshine to break through. I also have other occupations and write more for that 'something within' that calls for it—the fascination of achievement covers it. Be strong of heart, brother, we'll get there yet, if plugging will do it. I also read with delight the article by Miss Justice and believe me, she knows whereof she speaks. Be sure that you have acquired another constant reader."

There are thousands of writers like the above correspondents, who are toiling along the path of literary endeavor. They compose the rank and file of the great script writers' army. We admire the man or woman of pluck. The never-say-die spirit is certain to win sooner or later. Keep on trying to excel! Spurn discouragement! Be optimistic! Here's hoping, yes, predicting future success for many of the rank and file!

Quo Vadis

A successful script writer went to see Quo Vadis. She writes in: "It is without question the biggest picture ever staged. I have seen it twice. Each time it inspired me. Every writer of scripts should make it a point to see this picture and others of real worth. One returns to work with renewed ambition to write that which is elevating, clean and refined." This is mighty good advice; that is why we publish the statement.

The "Loose Screw"

"As yet I have been able to find a market for but one story and, though I feel there must be a 'screw loose' somewhere as the reason I am not able to sell more, yet the notice you have taken of me has made it possible for me to keep at it in an untiring effort to locate, if possible, the 'loose screw,' dig it out, and replace it with one that will stick and hold my narratives firmly together until the end that they will be able to endure the severe test of the editorial departments." A Chicago beginner writes the above. Is there a "screw loose" in your work, dear reader? Honestly, is there? Maybe you carefully follow out the accepted script form with your title, cast, synopsis and scenic action. Then you send in the script and it is rejected. Ah, there's a "screw loose." But where is it? The editors have no time to explain, and you can only struggle along the best you can. Every writer has an occasional screw loose in a plot. The beginner is the more frequently troubled. When we have a "screw loose" in an otherwise good plot, we take that plot structure carefully apart. We carefully examine the structure from "cellar to attic." If the first floor is firm, perhaps we find a board

loose in the second story or frequently a shingle is faulty right at the top of the building. You build your script something like a house. There is the beginning and the ending. There are the connections within the structure which must be right. Then the embellishments, the location, the architectural form, all must be consistent and perfect. Maybe your technical form is correct, but you have no story to tell; maybe you once had a story but have tried to become too technical and have lost the idea in a maze of inserts, subtitles and "visions." Maybe the plot is too ancient, action too lengthy, text too verbose; maybe—oh, there's a hundred little things that in the aggregate may spoil the sale of a script! Take it apart; try and discover the imperfections; try a new angle on that plot you thought the best ever; work until you discover that "loose screw." If you look carefully you will find it, and tighten it, and the labor will be of great benefit to you.

Pertinent Pointers

Tact is also a mighty good acquisition for the playwright.

Don't write scripts especially for Billy Quirk, John Bunny or Maurice Costello. Maybe they will not prove available. Write with the general market in view.

A three-hundred-word synopsis should cover a two-reel script. However, be clear, even if more words are essential. We wrote and sold a two-reel script recently with a ninety-word synopsis.

In writing two-reel stuff we number our scenes consecutively right through the script separating the two-part script with the caption "Part Two."

Dialogue and description are only for the writer of fiction. You build pictureplay plots.

Ideas are everywhere if you know where to go after them. When you get an idea for a plot write it down immediately in your notebook. Do not trust to memory.

Too much technique is worse than too little. Many a good script has been ruined by too close adherence to a book of rules. Theory is all right but practice is better.

Don't attempt literary work when physically exhausted. Why not change about? Do your plot building before you start in with your daily occupation, if you have one? Brain work is a queer proposition, and ideas refuse to come after a hard day in the shop, store or factory.

Seven days have passed and we have not received a letter from some author complaining that his or her idea was stolen by some conscienceless producer. Two times out of three the idea you think so original is not original at all.

The lost memory plot has come into its own again. Selig released one the other day, and it was written by an author supposed to know better. Avoid the loss of memory angle. It was used in the time of King David.

Do not submit costume plays. Do not write on both sides of the paper. Do not send your scripts out without a stamped self-addressed envelope. Do not write personal letters to the editor, particularly insincere letters of flattery. Do not—but what's the use?

There are many kinds of plots; surprise; problems; mystery; emotion; contrast; symbolism. A good plot consists of simplicity; plausibility; originality; climax and interest.

Scripts are considered the day they arrive by several editorial departments. Vitagraph, for example, has two trained readers other than Mrs. Breuil, the editor, and they can judge a great many plots in the course of a day. A promising script relieves the monotony of reading and causes joy in any editorial department.

Don't turn everything you ever heard or read of into pictureplay plots, and rush them over the circuit. Too many do this in the first flush of enthusiasm. Work slowly and carefully, avoid hasty development; choose your ideas deliberately and try and study out the cause for your rejection slips. Script-writing is not a profession to plunge into haphazardly.

Do not join any "association of pictureplaywrights."

EDITORIAL ETCHINGS

R. D. Armstrong, the American's first script editor, is back again. He asks for one, two and three-reel stories.

A. W. Thomas is in charge of the pictureplay departments of the rejuvenated Photoplay Magazine.

Frederick Isham and Forrest Halsey are the latest fiction writing stars to enter the pictureplay writing profession. Reliance put 'em up to it.

E. J. Hudson, editor and author, has left the Universal Weekly and Joe Brandt will assume the paste and shears once again.

It is hinted that Hal Reid, now editor of the Animated Weekly, will resign that position and embark more largely in the script writing game. Report not verified, however.

B. P. Schulberg, Famous Players Company editor, recently left with a charming bride for Niagara Falls, that mecca for Newlyweds.

Calder Johnson is taking hold in the Universal Clearing House, and doing the best he can despite arbitrary rulings from the Higherups. He is being ably assisted by C. B. Hoadley, who is always there with the goods. Then Jack Byrnes is with Universal, and Captain Leslie T. Peacock, an old and experienced script writer, is proving valuable to Universal. George Hall has left the Universal script department for a director's berth.

Mrs. Brandon, who has been a reader in the Universal script department, has left that concern.

Walter MacNamara, well-known editor and author, who has turned out some of the best Easter stuff lately, may reconsider his determination to embark in the manufacturing end of the film game and return to authorship. There is a general demand for his services.

An Excellent Record

"My stuff may be worthless but it possesses at least the virtue of being original with myself and out of my own brain," writes one of our readers. Such stuff is not worthless. It is almost certain to hit the bull's-eye some time. A plagiarist is devoid of originality.

Can Cite a Few

A very successful author of pictureplays says: "I try and be a good observer, keep my mouth shut, attend to business, and study what the directors and editors wish for. Not enough attention is paid to the stories of releases published in trade journals. These are invaluable to me. All roads lead to production in this business. But if you can pave the way with tact, so much the better. However, the time must come when the producer will follow the finished script of the author and the editor. With one or two exceptions here and there in a script, I have been unusually fortunate in this respect—but I can cite quite a few film companies whose producers' individualities stand out in every play they produce—and they have begun to sink in a rut." This is a fact that has been noticed by other students of the screen. In fact the trade marks of some two or three directors are indelibly stamped on almost every picture they turn out. These pictures lack individuality and show the well known characteristics of these directors over and over. A new deal all around is essential.

Dusting Them Off

We hear that the winning scripts in the Powers prize contest have been dusted off and read over again. Produce them and give the authors credit, as promised, or it is up to Universal to admit that the contest was not conducted fairly.

Essanay Needs

Mrs. Louella O. Parsons, editor script department of the Essanay Film Mfg. Co., Chicago, writes that the company is in the market for comedies of five hundred and a thousand feet; for strong dramatic stories of one and two reels; and for original melodramas. Essanay does not care for costume plays or scripts with foreign settings. Contributors are afforded courteous attention from Mrs. Parsons and her assistants, but only the highest class work is acceptable to the Essanay Company.

What It Costs

Those who think they can "borrow" a plot from some copyrighted novel, story or play should take notice of this little occurrence. W. A. Brady and George Broadhurst have brought suit against a film company over the alleged infringement of the copyright of "Bought and Paid For." Federal authorities have taken possession of a film which the plaintiff said made use of situations from the Brady play. Brady seeks to recover $5,000. Maybe the film company was not to blame for the reason that some contributor wrote the plot which was accepted in good faith. However the case may be, let this prove a warning to others to stay clear of any possible litigation.

WM. LORD WRIGHT.

JUST GOSSIP
By The Mahoney

"Man's inhumanity to man makes countless millions mourn."

While we are ready to admit that the responsible heads of any enterprise, employing numbers of auxiliaries, have much to contend with, after sane and thoughtful consideration we can find no reasonable excuse for them to entirely forget that their own previous existence, in many cases, was not always a garden of roses, and that just a little consideration, on the part of those in power, for the feelings of others less fortunate, would save many a heartache.

Apropos of the above, we happened into the office of a manufacturer of motion pictures a few days ago, where a vast assemblage of theatrical folk were congregated, eagerly awaiting to be called upon to participate in a picture about to be filmed, under the auspices of an actor fairly well known.

Among the waiting throng of thespians was a stage director who, only a few years back, was in great and constant demand, and could name his own price to the magnates controlling the theatrical situation, when they required the services of a responsible and inventive stage director, who could take a manuscript, analyze it, and make it possible for production. This man, like many others who have failed to keep abreast of the times, is now in the sere and yellow of his histrionic career, and has fallen behind his more progressive and resourceful followers, who lack in every way the ability and cleverness of their predecessor.

The actor above mentioned, who was about to film the picture, and this stage director had known one another quite intimately in days past, and it had been a privilege for the latter to place the former in one of the first important engagements he ever held.

Trading on the principle of a slight obligation, he applied to his erstwhile protégé for employment in his contemplated picture, and received the positive assurance that he would be placed. He was told to call the next day, which he did. He waited for several hours and accomplished nothing. The same condition of affairs prevailed the following day, and for several days after, without result.

The picture had been filmed in the meantime, and his old friend, the director, entirely overlooked.

How soon we forget.

* * * *

Of John Bunny it can truthfully be recorded he is in the golden era of his life.

It has been said that every old thing becomes useful at some time if we will only keep it long enough.

John realized this, and nurtured, cherished and treasured that laughter provoking "mug" of his, waited with patience and resignation, until at last it has proven a veritable mine of ingots.

In the past engagements came to him at only intermittent periods. Not because John is not an accomplished, gifted and versatile follower of Momus, for his performance some years ago of "Bottom," in "Midsummer Night's Dream," stamped him as a master of the classics, and one of the most intelligent readers of blank verse it has been our privilege to listen to.

But John was hard to fit in dramatic work, and "Bottoms" are scarce in the comedy market. Besides, John's peculiar personality requires a certain species of comedy "Bottoms" not always obtainable.

The Cinematography art has been most generous to John, for idleness is now unknown to him, and his "phiz" is in such great demand that he scarcely has a moment to use it for anything else but exhibition purposes.

* * * *

A master of any profession, trade or calling can readily be recognized by his fellow experts.

Herman Schlicker, whose image is presented herewith, is recognized and acknowledged as a master of the technique of Cinematography by all of his fellows when they speak truthfully and without prejudice.

Mr. Schlicker is of German birth and lineage, his early education being accomplished in the severe technical institutions of the Kaiser's domain.

After matriculating in the primary schools of his birthplace, from which he graduated with highest honors, he entered the Technical Gevverbe Schule at Berlin, where he acquired distinction.

Mastering the gamut of the various severe tests of the Berlin institution of learning, he registered at Die Technicum, Ilmenau, from which world-famous college of mechanical and scientific training he was immediately selected, over a score and more applicants, to succeed to a prominent position in the great mechanical industry of Alfred Duskes.

His skilled efforts here were productive of various mechanical appliances and improvements of great value to the house of Duskes, giving more prominence to this already famous industry in the world of science and mechanics.

Hampered by his surroundings, his environment grew irksome, so he transferred his faculty for invention to the Deutsche Bioscope, and later to the Vitascope of Berlin.

His fame as a technician next attracted attention of those in control of the industry in England, whither he journeyed, and his master hand was soon strongly in evidence.

Four years ago, comparatively unknown and unheralded, he came to America, where he entered the field of the Cinematography art, and is now admittedly one of the true experts of the scientific and mechanical departments.

He is a perfect wizard of the camera, and as an operator is without a peer. He can detect at a glance any fault in its delicate mechanism and remedy it, no matter how puzzling.

Since his advent here he has designed, arranged and

HERMAN SCHLICKER

constructed four of the most complete and perfect plants in this country and there is no question relating to problems in photography, no matter how intricate, he cannot answer.

Keen, observant, a tireless worker, he has found leisure since his arrival to master the English language, which he writes and speaks fluently.

* * * *

Fred Mace, we've never written much about you, for we don't think you care a "continental," but to The Mahoney you're one "big scream." In fact, to be accurate, you have handed me "stunts," more potently impressive in silent comedy, than all of the popular comedians rolled into one.

You are the real "hokum" dispenser of the Cinema-

tography art, the true delineator of "slapstick" classics; and you occupy the same relationship to the world of filmdom as that represented by Fred Opper, Tom Powers and "Tad" in the realms of "cartoondom."

RELIANCE LEADS THE MOVING PICTURE ACTORS' LEAGUE

Irving Cummings' Hit Wins Reliance-Pathe Game in the Ninth Inning

The Reliance baseball team won its sixth successive victory on Lenox Oval, Saturday afternoon, defeating Pathe by a score of five to four. Following Pathe's previous victory over Lubin, this puts the Reliance team at the top of the list.

The game was a hard fought one from start to finish, and excitement ran high in the bleachers from the call of "play ball" to the last half of the ninth inning, when Irving Cummings stood at the bat for Reliance with a man on third base, two men out and the score a tie.

The rooters had been disturbing the atmosphere with a will for eight innings and a half, but a sudden silence fell upon the crowd as the Reliance leading man took his place before the plate. Twice he fanned the air trying to meet one of Lefty Miller's tricky balls, and the Reliance supporters held their breath. But he met the next one squarely, and as it sailed into the bleachers in right field, Captain Cummings had the satisfaction of knowing that he had piloted his men to another well-earned victory.

The first run was scored by Reliance in the opening inning. Then a pitcher's battle was begun which was broken in the fifth inning by Reliance crossing the plate twice more. The sixth inning proved disastrous for Reliance. The Pathe players pounded the ball until four runs had been scored and it looked as if they were going to stampede the home team. But another run for Reliance tied the score in the last half of the inning, and the result was a neck and neck battle to the finish of the game.

The feature play of the day followed a beautiful swing on the ball by Lefty Miller, which would have been a clean two-bagger winning the game for Pathe, but the Reliance's second baseman, Sam Smith, made a spectaular leap into the air, catching the ball in his bare right hand and getting it to first base in the nick of time.

Reliance plays Solax at Lenox Oval on Saturday, June 28th, and on the following Saturday meets Lubin at Philadelphia.

		R.	H.	E.
Reliance	1 0 0 0 2 1 0 0 1	5	14	1
Pathe Freres	0 0 0 0 0 4 0 0 0	4	7	1

ISIDORE BERNSTEIN TO BECOME MANAGER OF PACIFIC COAST STUDIOS OF UNIVERSAL

Isidore Bernstein has resigned from the managership of the Monopol Film Company to become manager of the Pacific Coast Studios of the Universal Film Manufacturing Company. He will leave New York on Saturday, June 28th, joining Mr. J. C. Graham, general manager of the Universal Film Company, the latter returning to New York within a week or two. Mr. Bernstein has been in the picture business a number of years, and will be remembered as publicity man of the Republic and Yankee film companies. For fourteen years he was in the employ of the Christian Herald and for seven years was superintendent of the Boys' Institute, a charitable and educational institution.

KINEMACOLOR FILMS S. S. IMPERATOR

Kinemacolor captured the S. S. Imperator on her arrival in New York harbor, and on the same evening showed motion pictures of the gigantic German steamship in natural colors at the Proctor theatres. This is pretty near a record in motion picture news reporting, and certainly the first time that natural color photographs have been taken, developed, printed and exhibited with such speed and satisfactory results.

The Kinemacolor Company operator, Olsson, was taken aboard by the Hamburg-American tug as soon as the Imperator arrived at Quarantine, and all the way up the bay motion pictures were taken of different sections of the ship. On the bridge Commodore Hans Ruser and the four captains of the great steamship were posed, with a group of German and American directors of the line on the promenade deck. Especially interesting views of the steerage were taken by Mr. Olsson, who speaks most of the Continental languages, and directed the scenes accordingly.

The steamship docked about noon, and the films were rushed to the Kinemacolor factory at Whitestone, L. I., where they were developed and printed in record time. At 6 p. m. they were shown at the Kinemacolor exhibition theatre, in the Mecca Building, 1600 Broadway, for the approval of the Hamburg-American directors, who expressed themselves as highly pleased.

THE ANTARCTIC EXPEDITION IN PICTURES

For an authentic record of the heroism of men, one that has the sign manual of the Royal Geographical Society and of the British Government, and whose efforts are being well supported by the public and whose funds are being placed at the disposal of the widows and orphans of the Expedition victims, I can heartily commend my readers to visit Captain Scott's South Pole Expedition. There is no fraud about this; there is no working under assumed names and assuming honors which are not granted to them, but the pictures are the acknowledgment of one of the greatest tragedies of the age. To my mind, when I look back upon two other explorers who risked their lives to find a certain equatorial point of the earth and whose acrimonious discussions in the newspapers sickened the heart of every scientist or every man who wished to see truth well displayed, it is patent to my readers that one explorer came back with proofs galore and was honored by everyone from the evidence that he gave. As soon as the papers were ringing with this discovery there came another explorer, jealous, overbearing, who immediately cried, "Liar, liar; thief, thief. You stole my thunder; you stole my records; you stole my instruments—and now you tell lies by saying you did what was not possible for you to do," and so on ad infinitum. Which of these two is correct time will show.

The great contrast with Captain Scott's Expedition was the pathetic acknowledgment of the great feat of another man. The pictures show Captain Scott with the records, the papers, the flag, and the indubitable evidence of the South Pole having been discovered by Captain Amundsen, that intrepid explorer who returned and has lectured throughout the country, and gives the highest encomiums to the work and researches of Captain Scott and his brave party. Contrast these two pictures, and when history is written, I would wish for the pen to inscribe on the records my opinion of these two incidents The pictures of the Captain Scott expedition are such as will live in the archives of the various historical associations so that posterity may know and see through living pictures the work accomplished. The pictures, as has been reported in these columns previously, are a marvel and the highest praise must be accorded to Mr. Ponting for the work he did under such extremely hazardous conditions.

A thought comes into my mind, and I am inclined to say quo bono are the results obtained at such an immense sacrifice of life. It seems to me that the work accomplished was not worth the immense hazards undertaken. It was flying in the face of nature, who wished her secrets unrevealed, and when one looks back upon the records that have been brought they are fair reading. At the same time one asks again, what real good has been accomplished except the empty honor at the loss of life with all that life holds dear.

When the Terra Nova was allowed to start, 3,000 men of the highest chivalry of the world volunteered for the service. It started out in 1910, and when the word came back in February, 1913, the world was shocked. Such a pathetic story had never been written in the world's history, and the records of this visit are shown in the films Messrs. Gaumont secured through Mr. Ponting and are now showing the world what stuff heroes are made of.

A. H. SAUNDERS.

The authentic Captain Robert Falcon Scott motion pictures of the Antarctic will be presented in Toronto, Canada, the home of Mr. Wright, the Antarctic explorer who accompanied Captain Scott to within 100 miles of the South Pole and was the man who first discovered the dead bodies with the rescue party.

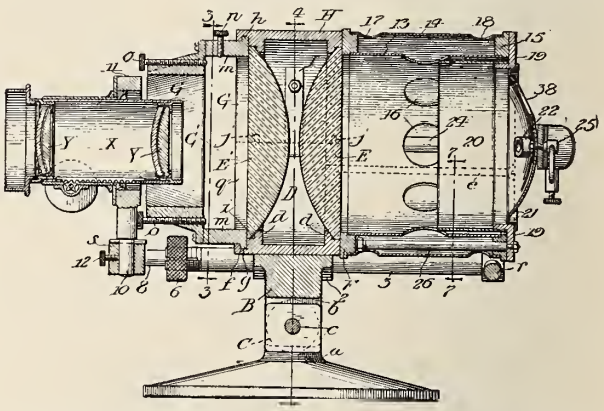
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

The decision of the U. S. Supreme Court in the "Sanatogen" case, noted herein week before last, is of such importance as a leading case, especially to those interested in the Cinematographic Art, that we deem it expedient to "file" herewith a string of excerpts giving the gist of the text, for the convenience of readers of the News.

"The right to make, use and sell an invented article is not derived from the patent law. This right existed before and without the passage of the law and was always the right of an inventor. The act secured to the inventor the exclusive right to make, use and vend the thing patented, and consequently to prevent others from exercising like privileges without the consent of the patentee. It was passed for the purpose of encouraging useful invention and promoting new and useful improvements by the protection and stimulation thereby given to inventive genius, and was intended to secure to the public, after the lapse of the exclusive privileges granted, the benefit of such inventions and improvements. Yet while this principle is generally recognized, care should be taken not to extend by judicial construction the rights and privileges which it was the purpose of Congress to bestow. The question therefore now before this court for judicial determination is: May a patentee by notice limit the price at which future retail sales of the patented article may be made, such article being in the hands of a retailer by purchase from a jobber who has paid to the agent of the patentee the full price asked for the article sold? The question has not been determined in any previous case in this court, so far as we are aware. It was dealt with under the copyright statute, however, in the case of Bobbs-Merrill Company vs. Straus. It was there held that the statute, in securing to the holder of the copyright the sole right to vend copies of the book, conferred a privilege which, when the book was sold, was exercised by the holder, and that the right secured by the statute was thereby exhausted. The sale of a patented article is not essentially different from the sale of a book. In each case to vend is to part with the thing for a consideration. The jobber from whom the appellee purchased had previously bought, at a price which must be deemed to have been satisfactory, the packages of Sanatogen afterward sold to the appellee. The patentee had no interest in the proceeds of the subsequent sales, no right to any royalty thereon or to participation in the profits thereof. There was no transfer of a limited right to use this invention, and to call the sale a license to use is a mere play upon words. Upon such facts as are now presented we think the right to vend secured in the patent statute is not distinguishable from the right of vending given in the copyright act. In both instances it was the intention of Congress to secure an exclusive right to sell, and there is no grant of a privilege to keep up prices and prevent competition by notices restricting the price at which the article may be resold. This being so, the case is brought within that line of cases in which this court from the beginning has held that a patentee who has parted with a patented machine by passing title to a purchaser has placed the article beyond the limits of the monopoly secured by the patent act.

Another aid in reading the book of Nature. Minute X-ray photographs of the internal structure of diatomaceæ and other infinitesimal specimens, have been obtained by M. Perre Goby by placing the objects directly upon a photographic plate and allowing a perfectly vertical beam of the rays to fall from a bulb above, through a special tube so as to concentrate the rays on the subject. By this means he has succeeded in obtaining very minute photographs disclosing the internal structures of animalcula, and the enlargement of these views by a well-known means reveals clearly internal organisms and mysteries heretofore beyond our ken. Thus advancement in one branch of science is dependent upon and stimulated by collateral evolution in other lines, as has been clearly demonstrated for instance in the development of the art of Cinematography.



The objects of the invention of Alexander Ferdinand Victor, of Davenport, Iowa, as set forth in Patent No. 1,062,622 are to support all of the parts of a stereopticon concentric to the focal axis upon one base; to provide for the adjustments of all of said parts in order to properly project the pictures on the screen without disturbing the focal alinement thereof; to accomplish all of these adjustments easily and conveniently, and to provide a light which will always be in alinement with the focal axis, which will always be exposed to the view of the operator and readily manipulated by him, and which has a casing that allows for the escape of the heat generated thereby and affords a protection to the operator. The accompanying figure, which is one of ten, represents a central vertical sectional elevation of the device and gives a pretty clear idea of the construction and arrangement of parts, comprising projecting lens, a slide holder and condensing lenses, a casing inclosing said holder and condensing lenses, a rear end for said casing that is supported by and is telescopically adjustable into and out of the same, insulated carriers having suitable bores mounted in said rear end on either side of the center thereof, carbon electrodes mounted in said carriers, means that press laterally against said electrodes and retain them in their adjusted positions within the bores of said carriers, said bores having their axes arranged at an angle and intersecting at the focal axis of said lenses, said electrodes being adjustable longitudinally and rotatably in said bores, and other features claimed specifically in twenty-seven claims, and described in a specification of 650 folios.

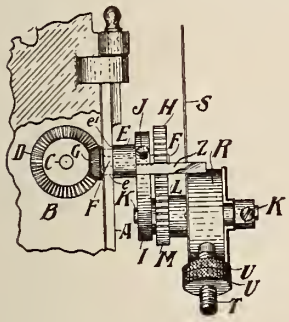
Are two affirmatives equal to a negative? It would seem so in the case of Yess vs. Yess, 99 Northwestern Reporter.

Apropos to the decision of the Court of Appeals in re. Karback, noted last week, in which the issue was the old one of invention as distinguished from the use of obvious expedients or the exercise of mere mechanical skill, and ruling that all doubts in such respect should be construed in favor of the inventor, instead of against him as heretofore, it must be understood that so-called mechanical expedients or equivlents which seem obvious enough after utilization are not always primarily apparent to either the inventor or skilled artisan. Not so many years ago Edison regretted exceedingly

he did not have the aid, while expending many thousands of dollars and much time in experimental investigation in order to attain a certain result, of the judges who afterward declared the invention an "obvious expedient," or obvious to them on sight, but not to Edison and his skilled associates until after they had succeeded laboriously in solving the riddle.

The Exhibitors Film Service Company, of San Francisco, Cal., has applied for registration of the subjoined trade-mark for films, claiming use since October 1, 1912.

To the Cinematographist the subject of light is always one of interest. Hence we note that it is claimed that the Allgemeine establishment of Berlin has produced new electrical searchlight projectors capable of throwing a beam several miles and still affording light enough to read by. They are supposed to be the most powerful yet produced, of a candlepower too great for measurement, and computable only in hundreds of millions.



To those skilled in the art it is well known that the photographic film is exposed to considerable heat produced by the light in the lantern when in the moving picture machine; that such film is made of inflammable material, and when allowed to remain at rest is set on fire, or at least injured by the heat, in a very short time. It is the object of the invention of William B. Moore and Thomas H. Armstrong of Chicago, Ill., assignors, to Thomas Edison, Inc., to obtain a moving picture machine in which a screen will be automatically interposed between the photographic film and the lantern whenever the film is not in motion and automatically removed from between such film and the lantern when such film is moving at the rate of speed required to obtain a motion picture effect. The drawing is a side elevation of a portion of a moving picture machine with the screen in position to be interposed between a film in the machine and the lens of the stereopticon. C is a shaft rotatably mounted in frame B to which door A is hinged. The balance wheel is mounted on shaft C, as is also a beveled gear wheel D. E is a bearing attached to door A by making part *e* smaller than the remainder of the bearing, to obtain shoulder *e*1 and inserting such part *e* in a corresponding hole in the door. F is a shaft mounted in bearing E, and G is a gear secured on shaft F to engage with gear D when door A is closed against frame B as illustrated. H is a gear wheel rigidly secured to shaft F. I is a support mounted on bearing E, carrying a lower bearing and secured in an adjusted position by set screw J. K is a non-rotatable shaft in the bearing of support I. L is a sleeve rotatably mounted on shaft K and provided with gear M. S is a screen rigidly secured to spring barrel R. The weight U, U, returns screen S to position illustrated, and also acts as a counterbalance for the screen when the latter is maintained in its open position during operation of the machine. Z is a stop on support I to limit the movement of screen S. Nine views and forty-two claims the principal of which is for the combination of a main frame provided with means for imparting a progressive movement to a film, a door hinged thereto, a movable screen carried on said door, and means under the control of the firm moving mechanism operable to move said screen when the door is closed and inoperative for this purpose when the door is open. Patent No. 1,063,207.

Supra: "*Made in Ireland.*"

Magistrate—"If I let you off this time will you promise me to take the pledge?"

Delighted Prisoner (excitedly)—"Oi will yer Honor, an' drink yer health."

A distinctive innovation is the passage of a new German law which provides for the registration by association of manufacturers or merchants of distinctive trade-marks used exclusively in connection with goods of members of the association. This new form of trademark (Verbandszeichen) is available where associations carry on no business of their own—entire municipalities or provinces, for instance, within which is produced a special and direct line of articles closely associated with the name of the municipality or the province.

England, the birthplace of "Letters Patent," boasts of 30,089 applications for patents in the United Kingdom for the year 1912, as against our 69,236 in these United States for the same period. They beat us, however, in the matter of design patents, and the registration of trade-marks. We only had 1,775 applications for design patents, as against their 43,014; and as for trade-marks, they evidently think them of more importance than we do for they had 10,014 applications for registration as against our 7,239. The preponderance of design patents, however, is remarkable. But for mechanical skill and achievement, America, like the famous original Cup lifter of that name, is out of sight of all competitors. "There aint no second."

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miath

INCREASING COMMERCE FUNCTIONS

As announced in the last issue of The Nation's Business, a special Committee on the Department of Commerce has been organized. The most hearty good will relative to this plan has been expressed by Hon. William C. Redfield, Secretary of Commerce.

It is realized by those who have studied governmental functions closely in Washington that at this time when by law the Department of Commerce and Labor has been divided, it is appropriate to discuss functions that could be added and the general subject of a rearrangement to secure greater efficiency in the two departments. The gentlemen who to date constitute the Special Committee on the Department of Commerce are the following: John H. Fahey, Boston, Mass.; C. M. Smyth, Philadelphia; A. H. Mulliken, Chicago; Charles C. Jenks, Detroit; C. Herbert De Fosse, Worcester; Philip B. Foulke, St. Louis; Lewis W. Parker, Greenville, S. C.; Walter H. Cottingham, Cleveland; Ira E. Bennett, Washington, D. C. (representing the San Francisco Chamber of Commerce).

A call for a session of this committee has been sent out. Secretary Redfield will receive the committee on the afternoon of June 23rd. Careful consideration has already been given to the possibilities of broadening the scope of the Department of Commerce. This is in keeping with Secretary Redfield's own desires and with expressed opinions of his predecessors, who have realized to what a comparatively limited extent the important field of the promotion of commerce both at home and abroad has been stimulated by the government.

As will be seen elsewhere in the Budget article, the amount appropriated for commerce and commercial development is trifling compared with that devoted to agriculture, yet agriculture in its highest productivity represents even now less than 50 per cent of the value of manufactured goods produced in the United States. The question, therefore, of reaching out to wider world-markets is one that is receiving earnest consideration. In this and other directions the Committee on the Department of Commerce will have practical suggestions to make.

San Diego, Cal.—A. S. Hollowbush will erect a moving picture theatre on the north side of M street, between Twenty-fifth and Twenty-sixth streets. Architect Robert Halley, Jr., has plans.

PICTURE MUSIC

By ERNST LUZ

No! Not among the missing, only on a short vacation, during which time I have been endeavoring to prove the practicability of my picture music views, as suggested in my previous articles, to my own further satisfaction. Under the present unsatisfactory conditions it is possible to greatly improve, assist and add an appreciated tone of class to the "Picture Theatre." It is certainly a pleasure to cater to an intelligent audience and hear them laugh (not snicker) at comedy that is comedy, and see tears in their eyes when well acted pathos is thrown on the screen.

Let us hope that the producer of film will soon realize that the public at large demands pictures which show contrast in scene setting as well as action. It is difficult to get the full value of a pathetic situation unless it is surrounded by more or less frivolous action. A picture which most beautifully illustrates this is the Biograph release, "The Mothering Heart," to which I give musical suggestions this week.

It is a fact that all pictures which have a telling effect on the audience are those which naturally suggest musical temperaments.

In the past it was thought that the dramatic accompaniment was the more important in picture playing, and while I know it to be a factor, nevertheless I know from actual experience that pictures showing good acting, with no violent dramatic action, do not only afford the best musical opportunities but are the most appreciated by the audience. To further substantiate this I have a request written on my theatre program reading as follows: "Please play the music written for the accompaniment of the picture plays like Edison's 'A Concerto for the Violin,' which was applauded more than any selection." The Edison Company follows with a new one, "Love's Old Sweet Song," which was applauded as much as the first mentioned.

Both picture plays show contrast and are suggestive of good music. I mention this knowing it to be a universal habit in picture playing to ignore a temperamental setting of music in such picture plays, wherein there is no violent dramatic action. The most pertinent reason for this is the ridiculous endeavor of many picture players to follow the picture action with numbers of suggestive titles. Having personally met with greater success in accompanying the pictures of less violent action, I shall write a series of articles giving illustrations (or plots), of which "The Mothering Heart" is the first. While dramatic accompanying is very effective, there is a counteracting tendency on the part of the producer to draw this excitable action to such length that the picture story as well as the music becomes tiresome, for melody in music rules over all.

Since my last mention of the "Talking Picture" in these columns I have been thrown in contact with the production of them, and from what I have seen I can assure my readers that they will be an inducement to good music in the picture theatre showing them. They may replace vaudeville, not music, requiring music for their more perfect projection and capable musicians for its rendition.

The Biograph two-reel release of June 21st, "The Mothering Heart," is not only an excellent picture production, but is very suggestive of music, and can be helped by a proper musical setting, for which reason I give the program I selected, although any numbers of similar character would answer as well.

1. "Kroll's Ball Klange Waltz"—Intro. Waltz and Coda—until after husband meets with success. 2. "A Frangesa," until after dancer swings girl partner overhead. 3. "Butterflies" (Jos. W. Stern), until husband and Coquette exterior cabaret. 4. "La Guapa" (Jos. W. Stern), until dancers bow to applause. 5. "Gold and Silver" Waltz (Jos. W. Stern), connects parts 1 and 2 until wife returns home after seeing husband enter auto with Coquette. 6. Barcarolle, "Tales of Hoffman." Once through slowly until wife lays head on bed with baby. 7. "Malmaison" Waltz," lively, until husband and Coquette exterior cabaret after flirtation. 8. "Alita" (Carl Fischer), until baby sick and husband's advances rejected by wife. "Abenlied," by Schumann, to end. These numbers will naturally connect themselves, none are difficult and all good repertoire for picture playing.

NEW PUBLICATIONS

Le Poeme, by S. Romberg. Pub. by **Jos. W. Stern,** 102 W. 38th street, New York City. A Valse Lento with a predominating minor theme. Excellent relief number to follow a serious number in picture wherein pathetic action is long drawn out. Tempo can be effectively changed without marring composition. Indispensable in serious pictures.

Hearstease, by Niel Moret. A beautiful pathetic number, well suited for the serious moments in romantic dramas. Is most beautiful when played with shadings suitable to picture action. Is of sweet tone and theme. Entire number in major key. Pub. by **Jerome H. Remick,** 219 W. 46th street, New York City.

After Vespers, by Niel Moret. A beautiful number, less serious than "Hearstease," with a beautiful theme that will attract. Your audience will want to know the name. The introduction has excellent preparatory movement for the leading to semi-pathetic love scenes. The number proper is very effective in gavotte tempo. Pub. by **Jerome H. Remick,** New York City.

Bees, by Stephen O. Jones. A 6-8 number excellent for opening descriptive or introductory action in pictures void of violent action. A good number to take the place of the eternal waltz so much overworked in picture playing. Pub. by **J. H. Remick,** New York City.

Night Song, by R. M. Stults. A Reverie of Lullaby or Barcarolle effect that is very necessary in the accompanying of pictures, wherein a baby rôle is prominent. Catchy number and will be appreciated. Not difficult. **The Chimes,** by Harry Armstrong. A Reverie that is true to its title. Opens with excellent chime or bell opportunities. Opens in 3-4 with an expressive common time strain that is of serious vein. An excellent semi-pathetic number. Introduction and Coda is arranged for chime effect. Both numbers pub. by **M. Witmark,** 144 W. 37th street, New York City.

Dramatic Music for Piano, by Theo. Tobani and Theo. Bendix. A new publication of dramatic numbers known as Series No. 3. Contains 30 numbers, all selected from the 18 books of dramatic music published for orchestra. Contains excellent agitatos, hurries, mysteriosos and pathetic themes. I can personally vouch for the picture value of Nos. 9, 11, 13, 14, 16, 17, 18, 19, 21, 22, 24, 28, having used them with orchestra and piano. All are well arranged and not difficult. Short term instructions are placed at the beginning of each number. Pub. by **Carl Fischer,** 6-8 Cooper Square, New York City.

THE TRAIL OF THE HANGING ROCK
Eclair (Two Reel) Release July 9th.

STUDIO BREEZES

The capacity of the drying room of the American Film Mfg. Co. has been increased to twice what it formerly was. This was necessitated by the large and steady increase in business during the past several months. Other improvements are also being installed so as to insure an even better photographic quality than has heretofore been deemed possible.

* * * *

Signor E. Guazzoni, one of the best known of the Cines directors, was the victim of an odd accident recently according to advices from Rome. Guazzoni was the director of "Quo Vadis," and while making a scene from a multiple-reel subject of Oriental setting, had much difficulty in making a huge python remain within the lines of the camera. While stooping over the body of the giant snake, a setting close by collapsed and fell with a crash, startling the snake so that Guazzoni received a severe glancing blow which broke his right arm and stunned him. Guazzoni was taken to a neighboring hospital where his condition was reported serious. This is the first accident of any consequence that has befallen any members of the Cines Company.

* * * *

Kathlyn Williams has purchased, from the Selig Wild Animal Farm, a full-blooded leopard cub, which she will attempt to make a house pet of. The cub is two months old now, and Miss Williams has taken the fuzz- ilttle cat to her California bungalow where it will be accorded the same treatment as would fall to the lot of a pedigreed Persian kitten or lapdog.

* * * *

Phillips Smalley is such a stickler for realism that he has adopted genuine music for all cafe scenes that he will take in the future. The Universal director recently tried the real thing, and he says he finds it advantageous in more than one particular. In the first place music gives the right atmosphere and assures dancers an even step. Then, too, it costs no more to employ musicians than to get actors to fake the music.

* * * *

Edwin August's popularity with the theatre-going public was demonstrated the other night in Los Angeles. Ben Lind had just finished the rendition of the song "Nobody Loves A Fat Man" at the Orpheum when the spot-light was turned on the Universal leading man, and Lind sang "Why I Not Like That Man?" Mr. August was compelled to bow a dozen times in recognition of the applause that followed.

* * * *

Fred Mace, director and comedian-in-chief to the Majestic forces and president of the Photoplayers Club, had a rare stroke of luck. He paid out fifty cents for a lottery ticket, and to his surprise was summoned to San Francisco to draw his money, twenty-five hundred dollars. No, good readers, there is not a spark of press agency work in this, the evidence, barring traveling expenses, was in Mace's pocketbook when he returned, among it two crisp $1,000 notes which made our mouth water. Everyone is glad. What about that new auto, Mr. Mace?

* * * *

The latest addition to the Powers Photo Plays, Inc., plant is the erection of a fine and large property room, the firm having quite outgrown their old one in a very short time. Tom Evans plans all the time but goes ahead with business caution; there is a wonderful alteration in the old Monopol plant since he took hold of it.

* * * *

The Pilot Company now has two directors at work. Travers Vale, who has been with the company from its inception, is working on a three-reel feature, "The Streets of New York," and expects to continue turning out large features for the company, which will be sold on a state rights basis. Robert Goodman, formerly with Melies and Majestic, is turning out "one-reel features" for the company. His first picture, written by himself, will be released July 10th, "Sanitary Gulch," and is one of those comedies that keeps one laughing all the time. His next picture, "Granny," is a heart-interest drama, in which Lottie Pickford plays the lead. The scenario for this picture was written by Lottie Pickford.

* * * *

Eddie Shulter took up more than half of Tuesday night's regular Reliance meeting of heads of departments talking about his plans for the carpenter shop, property rooms and paint frames to be installed in the new studio. Eddie knows what he wants, and as Manager Ritchey says the sky is the limit, why, Eddie is happy.

* * * *

William H. Hickey has gone on a flying tour of Chicago, Detroit, Toronto and Montreal. He will return to New York to attend the exposition and then sail for London, where he is general manager of the Natural Color Kinematograph Company Ltd., or "Kinemacolor."

* * * *

With a clever eye for combining business with pleasure, Al "Kinemacolor" Lowe has installed Kinemacolor in a summer resort circuit comprising the Idle Hour Theatre, Far Rockaway; Arverne Pier Theatre; Happyland Theatre, on Staten Island; Ocean Theatre, Asbury Park, and Ocean Theatre, Long Branch. Looking after these theatres provides "week-end" excursions for the entire summer, and between times Mr. Lowe can attend the big open-air Burland Theatre, in the Bronx.

TRADE NOTES

C. Lang Cobb, Jr., manager sales and publicity, of Ramo Films, announces that he has just completed arrangements and signed contracts with the General Film Agency, Ltd., of London, England, for the distribution of Ramo Films in Europe and the Continent. Mr. E. Seville Williams, managing director of the General Film Agency, has been in New York for the past ten days, consummating this deal. Mr. Cobb has done well in contracting with this agency, inasmuch as they will handle no other American product, through their various offices in Paris, Berlin, Vienna, Moscow, Turin, Barcelona and Sydney, Australia. Mr. Williams is to be congratulated in procuring such a good brand of films.

* * * *

The American Film Manufacturing Co. will release a two reel subject every other Monday. "The Ashes of Three," a recent two reel release, met with such tremendous approval and created such a demand for more multiple "Flying A" releases, that in future the one reel subject of every second Monday is to be replaced by a two reel subject.

* * * *

Plans for the new office building which the Selig Polyscope Co. are erecting in Wardour Street, London, West, are now before the city authorities in completed form. The plans call for one of the most modern and substantial structures in London, and when completed the offices will undoubtedly be the finest film offices in the world. Every convenience, including model projection theatres, show rooms, lounges, etc., are provided for. The building will cost over fifteen thousand pounds. The old buildings on this location are now being razed.

* * * *

The Eclectic Film Company, which has sprung into the limelight with its productions, "Les Miserables," "The Mysteries of Paris," and others, has rented large and commodious quarters in the World's Tower Bldg., 110 West 40th St., in which it will occupy the western half of the 10th floor.

CUPID'S SCORE
Great Northern Release June 28th.

THE CHINESE INTERESTED IN PICTURE SHOWS

There are three Cinematograph shows at present in the city of Canton. These shows cater to the Chinese taste, and the films come principally from France and Germany, although a few have been manufactured in the United States and Great Britain. The former two countries, however, monopolize this business, such as it is, which in the main is not very extensive. The films are rented to exhibitors for a short time from a firm here who imports them direct from Europe. There is a small Cinematograph show in the foreign settlement, usually once a week, for foreigners who choose to patronize it. To a firm who desires to enter this business it must be borne in mind that it must cater entirely to the Chinese, for it would not pay to undertake to cater to the foreigners here, on account of the limited population.

To give an idea of the prices at the three establishments in the Chinese city it may be stated that all the shows are open generally from 6 p. m. to midnight. Two of the establishments have two performances and the prices of admission are: Box seat, 30 cents; first-class seat, 20 cents; second-class seat, 10 cents; third-class seat, 5 cents. In one of the ather establishments prices are the same, with the exception of the box seat, which is 25 cents. In one of the other shows there are three performances given, and the prices are: Box seat for 6 persons or a family $1.50; box seat, 25 cents; first-class seat, 20 cents; second-class seat, 10 cents; third-class seat, 5 cents. These prices are all in Canton currency, $1 of which is worth about 50 cents in United States currency.

THE MINNEAPOLIS FEATURE FILM EXCHANGE

The Minneapolis Feature Film Exchange, 100 Temple Court, Minneapolis, have a better and bigger stock than ever to offer patrons, and they invite inquiries. Under the new management their exchange has branched out till every detail has been taken care of to insure absolute satisfaction to customers. They will soon be taking over the Feature Film Sales Company releases, and will offer the public some thrillers.

STATE RIGHTS WITHDRAWN

The demand for "One Hundred Years of Mormonism" from leading theatres has decided H. M. Russell to suspend sales of state rights and continue the exploitation of this picture in the East upo nthe same basis that is cleaning up big money in the West.

Offices have been opened at seventh floor, Candler Building, and Ernest Shipman, well known to the theatrical managers throughout the country, placed in charge of the bookings. Mr. Shipman has deferred his trip abroad for a few weeks, will arrange the bookings of the various companies, remain here for the international convention week of July 7th, and then go to London in the interests of his other enterprises. No time will be lost in booking these various routes, and managers with desirable open time should communicate at once.

THE CODE OF THE U. S. A.
Pilot Release July 3rd.

ROY E. AITKEN, OF LONDON, IN NEW YORK

Roy E. Aitken, managing director of the Western Import Co., Ltd., London, England, is now in New York City, looking over the local situation and incidentally making a host of new friends by his sunny personality and charming manners. Mr. Aitken is very optimistic regarding the outlook on the other side of the water. He declares that the Keystone, Broncho and Kay-Bee films, for which his company is sponsor across the pond, are absolutely creating a sensation and fully living up to their American reputation.

AN UNUSUAL FEATURE DRAMA

The Great Northern Special Feature Film Co. is announcing a feature photo drama entitled, "The Grain Speculator," which is said to be one of the most thrilling and convincing of the many feature subjects which have been released by this company. The uncontrollable desire of an otherwise respectable member of society to control the wheat market forms the basis of the play and in its unwinding there are many thrilling and exciting scenes. For instance, the elevator in a fashionable metropolitan hotel drops from the fourth floor to the bottom, and after other exciting incidents, the grain speculator by accident falls from the top of one of the magazines into the wheat bins below. An extended review will be given later.

FEATURE PHOTOPLAY EXCHANGE

This exchange with offices at 219 Sixth avenue, New York City and 665 Washington street, Boston, Mass., owns the state rights for the New England States for "The Yellow Man," a three-reel Ambrosio feature dealing with the Japanese Secret Service in America; "New York's Society Life in Under World" in three parts, featuring "Chuck" Conners; and "Cast Up by the Sea," a two-part drama of a fisherman's life.

New England exhibitors desiring to secure these features should get in connection with this exchange. They also supply a wide range of posters and heralds for these thrilling feature films.

Mr. Henry E. Rieff, of the Lyric Theatre, and Mr. H. C. Kliehm, of the Lawrence Theatre, both of Pittsburgh, Pa., while attending the convention of the Motion Pictures Exhibitors' State League of Pennsylvania at Philadelphia, May 27 and 28, made a flying trip to New York on Monday and spent most of the day at the Edison studio, seeing "how it is done." They thoroughly enjoyed their glimpse "behind the scenes" and meeting in the flesh many of their screen favorites. The League elected Mr. Kliehm, vice-president, and Mr. Rieff, treasurer, for the coming year.

Ford Sterling was once known as "Keno, the Boy Clown," and the smell of sawdust and the noise of the band heading "the grand free outdoor pageant" down the main street still retain their old charm for the well-known comic. Recently a small "one-ringer" struck town and held forth for three days on the local grounds. The Keystone force were working overtime at the studios, finishing up a film in which Ford played the lead, but Sterling was nowhere to be found. A search was started which finally ended on the circus lot, where the erstwhile boy clown was found, coat and hat off, striving to teach the white-face comedian of the show some of his old laugh-getters.

Nothing gives greater delight to Mabel Normand than to do the part of a diving girl in the Keystone productions. She is possessed of a figure which would cause Venus de Milo and Annette Kellerman "to go some." and could give the latter young lady the race of her life in the water. She has medals galore for swimming and high diving and has handily beaten may contenders, both male and female, for championship honors, and when the Keystone Company was producing at Coney Island last summer the fair Mabel was the cynosure of all eyes.

Manufacturers' Synopses of Films

RELIANCE

HER FINAL CHOICE (June 30).—May Wolcott, living in a Pennsylvania mining town, has two lovers, Tom Hodges and Jim Hastings, both of whom work as miners in one of the great collieries of the town. She has always regarded them with equal favor, but one day the men quarrel and agree to put the matter plainly to May and let her decide between them. She is unaware of Tom's real character and as Jim has been somewhat backward in his attentions to her, she chooses Tom. Jim is heartbroken.

That evening a neighbor rushes into the house of May's family and announces an explosion and cave-in at the mine. May is almost overcome by the thought that Tom is in the mine but recovers and rushes out to the shaft in company with all the rest of the village. Here she meets Jim and begs him to go down into the mine and save Tom. Jim refuses at first but finally gives way to her entreaties and enters the shaft. Instead of going to work that evening, however, as May thought, Tom has stopped on the way at a saloon, where he is drinking and gambling. He and his companions are not moved by the news of the disaster but continue their game. Finally Tom goes broke and quits. He goes to the mine, where he meets May. May begs Tom to go down and rescue Jim. He pushes her aside with a sneer and refuses. She is shocked at his intoxicated condition. Just then Jim appears, borne on a stretcher. The contrast is enough to show May which man is worthy of her love and, falling on her knees beside Jim, she begs his forgiveness, and it is freely granted.

DICK'S TURNING (July 12).—Dick, only a boy in years, is married to Millie, sixteen. He is able to support her until the big strike comes and his job is taken away. Unable to get another he is forced to see their little bits of furniture taken away—and himself and wife put out of the poor rooms. The girl has to go back to her father's home and he accompanies her. At the door her father calls him a loafer and sends him away. In the park Dick sits and thinks. Work is hard to find—Milly is being cared for and, since they think him a loafer, he will be one. He decides to be a hobo. At this point a kitten jumps on his knee. Before he goes he will take it to Milly—for he knows she will like it. On his way to his wife the kitten gets away from him and he follows it into an alley leading into the courtyard of a rich home. A boy in this house has just been given a new rifle and, seeing the kitten on the fence, he aims at it but hits Dick instead. Dick is carried into the house, where the rich boy's mother, touched to the heart by this pathetic story, cares for him and sends for Milly. And when he is all well again she gives him a position in her household as a chauffeur and the young couple resume housekeeping. And in this new household the kitten holds an honored place—for it was through him that all their good luck came.

SOLAX

AN UNEXPECTED MEETING (July 2).—Bob and Jim find the weather very warm and decide the best means of refreshing themselves is to get away to the seashore together. But they have wives and think that alone they will feel the heat less. With one of their friends, Dr. Smith, they concoct a scheme. Bob goes home and pretends to have a terrible fit. His wife calls for Dr. Smith, who comes and prescribes "the fresh air cure" in the mountains with only a male companion, Jim. So our two friends go off and leave their wives behind. They decide, however, that Atlantic City is preferable to the mountains and they are next seen enjoying themselves on the sands. Their wives, however, also find the weather very warm and decide to go to Atlantic City to refresh themselves. Bob and Jim meet their wives in very embarrassing situations from which they are finally allowed to withdraw, refreshed but rueful.

TRUE HEARTS (July 4).—Little Jack, orphaned by the death of his mother, is taken into the humble home of the Simpsons. Jack and Sue grow up together, childhood sweethearts. When Jack is grown to manhood they take a comfortable little farm and it is taken for granted by everyone that the two young people will some day marry. Helen Morrison, the beautiful petted daughter of a New York financier, is injured in an auto accident in company with her fiance and father, who escape practically uninjured. She is brought to the Simpson cottage nearby and not permitted to be moved. Sue sees Jack falling in love with the beauty and her gentle heart mourns in silence. But the girl's pretty ways win her friendship in spite of herself. Helen finds herself growing to care for the handsome youth, but when she learns by accident the unhappiness her coming has brought into the life of tender-hearted Sue, she remembers the duty she owes her benefactors as well as her father and fiance, and crushes the growing love in her heart. She confides in Sue her coming marriage to Dick and returns to the city during Jack's temporary absence, leaving no message for him. Dick's true devotion makes her ashamed of cherishing thoughts of another in her breast on the eve of her marriage and she resolves to be worthy of his love and trust. Lonely and lovelorn, Jack follows her to the city, only to learn of her marriage to another. At home the gentle-hearted Sue waits and prays for his return, and one day he does come back and the realization of her true-hearted devotion brings back the old love to his heart and Sue forgives and forgets.

LUBIN

THE WRONG HAND-BAG (July 4).—Mrs. Hanson reminds hubby that it is her birthday as he is about to leave for his office. And on the way he stops in a jewelry store and purchases for her a silver hand-bag, which he sends home by a messenger. When Mrs. Hanson receives the bag she cannot resist the temptation to show it to her next-door neighbor, Mrs. Jones, who at once becomes jealous. When Jones returns home she makes him promise that he will buy her one. This promise she persuades Jones into with the aid of a broom. Jones buys his wife a bag exactly like the one which Mrs. Hanson has. Mrs. Hanson mislays her bag and, seeing Mrs. Jones with one, she immediately decides that the one Mrs. Jones has is hers. She attacks Mrs. Jones and quite a fight ensues. The husbands, arriving on the scene, become involved. In the meantime the maid of the Hanson family discovers the hand-bag in the exact spot where Mrs. Hanson had laid it. During a lull in hostilities the maid informs Mrs. Hanson of her find. Mrs. Hanson, anxious to straighten the matter out, rushes to the Jones' house and arrives just as the husbands are about to be arrested. She makes explanation, and everything is satisfactorily adjusted. The two husbands look as if they had gone through a threshing machine. But in these days of women's rights what does a poor husband amount to.

KINEMACOLOR

DISILLUSIONED.—A strong story showing the power of money to pervert the best natures. John Graham and his wife live in a small village, content with their modest home and the love of their little girl. Sweet home life that appeals to every heart permeates the start of the film.

A rich uncle dies and leaves the entire estate to John.

The scene changes to gorgeous rooms, fashionable people, card playing and reckless spending and speculation.

The fever of money-making attacks John, and while he hangs over the ticker studying stocks, the wife drifts into a flirtation with a man about town.

The story swings along with a speed that seems to lead to destruction.

Just at the most exciting point of the story John becomes bankrupt, their child's life is despaired of, the wife's flirtation has reached the danger line. There is a nervous tension to this film which never relaxes until the child recovers, and then husband and wife leave for their village home.

Quaint comedy rushes through the film, involving the love of middle-aged Aunt Ruth for bashful Bill.

Much beautiful scenery is shown, adding by its wonderful natural colors a charm to a very powerful story.

A FAMILY AFFAIR.—A rollicking farce; one laugh following another, from the first to the last scene.

Dan lives on the bounty of his uncle, who supposes his nephew is married and the father of a baby. Uncle telegraphs he's coming. Dan explains the situation to the spinster landlady and servants, forgetting to mention the baby. He goes to his sweetheart, begs her to pose as his wife for the afternoon, and she consents. In his absence the uncle calls; the old maid declares herself Dan's wife. The uncle is horrified when Dan comes home and introduces the servant girl as his wife. The mystified uncle points to the old maid, but Dan declares she is the man-servant's wife. The old maid is furious, the servant girl jealous, and the man-servant wild. The uncle demands to see the baby. The old maid gets one from an orphanage, the servant girl gets a child from a friend, and Jobson steals one from a baby carriage. In turn these babies are brought on, to Dan's horror and the uncle's delight; but the last baby, when unveiled, proves to be black.

Meanwhile, Dan sends a message to his sweetheart not to come, but the messenger boy passes her on the street. She arrives and proclaims herself the wife. The negro mother enters and demands her child, and the wildest confusion reigns. Dan confesses, Sallie goes to her Jobson, and the negro woman gets her baby. Uncle grants his forgiveness and blessing when he is freed from the attentions of the old maid, who is left with two babies in her arms.

GREAT NORTHERN

CUPID'S SCORE (June 28).—Cyril is a manly young chap who is deeply in love with Florrie, who is as pretty as she is charming. The young girl's mamma, however, is not inclined to favor the match and their meetings, in consequence, are clandestine. Cyril sends a note to his lady love inviting her to attend a fancy dress ball, but the missive falls into the hands of Florrie's mamma, who decides to attend the ball without her daughter's knowledge. About this time Cyril's uncle Joe, who

Post Cards of Popular Photo Players

The cheapest and most appropriate souvenir ever devised for picture theatres. Our plan of distribution will pack your houses and keep them coming again and again. Over 200 Mutual, Universal and Association actors and actresses to select from. The Finest Photography and Best Quality of Photo Players Post Cards on the market. Price $4.00 per 1,000; 5,000 lots, $3.50 per 1,000; 10,000 lots, $3.00 per 1,000 or will send free booklet complete list and 35 sample post cards, all different, on receipt of 25 cents in stamps. Order Through Your Exchange If You Prefer.

Address Dept. N.

IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT

EXHIBITORS' ADVERTISING & SPECIALTY CO. Arthur D. Jacobs, Pres. & Gen. Mgr. 30 Union Sq., N.Y.

Write for free Catalogue and Advertising Matter

is a jolly old sort, enters the apartment of his nephew and, finding a fancy masquerade costume on the couch, decides to appropriate the same in revenge for some little joke played upon him by Cyril. Florrie's ma and Uncle Joe meet at the ball and when the time arrives for unmasking, they recognize each other and an old love affair is renewed. Mamma is a widow and Uncle Joe is a bachelor. The evening is enjoyably spent, but Cyril and his sweetheart are unable to attend because of Uncle Joe's sly action in appropriating his nephew's fancy dress costume. On the following morning the uncle is discovered on a couch in Cyril's apartments clad as as a knight of old. At first the young man is inclined to have revenge, but upon second thought he decides to wait. In a fashionable cafe uncle and mamma keep their first rendezvous and it so happens that Cyril and Florrie are partaking of refreshments in an adjoining booth. The sounds of merriment attract the attention of both parties and after much peering over the partition, Uncle Joe and mamma and Cyril and Florrie decide to make it a one-party affair. The partition is removed and the two generations of lovers make merry while pledging their individual good health for the future.

RAMO

MAN AND WOMAN (July 9.—(First Part)—James Clark, an ambitious young lawyer, is too engrossed in business affairs to attend a social affair with his wife. The young wife feels she is being neglected and her friends persuade her to attend the reception regardless of her husband's wishes.

While there she meets Carl von Liebchen, a musician; and a too friendly intimacy springs up between the young wife and the musician. Affairs like these are dangerous. The husband is too busy to notice any change in his wife's actions. One evening the musician gives a supper party in his apartments and the young wife attends. After the supper the young wife is detained by the musician and it is then that she realizes the follies of her actions. The musician avows his love—and the young wife, frightened into sensibility, hastens home. She now realizes her own love for her husband.

The musician broods into despondency. He sends the wife a message that since she has refused his love, he will seek consolation in death. The wife hurries to the musician's apartment—but too late to prevent his death. Out of the dead man's hand she takes a note. From small trivialities great tragedies are enacted. The musician is dead and the young wife escapes unseen from the house. The police enter upon the scene. A strange man is seen leaving the house. He is caught and brought to the house where the dead musician is discovered. All indications point to him as the murderer, and the man is arrested.

(Second Part)—The affair has caused considerable comment. The young husband has been engaged to defend the accused man's case. The ambition of the young lawyer spurs him into the realms of fame. His wife has possession of the two letters that would vindicate the accused man. The lawyer's case is a hard one. Circumstantial evidence is too strong against the prisoner. On the day of the great trial the wife attends and listens to the evidence, which points to the accused man's conviction. The great ordeal and strain of this conviction prompts her to her better self and she confesses all to her husband. It is then that the great scene is enacted. The young wife takes the witness stand and tells all. The audience is amazed at this sudden change of affairs. The prisoner is free and the lawyer's ambition is realized at the expense of the wife's reputation.

SELIG

IN GOD WE TRUST (July 3).—The night before Christmas the child of well-to-do parents, Harry Bewell, receives from his rich uncle a miniature safe that contains $5,000, which is to apply toward his education. The cogging butler learns the combination of the safe, and at once tells some of his "yeggmen" friends. They in turn prevail upon Bill, out of work and the head of a starving family, to assist them and do the actual robbery. Over the door of his poor home is tacked a little sign, "In God We Trust," and, as he goes forth with malice flaming in his heart, it catches his attention and continues to impress him. When he eventually faces the little safe, as an expert steel worker, he observes the same inscription, and it checks him in his nefarious task. The child hears the noise, gets out of bed to investigate, and discovers the burglar. The father is aroused, phones the police and covers the gang with his automatic. They are caught "hands-up"; but the father becomes interested in poor Bill, and stands sponsor for him. He hears his sad story and, remembering the time, sends him home with money in his pockets, a load of toys and a Christmas dinner.

AMERICAN

THE FOREIGN SPY (July 10).—The army engineer and his daughter are deeply interested in each other, but, of course, the will of the father predominates. As a result the girl experiences many heartaches because it does seem as though she is about to lose her sweetheart because he is not an army man.

The issue is brought to a climax by the presence of a spy in the father's home. Plans for the border fortifications are stolen and the impending disgrace and ruin drive the officer to the verge of despair, from which he is rescued by the daughter and her sweetheart, who rescue the plans and apprehend the spy. Depicted in an easy strain with many thrilling climaxes. Beautiful photography and splendid acting.

THE SONG OF THE SOUP (July 12).—A cowboy in the realm of society is almost as ludicrous, if not more so, than society in chaps.

A Western comedy that is sure to please. A group of city folk visit the country in an automobile and the girl of the party strikes a fancy for the daring deeds and accomplishments of a cowboy. This arouses the jealousy of her suitor and the chagrin of her parents. A society affair in the city undeceives the girl and clears the domestic realm of impending storm.

To appreciate this story you must see it.

On the same reel is a beautiful picture entitled

A GARDEN PARTY IN CALIFORNIA, by Steward Edward White, giving a glimpse of the retreat of this famous writer, the author of the popular recent "Flying A" release, "The Ashes of Three."

ESSANAY

THE LIFE WE LIVE (July 3).—Joe Mackley, out of employment, enters his cabin in the far West, where his wife is lying ill, only to tell her the same old story, that he had been unable to secure work. Out of food, Mackley's wife offers him her wedding ring to pawn. Sam Sheppard, an express messenger on the D. L. & D. Railroad, is given a money package to deliver to W. B. Scott, superintendent of the Tropical division. Sheppard places the valuable package in the inside pocket of his coat, but when he reaches his destination he discovers that the package has disappeared. Mackley, in the meantime, tries to pawn the ring, and is rewarded by finding the money package on the railroad tracks. Mackley's wife makes him return the money to the proper authorities and he is rewarded for his honesty, which saves Sam Sheppard from going to the penitentiary.

REX

THROUGH STRIFE (July 13).—In one of the mining districts there lived a young and faithful wife, whose finer sensibilities were suffered to tolerate the abuse of a brutal husband. Longing, as every woman does, for sympathy and heart affection, she responds to the warmth of friendship affectionately extended by a neighboring miner of corresponding youth and understanding.

The story opens and closes in the highly dramatic scene wherein she stands over her wounded lover and answers the accusation of the vigilantes, who have come upon the scene to ascertain the cause of death of her husband. Before their accusing gaze she relates the cause, which is depicted as the action follows.

"Upon the stream there was a man who loved me. Learning of the abuse which my ties as wife made necessary that I should suffer, he pitied me. One day a bottle brought a message down the stream to me, asking that I go away with him to new lands—with words of love and appeal to my hungry heart. But I remembered the oath which bound me to this brute and signaled 'no' by a single shot. My husband grew suspicious at the sound of my gun and questioned me. I was silent; I would not lie. The next day I went again to the stream. His message came as before, bidding that I signal twice if I cared a little—that he might come and say 'good-bye' forever. I told my husband that I wanted flour from the mill and watched him depart for the village. I answered the dictates of my heart and signalled twice. He came to say 'farewell.' My husband must have forgotten something, for as our hands were clasped in parting my husband fired from ambush and Paul fell wounded at my feet. I tried to explain. My husband only sneered, and with an oath drove me before him toward the cabin. Paul, fearing for my safety, followed in pain to my window—and fell exhausted. My husband mocked his piteous call for water and in my suffering I begged that he would kill me with a knife I had quickly taken from the table. To this he only laughed—a brutal laugh—and in answer to my pleading, gathered me roughly in his arms. I struggled and broke away from him. As we stood facing each other across the table, with fury in our eyes, he made a quick lunge at me with the knife. His weight knocked the table over and, as he fell, the knife intended for me buried itself deeply in his side."

The vigilantes, with bowed heads, slowly go, leaving the two in fuller understanding and happy anticipation.

VICTOR

A MODERN WITNESS (July 11).—James Morgan, a blind author, dictates his stories to his sister, Gertrude. She takes one to a magazine office, and, the editor being out, leaves the story on his desk. Wilson Manning, an unsuccessful author, steals it, changes the title slightly, and sells it to the editor as his own. The story is published and is very successful. Cooley, a detective, is in love with Gertrude. He brings her a copy of the magazine. She sees the story and recognizes it as her brother's. But the detective, the author and the girl are unable to expose the thief.

Manning, who is elated over the success of his stolen story, gets a letter from the editor offering him five hundred dollars for another of equal merit. He disguises himself by shaving off his beard, goes to the house in which Gertrude and Jim live, and rents a room adjoining theirs, in the hope of stealing another story.

But Manning is unable to hear through the intervening wall. So he seizes an opportunity while Gertrude and Jim are out and installs a dictagraph between the rooms—appears through the wall. Cooley conceals himself and sees Manning steal into the room, attach the disk of the dictagraph to the wall, and conceal it with a picture.

Realizing the meaning of this, Cooley goes out and intercepts Gertrude and Jim. He gets Jim to dictate a completed story to Gertrude and allow Manning to steal it. This is done. Cooley brings the magazine editor to the house and he witnesses Manning's stealing of the story. The next day Manning goes to the editor's office with a manuscript of the second stolen story. The editor shows him Jim's manuscript, which is identical with his. Manning is then confronted by the blind

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES.

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA.

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

author, bis sister and the detective, with the dictagraph.

Manning confesses, restores some of the money he received for the first story, and leaves in disgrace. The editor purchases Jim's manuscript. Cooley and Gertrude are left alone, and he winds the wires of the dictagraph about them both. They are thus drawn together by an ancient sentiment—love, and a modern witness—the dictagraph.

IMP

THE WOP (July 10).—Luigi is employed by Cramp, the millionaire contractor. He is a widower and lives alone with his daughter Rosie. There is a strike and Luigi tries to return to work but is hustled away by the labor pickets. The strike continues, and Luigi is reduced to abject poverty. Cramp is arrested for stealing a large sum of money but is treated as a gentleman. Grace, the daughter of the judge, devotes her time to charity in the poor quarters. Luigi and Rosie are freezing and Luigi goes to the railroad yards to pick some coal. He is arrested and dragged to jail, leaving Rosie at home waiting for his return, suffering from the cold. He tries to expostulate with the officer, but to no avail.

Cramp is released on alibi and when the trial comes up he receives a fine, while Tony is sentenced to two years at hard labor. He breaks down and, wild with rage, he curses the judge and threatens to get even. His sentence served, he hastens to his late home in search of Rosie, of whom he has heard nothing. He finds the house he lived in occupied by strangers who can tell him nothing of Rosie. He wanders forth on the street, asking every one he meets to tell him of Rose. He passes the house of the judge and sees the man who had sentenced him come out of the house with his daughter. Luigi is possessed of but one idea: to kill the child of the man who was the cause of his misery. That night he gains access to the house. In the bed is the form of a girl. Luigi enters and, the moonlight streaming in on the bed, he approaches it with drawn knife, stoops over and is about to plunge his knife into the bosom of the sleeper when she awakens, rises and looks at him—it is his daughter Rosie, who has been cared for by Grace. Luigi drops the knife and takes his beloved Rosie in his arms.

CRYSTAL

TRUE CHIVALRY (July 8).—Major Morgan makes an impassioned speech denouncing Colonel Allison, who is seeking the nomination for Governor of the State of Georgia. His son Dick saves the life of Georgia, the only daughter of Colonel Allison, by stopping her runaway horse. The colonel goes to the major's home and seeks to quarrel with him, but serious trouble is prevented by the major's wife. He returns home and is introduced to Dick by Georgia. He thanks the young man for saving his daughter's life, but orders him from the house, saying that in view of his strained relations with the major he could be friends with none of his family. The young couple, however, have fallen in love, and think it wrong that they should suffer for the personal quarrels of their parents. Unknown to her father Georgia attends a party where she knows she will meet Dick. Her father follows her there and takes her home. The following week a grand dance and affair is given by a matron of the country and the young couple are invited. Georgia's father finds out that she intends to meet Dick there and prevents her going. Dick attends and Georgia tells him over the telephone that her father has learned that they are not to be kept apart and intends taking her to California so as to be away from him. Dick immediately hastens to Georgia's home where he is let in by her. Jackson, the old butler, sees him passing a window on the porch and thinking him a burglar, tells Colonel Allison. The colonel hastens upstairs and discovers the young couple in each others arms. He immediately sends Georgia from the room and handing Dick a pistol insists on fighting a duel, claiming that his family's good name has been besmirched and a scandal raised by Dick's midnight visit to his daughter's boudoir. Dick refuses to shoot and Georgia re-enters the room. Her father insists that to avoid a scandal the young couple must be married immediately and they give an only too ready assent. The colonel telephones for a minister and, unknown to either, Georgia goes out and telephones to Dick's father to come over to the house. He arrives just as the ceremony is finished and is induced to shake hands with the colonel and forget their feud.

NESTOR

WHEN HE WORE THE BLUE (July 11).—Wifey wants Mac to go to the Suffragette meeting, but naturally Mac wants to get out of it and affects the gout. Wifey goes, and in answer to an urgent call from the Club, Mac unties the foot bandages and blithely sets forth. He and his companions have a bully game of cards, which is interrupted by some officious cops who proceed to arrest everyone in sight. Mac is not in sight, for he disappears through the window. Policeman 23 is on the alert and sees him and there is a lively chase up the fire escape, into a bedroom window, up the stairway and out on to the roof. Ha! Ha! cries Policeman 23; but he reckons beyond his host, for Mac is husky and overcomes the cop and borrows his costume, leaving him securely tied in an extremely draughty position. He is eventually rescued, but in the meantime Mac has his troubles. He is called upon to regulate the traffic and to quell a family disturbance. He is interrupted during a really pretty capture when his victim Policeman 23 appears on the scene. Mac makes explanations and his peace, and is enabled to get home before Wifey, having had an exciting time.

FRONTIER

THE FRONTIER TWINS START SOMETHING (July 10).—The beginning of this story is the ending of the twins' punishment for the pranks they played upon their luckless uncle, the professor, in their former appearance. They have been locked up in jail, behind ranch that big bluff Joe, who loves Vic, has had mercy upon them and brought them some good things to eat. Naturally he gives Vic more than Dot and right then the trouble begins. Dot and Vic have a small tussle as to which shall consume the eatables and Joe gets his face plastered with jelly as his share of the feast.

Father and mother come to visit their erring youngsters and are so impressed by their promises to be good that they release them. Mother thinks that young ladies should learn to cook and she has Dot and Vic peal apples and potatoes as a handy first lesson. When she has left them to the pursuit of their respective occupations the girls throw apples at their uncle until he is forced to forego his afternoon nap in the hammock. Wun Lung, the cook, takes his place and the girls unwittingly tie him in the hammock instead of their uncle.

They create so great a disturbance throwing apples and potatoes at Mammy and the cowboys and the burro that the entire ranch organization appeals to mother for protection, Father and Joe having gone to town on business. This fond parent is helpless to control her offsprings and the delegation decides to take vengeance in its own hands. Headed by Mammy with the butcher-knife, the pursuit is begun.

Meanwhile the twins have taken their supposed uncle, hammock and all, down to the irrigation ditch and souse him in the mud and water. This treatment failing to have the desired results, they tie the luckless Chinaman to a tree and heave apples at him until they grow weary. Then they leave him and hide out. The pursuit is continued, but soon this changes to a search, for the twins have effectually disposed of themselves in some place unknown.

Nobody misses the cook and the twins are asleep so things naturally return to their former place at the ranch while the youngsters dream of their next batch of mischief.

"101 BISON"

THE POWDER FLASH OF DEATH (Two Reel War Drama) (July 8).—Three pals—Reid, Neilan and Kirkland, breast the breakers of their roving life, with but one condition of creed—nothing was to come between them to sever or impair the sincerity of their ties of friendship. Regardless of what extremity of life they encountered, they religiously respected their one law of sharing alike; that is, until—

With the fall of Sumter, when the call to arms invaded homes and divided brother against brother, that same loyalty to their country's cause creates a triangle of sentiment that calls one of the pals to the South, one to the North and the remaining one to the more roving life of the guerilla.

For three years the blood of the nation is spilled in bitter strife. The same three years spared the three former pals and each in his peculiar lot has reached the office of captain. As the war raged, and each fought for his own respective people's cause, through the irony of fate their lines gradually converge toward a common point south of the Dixie line where dwells a Southern lass, one unconsciously destined to play a part in romance where tragedy was to unite for a brief moment the sundered ties of friendship, then call in death the three who once had been pals.

Her home was marred by the stain of war when a company of guerillas enter. And while she suffers the terror of that invasion, a Northern company and a Southern company likewise each skirmish for victory—each of the three common enemies commanded by three men who had during the reign of peace lived as pals.

And *"She"* is the prize for which a personal battle is waged—more bitter than that fought with shot and shell by the three common enemies. As their companies fight, the three captains agree (knowing that "she" would be had by but one) to stand backwardly to the

points of an angle, lay a fuse to a charge of powder in the center, and at the flash turn to meet and begin firing—the winner to claim the prize.

And while the preparations are being made, "She" stands in terror to watch the ending. At the flash, three shots ring out. The Guerrilla captain falls and lies motionless, the Southerner staggers to his Northern pal with the dying words, "A woman bust us up after all." The Northerner clasps his extended hand as his pal falls, then, with an ever gathering stain on his own breast, he doffs with a valorous deference his own hat to the "Cause" and "joins in eternity" the two who were once his pals.

MAJESTIC

ONE ROUND O'BRIEN COMES BACK (June 29).—Times were hard for "One Round" O'Brien, the once famous pugilist. The proprietor of a theatre also felt the pinch of poverty, for the audiences which gathered in his auditorium were very small.

O'Brien suggested to the theatrical man that a sign be posted outside the theatre offering $50 to the man who could beat "One Round" in a boxing bout. The idea was adopted and the theatre was crowded with men who came to see the bouts. All who tested the prowess of O'Brien were quickly worsted. Frequently a sponge came hurling through the air in the thick of the conflict, and "One Round's" antagonist soon became helpless. The sponge contained chloroform which the ingenious pugilist used to secure the "sleep producing" punch.

Sad to relate the wrong man got the sponge one evening, and O'Brien himself took the count. The enraged theatrical owner kicked "One Round" into the street, and this time "One Round" did *not* come back.

GAFFNEY'S GLADIATOR (July 5).—Jack's rich uncle sends many and large remittances to perfect his nephew in sculpturing, which art he is supposed to be pursuing. Jack, however, spends all his remittances with his chum and together they have a glorious time with fellow artists and models. Jack, writing uncle that he is engaged on a statue of Apollo receives another remittance which is quickly squandered. Uncle sends word unexpectedly, that, accompanied by a friend, an art connoisseur, he is on his way to inspect the statue. Jack, never having started work, is in a quandary, but finally induces his chum to pose as Apollo. Uncle and friend admire Apollo's lifelike appearance and the friend desires to purchase the statue. Jack refuses but uncle insists on the sale, so in spite of the statue's frenzied gestures of dissent behind uncle's back, has to submit, only stipulating upon packing and delivering the statue himself personally.

The supposed statue is placed in the friend's house and much admired, but at the first opportunity rushes from the house, shivering and hiding from pedestrians until he reaches the studio where a merry party is awaiting his return. Meanwhile the friend and uncle find the pedestal empty and the front door open, so thinking that the statue has been stolen, invoke the aid of police and rush to the studio to tell Jack. There they interrupt the party, where Apollo, wrapped in a bathrobe, is pledging the merry crowd. Uncle sees through the scheme; Jack has to return the purchase money to uncle's friend and is marched off from studio life and artistic surroundings to remain under uncle's watchful eye.

THANHOUSER

A MODERN LOCHINVAR (June 29).—His family tree contained proof that Percy Lochinvar was descended from the bold Scotchman who won his sweetheart despite all opposition. Percy was proud of his ancestry, but privately admitted that he himself would be more likely to swim the East River to get away from a girl than to get one. For Percy was bashful.

He was deeply in love, but up to date had actually been afraid to propose. The girl liked him and showed it, but the young man could never nerve himself up to pop the question.

The girl's mother was an ardent suffragist, and she often referred to Percy as the meek type of man that should be controlled by woman, his rightful ruler. Another suitor, a bold, self-reliant man, noted as a lawyer, artfully protested his loyalty to the cause of suffrage and won the mother's heart. The girl did not like the lawyer nearly as well as her timid suitor, but when the orator was selected to deliver a speech at the suffrage parade in New York City, it seemed as though Percy was hopelessly out of the race for the girl's hand.

Poor Percy was a melancholy spectator of the beginning of the parade and saw the girl he loved ride by in an auto with his hated rival. Then Percy went home and gloomily decided that life had lost all its charms. Fortunately for him, he glanced at the portrait of his bold ancestor, which was hanging on the wall. The spirit of days gone by revived and nerved him. What one Lochinvar had done, Percy decided, another Lochinvar would do; then he seized his hat and started out to make history repeat itself.

When he arrives at the grand stand he found the young orator completely surrounded by his own eloquence. The girl's mother was listening with admiration, and already had decided that he should be her son-in-law. The girl was weary and inattentive. Young Lochinvar appeared and with an imperious gesture bore her off. They returned later just as the orator had concluded his speech, and blithely informed him that they had "just stepped out and got married."

Thus did the Twentieth Century Lochinvar vindicate the traditions of his race.

HER TWO JEWELS (July 4).—The wealthy widow lived a selfish life, with little regard or consideration for anybody except her son. He was her idol and she was blind to all his faults.

The young man gave his mother a handsome jeweled pin, and the woman proudly wore it on her dress. But that very day an inkwell on her desk upset and her handsome gown was stained. A girl from the dress cleaners arrived to take the dress away, and the owner, who had now changed to another gown, took the soiled dress to the window, where she showed the stains to the messenger.

After the girl had gone the woman discovered that the pin had disappeared and a careful search revealed no trace of it in her room. She decided, although she did not know positively, that the girl must have taken it. The pin was not in the gown when it reached the shop, the girl was accused of theft by the woman, and was sent to prison. A short time later it was proven that the pin fell from the window while the widow was showing the gown to the girl and was found by a little Italian boy. The girl, her innocence established, was released from prison, but the woman made no effort to atone for her error.

A few years later the woman received a shock when her son informed her that he was going to marry a girl for whom he cared very much, although he admitted that she was a manicurist. The mother argued with him, but could not change his mind, so she decided to call on the manicurist herself and bribe her to renounce her son. But to her surprise and consternation the manicurist proved to be the little cleaner girl whom she had so grievously wronged. The manicurist was no longer as light-hearted as she had been in the days gone by, and she scornfully told the mother that she could not buy her off and she intended to marry her son. The woman pleaded, but she found no mercy in the girl whom she had given none.

The manicurist married the son, and it is generally conceded by those who knew him in the past that she made a man of him. The widow sees very little of her son and lives alone, revengeful and unforgiving.

PATHE

PATHE'S WEEKLY (June 30).

THE MIRACLE OF THE ROSES (July 1).—Forced to desparation by the hunger of his starving wife and child Hughes, a woodchopper, steals a lamb from a neighboring shepherd. He is arrested and brought before the Margrave of Thuringe. Under the ancient Germanic law he is sentenced to death. but Elizabeth, the wife of the Margrave, pleads so eloquently with her husband that the woodchopper's life is spared and instead he is sentenced to work his own way out of his poverty and his neighbors forbidden to help him under penalty of death. Her heart touched by the plight of Hughes, Elizabeth defies the law and with an apron full of edibles she goes to the home of the woodchopper. She has just arrived there when the soldiers of the Margrave enter and demand to know what the apron contains. Elizabeth with a nerveless hand, drops her apron and there falls at her feet a shower of roses.

THE MISSIONARY'S TRIUMPH (July 2).—Into the rough life of a mining camp comes Miss Hazel Meredith, gentle, kind and good, and determined to implant religious fervor in the hearts of the miners. Sizing up the situation, Miss Meredith realizes that to win she must help the men overcome their passion for alcoholic liquors supplied by a band of Moonshiners. With the help of her beauty and charming personality and the assistance of Bob Fordham she accomplishes her purpose, but the Moonshiners, blaming Bob for wrecking their nefarious trade, plan vengeance. Bob would have been killed, in all probability, but for the quick wit and bravery of the missionary, who summoned Bob's fellow workers. Thoroughly indignant, the miners rise as one man and force the Moonshiners to leave hastily for other parts.

THE JOY RIDE (July 3).—Harry, the chauffeur for James Van Cliff, the banker, while driving over a manhole, spattered Flossie Footlights with mud. He was alone in the car and to make amends he took Flossie for a joy ride. Flossie found Van Cliff's card in the car and asked Harry if he was Van Cliff. "Yes," said Harry, shyly, and Flossie fell in love immediately. So engrossed was Harry that he forgot the speed law. In court the next morning he was sentenced to a month in prison. After getting into prison he got into a fight and then got into the hospital. After getting out thirty days later, Harry met Flossie and Harry's wife met them both. Harry hasn't been joy riding since.

PATHE'S WEEKLY (July 3).

CONSECRATION OF A BUDDHIST PRIEST (July 4).—The strange and rather weird ceremony incidental to the consecration of a Buddhist priest. Preceded by a crops of musicians the future priest marches with his family to the temple and there the musicians, personifying the evil spirit take turns at tempting the young candidate, thus allowing him an opportunity to show his strength of character. Finally, he is presented with his sacred vestments which he accepts after a curious ceremony.

On the same reel.

PISA, ITALY, AND ITS CURIOUS MONUMENTS.—A tour through the city of Pisa, stopping before its landmarks, which are all very old, and culminating with a view of the Leaning Tower, the most famous structure in the world.

A MODERN GARRICK (July 5).—Garrick, in the heyday of his popularity, was a super compared to Hamspiel, the famous matinee idol. Hamspiel was playing Romeo when first Gwendoline Martin saw him from a box seat. That was enough. Immediately Gwendoline fell in love and a mania for playing Juliet possessed her, leaving no room for affection for her old sweetheart. This young fellow enlisted the services of a hypnotist and with the assistance of the clever Hamspiel himself Gwendoline lost all ambition to be his leading lady.

CLOCK SLIDE
WITH ADJUSTABLE HANDS
INDESTRUCTIBLE
INVALUABLE
Each 50c Postpaid
BRASS SLIDES
All stock designs, 25c each
NOVELTY SLIDE CO.
20 E. 14th ST. NEW YORK

MIATT PATENTS

Exposition
July 7th to 12th

VITAGRAPH

LOVE'S QUARANTINE (July 5).—In his love affair with Dot Hogan, Cutey meets with an insurmountable obstacle; her papa absolutely forbids him to meet or speak with her. Reading in the paper of a family quarantined because of small-pox, Cutey is seized by what he considers a bright idea and sees a way out of his difficulties. Making a clandestine appointment with Dot, he explains his scheme to her and they enlist the help of the cook and two of Cutey's friends.

That evening the cook is apparently seized by violent illness as she is bringing up the dinner and has to be carried to her room. Dot, who is sent to fetch the doctor, quickly rushes to Cutey's house and tells him to hurry along. She finds him disguised in a Vandyke beard and made up to look like a physician, while with him are two of his friends dressed as policemen. Cutey returns with her and is taken to Bridget's room.

After feeling her pulse, listening to her heart, looking at her tongue, and so on, he pronounces her case to be one of small-pox and says that he must inform the authorities. He telephones to his two friends, who come right along. The two fake police officers tell Pa Hogan that his house is quarantined and that no one may pass either in or out.

Cutey and Dot remain in Bridget's room, ostensibly to look after the sick woman, while Pa and Ma Hogan sit by the window of the drawing-room on the first floor. They overhear the conversation of the two "policemen," who are sitting on the grass below, and the whole plot becomes clear to them. Rushing upstairs to Bridget's room and looking through the keyhole they see the cook enjoying a glass of wine while Dot and Cutey are making the best of their time by cuddling one another.

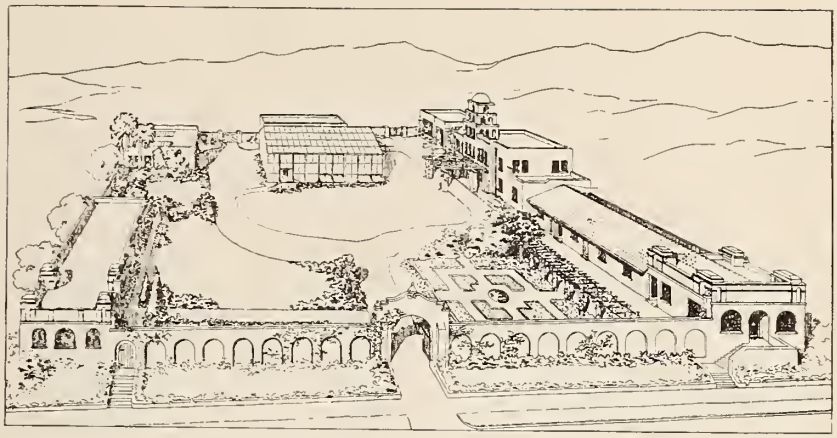
Pa Hogan gets his dander up and, entering the room, snatches off Cutey's beard and then proceeds to throw him downstairs. Finally the "doctor" is thrown out of the drawing-room window and lands on top of his astonished friends, the police, below. They all beat it hastily, fearing to stay for further interviews with the infuriated Hogan. Poor Dot goes into tears for it is now evident that she has seen the last of Cutey for quite some time to come.

GAUMONT

SAUCE FOR THE GOOSE (July 1).—Partly from its position and partly from the lack of enterprise on the part of its owner, "Cutlett's Cafe" on Canine avenue is in pretty bad shape from a business standpoint. More frequently than not it is the staff which consumes the delicatessen and other dainties set out on the menu, hence the desire of the proprietor to sell out. When the agent informs him that a prospective buyer is coming around to view the property but is afraid there will be "nothing doing" because of the lack of customers, Mr. Cutlett hits upon the brilliant yet simple expedient of giving free lunches at the time the buyer is due. The result is a fast-increasing crowd necessitating the forming of a long queue of customers waiting for the places of the early arrivals. The buyer arrives on a very busy scene indeed, and goes away apparently delighted. Next morning the hills for the supplies begin to pour in, but although the sums are enormous Mr. Cutlett is so optimistic about the sale of the restaurant that he receives all his debtors with a smile of assurance. Imagine the poor man's feelings when he is informed that his friend the buyer was looking for a quiet little place with about a dozen steady customers, and will have none of "Cutlett's Cafe." We leave the deluded Cutlett to the tender mercies of his creditors and a crowd of people looking for another free lunch.

On the same reel:

ATOM LIFE IN THE DEEP.—The surface layer of the sea is peopled with an infinite number of little creatures to which the name "plankton" is given, who rely chiefly upon sea currents for movement. It is upon plankton that shoals of sardines, herrings, mackerel, etc., depend for nourishment. The film gives a highly interesting description of these tiny denizens of the sea, showing the catching of specimens in a silken net so finely woven that 20,000 meshes are enclosed to the square inch. Inspecting plankton under the microscope, one is struck by the remarkable structure of these minute creatures, they having the strangest shape imaginable, whilst such movements as they possess are weird in the extreme, and the tiny fish vary in size from a thousandth to a fourth of an inch in length. The specimens shown include infusoria, pagures, copepodes, the obelia jellyfish and the porcellan crab. This film is an interesting and valuable study and should earn the appreciation of all classes.



BIRD'SEYE VIEW OF AMERICAN FILM MFG. CO.S NEW STUDIO AND GROUNDS AT SANTA BARBARA, CAL.

PILOT

THE CODE OF THE U. S. (July 3).—At an eventful lawn party in Washington, Ned Burton, of the United States Diplomatic service, becomes attracted by the wiles of Nedda Baroff, an adventuress.

Oti Noji, an emissary of the Japanese Government, recognizes Nedda and proposes that she steal the cipher code book of the Diplomatic Service.

Burton is plainly infatuated with Nedda, and in a diplomatic office Nedda manages by a clever ruse to obtain possession of a code book.

Burton discovers his loss and he tracks Nedda to a rendezvous with Noji by a ruined mill, just as Nedda is telling the Japanese how she has fooled Burton. Ned breaks in the door and endeavors to gain possession of the hook. He is attacked and in the struggle the lamp is overturned and the mill is in flames. Burton is struck down by Noji and he is left to die in the flames. By a superhuman effort he manages to escape and tracks the conspirators as they are leaving their hotel en route to Japan.

Burton follows their automobile and while in transit manages to jump on the machine, opens their package, securing the coveted book, and leaves a dummy in its place.

The conspirators arrive in Japan to claim their reward from the Government when, to their intense surprise, they discover that the supposed code book has been substituted by a useless one.

OBSERVATIONS OF AN EXPERT.

Simplex

led all other projectors in quality and appearance at the recent Exposition at Olympia in London, England. We quote the following from a man you all know:

The Precision Machine Co., Inc., April 14th, 1913.
317 E. 24th Street, New York.

Gentlemen:—As per your request, while in London recently, at the Cinematograph Exposition at Olympia, I interested myself in looking after the exhibition of the Simplex machine. Without doubt, it is the greatest and most solid looking projector exhibited at Olympia. In talking with exhibitors, it was generally conceded that the Simplex led all other machines at the Exposition, and in all new theatres that were being installed the Simplex was accepted as the up-to-date machine.

Yours very truly,
(Signed) F. E. Samuels, Secretary,
International Exposition Motion Picture Art.

Will the Simplex lead at the Exposition at Grand Central Palace in New York, July 7th to 12th? Come and judge for yourself. See the Simplex and other machines and draw your own conclusions. You are cordially invited to visit our factory. Nothing pleases us more than to show our wonderful equipment to an expert mechanic. It is interesting to the layman as well as the expert. To those who cannot come, catalogue B will furnish much information.

Made and guaranteed by

THE PRECISION MACHINE CO., 317 E. 34th St, New York

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

June 21—Marine Law (Dr.).....1000
June 23—A Husband's Mistake (Dr.).....1000
June 26—Calamity Anne Takes a Trip (Com.).1000
June 28—Dead Man's Shoes (Dr.).....1000
June 30—Quicksands (2 reel Dr.).....2000
July 3—Pride of Lonesome (Dr.).....1000
July 5—Tale of Death Valley (Dr.).....1000
July 7—San Francisco, the Dauntless City (Sc.) 1000
July 10—Foreign Spy (Dr.).....1000
July 12—The Song of the Soup (Dr.).....
July 12—Garden Party in California (Dr.)..
July 14—Truth in the Wilderness (2 reel Dr.) 2000
July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000

BISON

June 24—The Guerilla Menace (2 reel Civil War Dr.) .....
July 1—The Battle of Manila (2 reel Mil. Dr.) .....
July 5—At Shiloh (2 reel Mil. Dr.).....
July 8—In the Powder Flash of Death (2-reel)
July 12—The Head Hunters (2-reel Dr.)....
July 15—The Picket Guard (2 reel Civ. War Dr.) .....
July 19—When Sherman Marched to the Sea (3 reel Dr.).....

BRONCHO

May 7—Way of the Mother.....2000
May 14—A Slave's Devotion (2 reels).....2000
May 21—The Sea Dog (2 reels).....2085
May 28—Drummer of the 8th (2 reels).....2000
June 4—Dixie Mother (2 reels).....2000
June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2-reel).....
July 2—All Rivers Meet at Sea (1-reel)....

CRYSTAL

June 15—An Expensive Drink.....
June 15—Her Joke on Belmont.....
June 17—A Call from Home (Dr.).....
June 22—Will Power .....
June 22—The Smuggled Laces.....
June 24—Out of the Past (Dr.).....
June 29—Who Is In the Box?.....
June 29—Mrs. Sharp and Miss Flat.....
July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....
July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....

DE-KA-GE (Features)

June 23—Death or Divorce.....

DRAGON
(Formerly Ryno)

June 16—The Ghost of Seaview Manor (Dr.).1000
June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000

ECLAIR

June 15—Scorpions (Scientific) .....
June 18—Fortune's Pet (2 reel Dr.).....
June 22—That Boy from the East (Com.)....
June 22—The South of India (Sc.).....
June 25—The Badge of Policeman O'Roon (2 reel) .....
June 29—He Was Not Ill, Only Unhappy (Newlyweds) .....
June 29—The Torpedo Fish (Scientific).....
July 2—The Witch (3 reel Dr.).....
July 6—In the Night (Com.).....
July 6—How Diamonds Are Made (Scientific) .....
July 9—The Trail of the Hanging Rock (2-reel) .....
July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission. .....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....

FRONTIER

Feet

June 19—A Story of the Mexican Border (Dr.)
June 21—When Lena Struck New Mexico (Com.) .....
June 26—The Squaw Man's Reward (Dr.)....
June 28—An Eastern Cyclone at Bluff Ranch (Com.) .....
July 3—The Secret of Padre Antonio (Dr.).
July 5—A Rose at Sixteen—A Cactus at Sixty (Com.) .....
July 10—The Frontier Twins Start Something (Com.) .....
July 12—The Line Writer's Sister.....
July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....

GAUMONT

July 1—Sauce for the Goose.....
July 1—Atom Life in the Deep.....
July 2—Gaumont Weekly No. 69.....
July 3—Tricks in All Trades.....
July 3—The Production of Wine in France.
July 8—His Master's Double.....
July 8—Making of Tapestry.....
July 9—Gaumont's Weekly No. 70.....
July 10—The Trombone Marathon.....
July 15—With Honor at Stake.....
July 16—Gaumont Weekly No. 71.....
July 17—Chinese Troubadour .....

GEM

June 2—Billy in Armor (Com.).....
June 9—Heart and Flowers (Dr.).....
June 16—Silver Threads (Dr.).....
June 23—Every Inch a Hero (Com.).....
June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....

GREAT NORTHERN

June 21—Shanghaied (Dr.) 994
June 28—Cupid's Score (Com.).....1007
June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

June 30—The Old Melody (2 reel Dr.).....
July 3—Jane Marries (Com.).....
July 5—Leo, the Indian.....
July 5—Lightning Sketches by Hy Mayer...
July 7—His Mother's Birthday (Dr.).....
July 10—The Wop .....
July 12—Oh, You Flirt.....
July 12—Lightning Sketches by Hy Mayer...
July 14—A Possibility (2 reel Com. Dr.)....
July 17—Her Nerve (Dr.).....
July 19—Binks Ends the War.....
July 19—In Cartoonland with Hy. Mayer....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....

KAY-BEE

May 16—For Love of Flag (2 reels).....2000
May 23—The Miser (2 reels).....2175
May 30—Child of War (2 reels).....2000
June 6—A True Believer (2 reels).....2100
June 13—The Boomerang (3 reels).....3000
June 20—Failure of Success (2 reels).....
June 27—The Seal of Silence (2-reel).....
July 4—The Crimson Stain (3-reel).....

KEYSTONE

May 29—Gangsters 1000
June 2—Barney Oldfield's Race for a Life..1000
June 5—Passions—He Had Three—Help, Help, Hydrophobia 1000
June 9—The Hansom Driver's Feeding Time.1000
June 12—Speed Queen 1000
June 16—Waiter's Picnic 1000
June 19—The Tale of the Black Eye (Com.).
June 19—Out and In (Com.).....
June 23—A Bandit—Peeping Pete.....
June 26—His Crooked Career—Largest Boat Launched Sideways .....
June 30—For the Love of Mabel.....
July 3—Rastus and the Game Cock.....

LUX
By Prieur

Feet

May 30—The Dog and the Goat (Dr.)..... 641
May 30—Pat, the Electrician (Com.)..... 355
June 6—By the Aid of Wireless (Dr.).....1000
June 13—Engulfed (Dr.) 930
June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537

MAJESTIC

June 28—Dora .....
June 29—One-Round O'Brien .....
July 1—The Golden Jubilee.....
July 5—Gaffney's Gladiator .....
July 6—The Shadow of the Past.....
July 8—One of the Finest.....
July 12—The Ingrate .....
July 13—Impulse .....
July 15—For Her Sake.....

NESTOR

July 11—Four Queens and a Jack.....
July 11—When He Wore the Blue (Com.)..
July 14—The Grit of the Gringo (Dr.).....
July 16—The Operator and the Superintendent (Dr.) .....
July 18—The Tale of a Hat.....
July 18—When His Courage Failed.....

PILOT

June 5—For Old Times' Sake (Dr.).....1000
June 12—When a Girl Loves (Dr.).....1000
June 19—A Child of the Hills (Dr.).....1000
June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000

POWERS

June 25—The Ten Thousand Dollar Bride....
June 27—The Spell (2 reels).....
July 2—The Quarter Meter.....
July 2—British-American Polo Match.....
July 4—The Heart of Hernanda (Dr.).....
July 9—Elsie's Aunt (Com.).....
July 11—Morgan's Treasure (2-reel Dr.).....
July 16—Why Rags Left Home (Com. Dr.)..
July 18—The Awakening (Dr.).....

RAMO

July 2—"I'm No Counterfeiter".....
July 9—Dangerous Sympathy .....
July 16—The Black Opal.....
July 23—Man and Woman (2-reel).....
July 30—Love and Gold.....
Aug. 6—Checkered Lives .....

RELIANCE

July 2—Dick's Turning .....
July 5—Death's Short Cut.....
July 7—A Rural Romance.....
July 9—The Wager .....
July 12—Hearts and Flowers (2-reel).....
July 14—The Fisherman's Fortune.....
July 16—Her Rosary .....
July 19—The Strange Way.....

REX

June 22—The Stolen Idol (Dr.).....
June 26—The Burden Bearer (Dr.).....
June 29—Drags, the Gypsy (Dr.).....
July 3—A Woman's Folly (Dr.).....
July 6—Suspense (Dr.) .....
July 10—The Beauty and the Beast (2-reel).
July 13—Through Strife (Dr.).....
July 17—The Wrong Road (Dr.).....
July 20—His Weakness Conquered (Dr.).....

SOLAX

July 16—Cooking for Trouble (Com.).....1000
July 18—The Intruder (Dr.).....1000
July 23—That Dog (Com.).....1000
July 25—As Ye Sow (Dr.).....1000
July 30—The Coat that Came Back (Com.)..1000

THANHOUSER

July 4—Her Two Jewels.....
July 6—No release .....
July 8—For the Man She Loved.....
July 11—An Errand of Mercy.....
July 13—A Crepe Bonnet.....
July 15—Tannhauser (3-reel) .....
July 18—No release .....
July 20—Brethren of the Sacred Fish.....

VICTOR

June 13—Sincerity (Dr.) .....
June 20—His Daughter (Dr.).....
June 27—Brothers and Sisters (Dr.).....
July 4—Shifting Fortune (Dr.).....
July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.)....

THE TANGLED WEB
Reliance (Three Reel Feature) June 28th.

FILMS WILL SHOW HOW TO FIGHT TUBERCULOSIS

A novel method of fighting tuberculosis will be instituted in Mount Morris Park, when moving pictures will be used to educate the public in methods of its cure and prevention. The Department of Health is conducting the exhibitions, assisted by the Committee on the Prevention of Tuberculosis. Last year the attendance was more than one hundred thousand, and it is expected that the moving pictures will be even more popular this year.

The moving picture show in Mount Morris Park is the first of a series of twenty-four to be given this summer in the parks, and on the recreation piers of this city.

The exhibitions, which begin promptly at 8 o'clock, are scheduled as follows:

June 16—Mount Morris Park, 120th street and Madison avenue.
June 17—Thomas Jefferson Park, 112th street and First avenue.
June 18—East River Park, 84th street and East End avenue.
June 19—St. Gabriel's Park, 35th street and Second avenue.
June 23—Madison Square Park, 23d street and Fifth avenue.
June 24—Stuyvesant Square, 16th street and Second avenue.
June 25—Tompkins Square, 10th street and Avenue A.
June 26—Hamilton Fish Park, East Houston and Willett streets.
June 30—Corlears Hook Park, Jackson and Cherry streets.
July 1—William H. Seward Park, Essex and Division streets.
July 2—Mulberry Bend Park, Baxter and Bayard streets.
July 3—Battery Park, Battery Place and State street.
July 7—Hudson Park, Hudson and Leroy streets.
July 8—Washington Square, 7th street and Fifth avenue.
July 9—Alexander Hamilton Park, 27th street and Tenth avenue.
July 10—De Witt Clinton Park, 52d street and Eleventh avenue.
July 14—Recreation Pier, West 50th street.
July 16—Recreation Pier, East 112th street.
July 18—Recreation Pier, East 24th street.
July 19—Recreation Pier, East 3d street.
July 21—Recreation Pier, Market street and East River.
July 22—Crotona Park, Tremont and Third avenues, The Bronx.
July 23—Claremont Park, 170th street and Webster avenue, The Bronx.
July 24—St. Mary's Park, 149th street and St. Ann's avenue, The Bronx.

ATTENDANCE AT CHICAGO THEATRES HAVE INCREASED SINCE ONLY CLEAN PICTURES ARE ALLOWED

According to the Record-Herald, Chicago is a moral city. Patrons of nickel theatres appreciate clean pictures and clean songs. The only reason they tolerated the other kind was because they had to have some amusement and had to take what the managers offered.

These are the conclusions reached by Major M. L. C. Funkhouser, second deputy superintendent of police and guardian of the city's morals. He has based his conclusions on facts, too, for he has received private reports that the fusiness of the moving picture theatres has increased from 25 to 50 per cent since his censorship board got into action.

Major Funkhouser has laid down four fundamental rules which he requires owners of moving picture theatres to observe. They cannot show films which depict crime, show degradation of women, ridicule constituted authority or make heroes of criminals.

The censorship board is now condemning an average of 6,000 feet of films a week, and the result(according to Major Funkhouser, is that, especially in residential districts, the patronage of the theatres is steadily increasing. Parents are no longer afraid to allow their children to go to the theatres. The guardian of public morals is making his rules on censorship on the theory that four-fifths of the patrons of the moving picture houses are children, and films that would be all right for older persons are cut out on that account.

Philadelphia, Pa.—Permit for the erection of a moving picture theatre, to be built on the southwest corner of Twelfth street and Girard avenue, was granted to George Hogg, contractor. Kahn & Greenberg, the owners, will erect buildings to cost $12,600. Stuckert & Sloan, architects.

Racine, Wis.—Walter M. Burke signed the contracts for the erection of a show house on the north side of Elizabeth street, just west of Howland avenue, Kenosha.

JANE MARRIES
Imp Release July 3rd.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

June 12—The Well (Dr.)
June 14—Death's Marathon (Dr.)
June 16—The Switch-Tower (Dr.)
June 19—The Rise and Fall of McDoo (Com.)
June 19—Almost a Wild Man (Com.)
June 21—The Mothering Heart (2 parts—Dr.)
June 23—A Compromising Complication (Com.)
June 23—Mister Jefferson Green (Com.)
June 26—In Diplomatic Circles (Dr.)
June 28—Her Mother's Oath (Dr.)
June 30—A Gamble with Death (Dr.)
July 3—Faust and the Lily (Com.)
July 3—An Old Maid's Deception (Com.)
July 5—The Sorrowful Shore (Dr.)

CINES
George Kleine

May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.)..... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.)..... 1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Ahroad (Travel). 1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)..... 2500
June 3—The Irony of Fate (Dr.)..... 1000
June 7—Orhetello and Environs (Travel)..... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955

EDISON

June 11—Beau Brummel and His Bride (Com.) 1000
June 13—Along the Nile (Sc.)..... 1000
June 14—Apples of Sodom (Dr.)..... 1000
June 16—Her Royal Highness (Com. Dr.)....1000
June 17—The Twin Brothers (Dr.)..... 1000
June 18—Civic Parade, Representing All Departments of New York City, May, 1913 (Des.)..... 350
June 18—He Would Fix Things..... 650
June 20—The Evil Thereof (Dr.)..... 1000
June 21—Mary Stuart, Parts I, II, III (Special—Hist. Dr.) 3000
June 21—Love's Old Sweet Song (Dr.)..... 1000
June 23—The Pyramids and the Sphinx, Egypt (Sc.) 300
June 23—A Taste of His Own Medicine (Com.) 700
June 24—Where Shore and Water Meet (Dr.) 980
June 25—How Did It Finish (Com.)..... 980
June 27—Fortune Smiles (Last Story of "What Happened to Mary") (Dr.) 1000
June 28—The Fly (Edu.)..... 400
June 28—Circumstances Make Heroes (Com.) 600
June 30—The Story of the Bell (Dr.)..... 1000
July 1—The Patchwork Quilt (Dr.)..... 980
July 2—All on Account of a Portrait (Com.)1000
July 4—A Gentleman's Gentleman (Dr.)...1025
July 5—The Signal (Dr.)..... 1000
July 7—Over the Great Divide in Colorado (Sc.) 300
July 7—Winsome Winnie's Way (Com.)..... 700
July 8—Scenes of Other Days (Sc.)..... 1000
July 9—His Mother-in-Law's Visit (Com.)..1000
July 11—In the Old Dutch Times (Dr.)..... 1000
July 12—The Diamond Crown (Dr.)..... 1000
July 14—A Fair of the Foils (Com.)..... 1000
July 15—In the Garden (Dr.)..... 1000
July 16—The Dream Fairy (Dr.)..... 1025
July 18—To Abbeville Court-House (Dr.)... 950
July 19—On the Broad Stairway (Dr.)..... 1025
July 21—A Tardy Recognition (Dr.)..... 1000

ESSANAY

June 5—The Last Shot (Dr.)..... 1000
June 6—Phillip March's Engagement (Com.).1000
June 7—Broncho Billy's Capture (Dr.)..... 1000
June 10—The Shadowgraph Message (W. Dr.)
June 11—The Star (Com.)
June 12—Cinderella's Gloves
June 13—The Mysterious Stranger (Com. Dr.)
June 14—The Ranch Feud (W. Dr.)
June 17—Anonymous Love (Com.)
June 18—Hilda Wakes (Com.)
June 19—The Rustler's Spur (W. Dr.)
June 20—Fear (Dr.)
June 20—A Brother's Loyalty (2 parts)
June 21—"Alkali" Ike and the Hypnotist (Com.)
June 24—Across the Rio Grande
June 25—Easy Payments (Dr.)
June 26—The Divided House (Com.)
June 27—Witness "A-3 Center" (Dr.)
June 28—Broncho Billy's Strategy

Feet

July 1—Re-Tagged (Com.)
July 2—The Strongest Link (Dr.)
July 3—The Life We Live (Dr.)
July 4—What's the Matter with Father (Com.)
July 5—At the Lariat's End (W. Dr.)
July 8—The Daughter of the Sheriff (W. Dr.)

KALEM

June 18—The Attorney for the Defense (Dr.).1000
June 20—Cupid's Lariat (Com.)
June 20—Smoked to a Finish (Com.)
June 21—On the Brink of Ruin (Dr.)..... 1000
June 23—The Detective's Trap (Dr.)..... 1000
June 25—The Knight of Cyclone Gulch (Com.)
June 25—Curing Her Extravagance (Com.)
June 25—The Struggle (Special—2 parts—Dr.) 2000
June 27—The Cloak of Guilt (Dr.)..... 1000
June 28—Out of the Jaws of Death (Dr.)..... 1000
June 30—A Fight to a Finish (Dr.)..... 1000
July 1—The Raiders from Double L Ranch (Dr.)
July 2—Historic New York (Sc.)
July 4—A Victim of Deceit (Dr.)..... 1000
July 4—Shenandoah (Special—3 parts—Dr.).3000
July 5—The Hidden Witness (Dr.)..... 1000

LUBIN

June 13—Papita's Destiny (W. Dr.)..... 1000
June 14—The Wine of Madness (Dr.)..... 1000
June 16—Boh Builds a Boat (Com.)..... 400
June 16—Silence for Silence (Com.)..... 600
June 17—Out of the Beast a Man was Born (W. Dr.) 1000
June 18—The Weaker Mind (2 reel W. Dr.).
June 19—A Father's Love (Dr.)..... 1000
June 20—His Redemption (W. Dr.)..... 1000
June 21—From Ignorance to Light (Dr.)..... 1000
June 23—Rustic Hearts (Dr.)..... 1000
June 24—At the Telephone (Com.)..... 400
June 24—The Zulu King (Com.)..... 600
June 26—The Other Woman (Dr.)..... 1000
June 27—Boh Buys an Auto (Dr.)..... 400
June 27—The Beaut from Butte (Com.)..... 600
June 28—The Love Test (Dr.)..... 1000
June 30—Her Atonement (Dr.)..... 1000
July 1—Her Hushand's Picture (Dr.)..... 1000
July 3—The Angel of the Slums (Dr.)..... 1000
July 4—The Waiter's Strategy (Com.)..... 400
July 4—The Wrong Hand Bag (Com.)..... 600
July 5—His Niece from Ireland (Dr.)..... 1000
July 7—The Mysterious Hand (Dr.)..... 1000
July 8—The Profits of the Business (Dr.)..1000
July 9—A Hero Among Men (2-reel Dr.)..
July 10—When Loses Out (Com.)..... 400
July 10—Building a Trust (Com.)..... 600
July 11—On Her Wedding Day (Dr.)..... 1000
July 12—Her Only Son (Dr.)..... 1000
July 14—The Apache Kid (W. Dr.)..... 1000
July 15—His Better Self (W. Dr.)..... 1000
July 17—The Wiles of Cupid (W. Dr.)..... 1000
July 18—The Hidden Bank Roll (Com.)..... 400
July 18—When Mary Married (Com.)..... 600
July 19—Jim's Reward (W. Dr.)..... 1000

G. MELIES

May 15—At Cairns, North Queensland, Australia (Edu.) 283
May 22—Gold and the Gilded Way (Dr.)....1000
May 29—Foster Brothers (Dr.)..... 626
May 29—Tandjong, Priok, Java (Edu.)..... 374
June 5—Native Industries of Java (Ind.)..1000
June 12—The Stolen Claim (Dr.)
June 12—Views of Samarang (Sc.)
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)
June 26—The Sultan's Dagger (Dr.)..... 1000
July 3—The Rice Industry in Japan (Ind.).1000

PATHE FRERES

June 6—Birds and Animals of Brazil (Sc.).
June 6—Tananarive, Madagascar (Travel)..
June 7—Get Rich Quick Billington (Com.)..
June 9—Pathe's Weekly No. 24
June 10—Max's First Job (Com.)
June 10—The Chateau of Chenonceau, France (Sc.)
June 11—His Lordship's Romance (Com.)
June 12—The Artist's Dream (Com.)
June 13—Athletics in France (Edu.)
June 13—Places of Interest in Colorado (Travel)
June 14—For Mayor—Bess Smith (Com.)
June 16—Pathe's Weekly No. 25
June 17—A Tour Through Touraine (Sc.)...
June 17—Rhodes, Asiatic Turkey
June 18—The Sacrifice (Dr.)
June 19—The Outlaw's Love (Western)
June 20—The Burial of a Rich Chinaman (Customs)
June 20—Antibes, France, and Its Environs..
June 20—Monuments and Cascades of Rome..
June 21—The Jury's Verdict (Dr.)
June 23—Pathe's Weekly No. 26
June 24—The Carrier Pigeon (Sc.)
June 24—How a Blossom Opens (Nature)....
June 25—The Hunger of the Heart (Dr.)...

Feet

June 26—Clarence the Cowboy (Com.)
June 27—The Spotted Elephant Hawk Moth (Sc.)
June 27—Athens
June 28—The Second Shot (Dr.)
June 30—Pathe's Weekly
July 1—The Miracle of the Roses (Dr.)....
July 2—The Missionary's Triumph (Dr.)...
July 3—The Joy Ride (Com.)
July 3—Pathe's Weekly
July 4—Consecration of a Buddhist Priest (Customs)
July 4—Pisa, Italy, and Its Curious Monuments
July 5—A Modern Garrick (Com.)

SELIG

June 5—The Suwanee River (Dr.)..... 1000
June 6—An Embarrassed Bridegroom (Com.)
June 6—Manila Normal and Public Schools (Educa.)
June 9—Sweeny and the Fairy (Com.)..... 1000
June 10—Dad's Little Girl (Dr.)..... 1000
June 11—A Rose of May (Com. Dr.)..... 1000
June 12—The Fate of Elizaheth (Com.)
June 12—The Birth of a Butterfly (Educa.)..
June 13—The Jealousy of Miguel and Isahella (W. Dr.)..... 1000
June 16—Shooting the Rapids of the Pagsanjan River in the Philippine Islands (Educa.)
June 16—When Lillian Was Little Red Riding Hood (Dr.)
June 17—Taming a Tenderfoot (W. Com.)...1000
June 18—Mrs. Hilton's Jewels (Dr.)..... 1000
June 19—The Gold Brick (Com.)..... 1000
June 20—Fancy Poultry (Educa.)
June 20—The Fighting Lieutenant (Dr.)....
June 23—The Kentucky Derhy (Topical)....
June 23—At Churchill Downs
June 24—The Marshal's Capture (W. Dr.)..1000
June 25—Papa's Dream (Com.)
June 25—The City of Gold (Edu.)
June 26—When Men Forget (Dr.)..... 1000
June 27—A Western Romance (Western)....1000
June 30—The Beaded Buckskin Bag (Western) 1000
July 1—Songs of Truce (War Dr.)..... 1000
July 2—The Sultan of Sulu (Edu.)
July 2—Arabia and the Baby (Com. Dr.)...
July 3—In God We Trust (Dr.)..... 1000
July 4—Sallie's Sure Shot (W. Dr.)..... 1000

URBAN ECLIPSE
George Kleine

May 12—The Japanese Dagger—Part II..... 900
May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelihle Stain (Dr.)..... 1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.)..... 1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038

VITAGRAPH

June 16—The Silver Cigarette Case (Dr.)....1000
June 17—The Coming of Gretchen (Com.)...1000
June 18—The Drop of Blood (Dr.)..... 1000
June 19—Bunny's Dilemma (Com.)..... 1000
June 20—Yokohama Fire Dept. (Topical).... 350
June 20—Delayed Proposals (Com.)..... 650
June 21—'Arriet's Baby (Dr.)..... 1000
June 23—The Lion's Bride (Dr.)..... 1000
June 23—The Snare of Fate (Dr.—2 parts)..1000
June 24—No Sweets (Com.)..... 1000
June 25—Jack's Chrysanthemum (Com. Dr.).1000
June 26—Her Sweetest Memory (Com. Dr.)..1000
June 27—One Good Joke Deserves Another (Com.) 800
June 27—Field Sports, Hongkong, China (Top.) 200
June 29—One Over on Cutey (Com.)..... 870
June 29—Cloisonne Ware (Edu.)..... 130
June 30—Roughing the Cub (Com.)..... 1000
July 1—Bingles and the Cabaret (Com.)...
July 1—Sight-Seeing in Japan (Edu.)
July 2—The Song Bird of the North (Dr.)..1000
July 2—The Tiger Lily (Dr.—3 parts)
July 3—Sweet Deception (Com. Dr.)..... 1000
July 4—An Unwritten Chapter (Dr.)..... 1000
July 5—Love's Quarantine (Com.)..... 1000
July 7—The Glove (Dr.)..... 1000
July 8—Count Barber (Com.)..... 1000
July 9—Solitaires (Com.)
July 9—A Millinery Bomb (Com.)
July 10—The Carpenter (Dr.)..... 1000
July 11—The Spirit of the Orient (Dr.)..... 1000
July 12—The Moulding (Dr.)..... 1000
July 14—O'Hara as a Guardian Angel (Com. Dr.) 1000
July 15—My Lady of Idleness (Com. Dr.)..1000
July 16—The Master Painter (Dr.)..... 1000
July 17—Hubby's Toothache (Com.)
July 17—Sandy and Shorty Work Together (Com.)
July 18—The Yellow Streak (Dr.)..... 1000
July 19—The Taming of Betty (Dr.)..... 1000

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Telephone—Stuyvesant 619
Office—133 Third Avenue.

The attendance at the last open meeting of the M. P. M. O. U. No. 1 was excellent, between 250 and 300 operators from the five boroughs of this city being present, and it was most gratifying to note that the majority were strangers. The many friendly discussions of the operators' craft were attentively listened to and heartily applauded. The effect of the speeches was apparent when over a dozen operators who were not members of any organization went to the treasurer's desk, put down their fee and made application for membership in M. P. M. O. U. No. 1. Quite a number who did not have the fee with them pledged themselves to appear at the office and pay their application fee there. After the regular routine of business of an open meeting all those who were present were invited to the large dining room, where refreshments in the way of eatables and liquids were dispensed in a generous manner to satisfy the inner man.

The meeting and lunch closed at 4 a. m. with every one well satisfied that they had a beneficial time, both mentally and physically.

* * * * * * *

The past week witnessed an awakening on the part of many operators who appeared at the office and made application for membership in M. P. M. O. U. No. 1. From last Tuesday until Sunday the average was five a day. Twenty-eight applicants for membership in six days is quite a record for the present organization, which is not quite a year old. It seems to be quite a lively youngster for its age and is steadily growing.

Now, as has been noted in previous issues of the Moving Picture News, the welfare of the operator is one of the main points of this organization. During the last six months many complaints have been made by operators that in addition to unsanitary operating rooms (usually called coops, hooths and many other names not fit to print) the operators had trouble with their eyes, and several cases of temporary blindness have occurred. The writer has, during the last few weeks, taken this matter up with the purpose in view to find out a safe and sure method to eliminate this eye trouble, and has been in touch with prominent oculists and others who are versed in such matters. In next week's Chat a brief resume of these eye troubles will be given and the latest and most efficient remedy for same will be disclosed and so enable all operators to receive a sure and simple remedy which will benefit the eye and cause no injury.

* * * * * * *

Well, boys, our chairman of the Moonlight Excursion Committee is reporting rushing business, and tickets are being snapped up like hot cakes, and it is our belief that at the present rate there may be a necessity of chartering another big side-wheeler to accommodate the throng of pleasure seekers.

That this affair is the novelty sensation of the season is the consensus of opinion, not only of the general public but of the staid rivermen who make it a business of chartering boats for excursions. These men say that they never in all their experience have heard of or remember an affair of this sort, that is to say, a combination moonlight excursion, dance and cabaret entertainment, and they themselves have asked the chairman to furnish them with tickets so as they could sell them to people we cannot reach, and they believe that they would enjoy this strange but novel experience.

For the benefit of the operators who fear that they will not be able to enjoy this affair let it be stated that, although the boat will be moored to the dock at 8 o'clock in the evening she will not sail until 12 o'clock midnight, so as to give those who desire to attend a chance to enjoy themselves. And besides, there will be dancing on board ship commencing at 9 o'clock so that the time may pass pleasantly for those who are coming in the earlier part of the evening and are waiting for the boat to leave the pier.

Last but not least: Remember the date, SATURDAY, AUG. 2, 1913. Tickets—Gentlemen $1.00, Ladies 50c.

The McAllister Co.'s three-decker Starina will leave foot of East 24th street, Recreation Pier, East River.

J. A. LE ROY,
Business Representative.

* * * * * * *

Next regular meeting of M. P. M. O. U. No. 1 will be on Monday, June 30, 1913, at 12 p. m., at Teutonia Hall, 66 Essex street.

* * * * * * *

Don't fail to make your application for membership NOW at the low rate, at the office, 133 Third avenue, New York City, 10 a. m. to 5 p. m. daily.

FILMS STOLEN

The following films were stolen from Twenty-third street and Sixth avenue on Monday, June 23d: "Rival Engineers" (two reels), "House of Darkness," "Love Before Ten," "The Portrait," and "House in Suburbia." They were being taken from the General Film Company to the Progress Theatre, 1894 Third avenue, Manhattan. The manager, Mr. Stern, offers a reward of $50 for the return of same.

RECENT INCORPORATIONS

North American Films Corporation, Manhattan—Real estate and motion picture film business; capital, $1,000,000. Incorporators: W. C. Herbert, C. M. Robertson, I. Woodward, New York City.

West Indies Amusement Company of Porto Rico, Inc., Manhattan—Motion pictures, amusement; capital, $100,000. Incorporators: Lyttleton Fox, Ernest R. Early and Robert V. Mahon, all of New York City.

Washington Motion Picture Company—Capital, $200,000. George G. Stiegler, Wilmington.

United Motion Picture Corporation, Boston—Capital, $5,000. Incorporators: Edward E. Cosman, Warren C. Brown, Edward A. Rafter.

United Motion Picture Theatre Corporation, Boston—Capital, $250,000. Incorporators: Frank H. Baer, Samuel H. Steinfeld.

Gulf Educational Film Service Company—Manufacturing moving picture supplies; capital, $50,000.

The Educational Film Supply Company, Wilmington, Del.—Capital, $100,000; to manufacture, sell and deal in and with moving picture films, etc. Incorporators: Herbert E. Latter, Norman P. Coffin, Oscar J. Reichard.

Vivaphone & Films Sales Company, Inc., Manhattan—Motion pictures, etc.; capital, $25,000. Incorporators: A. Blinkhorn, DeWitt Fox, M. Moran, New York City.

The St. Louis Moving Picture Company, of St. Louis, filed a statement showing increase of its capital stock from $85,000 to $150,000.

Boston, Mass.—Massachusetts Motion Picture Theatre Company, Boston; capital, $100,000. Incorporators: William H. McNiff, J. C. Morse and others.

THROWING "MORE LIGHT" ON THE SCREEN

Otis-Renner Amusement Company, operating the Lyric Theatre, Hackensack, N. J., have remodeled the building and will soon open. To get the best possible results and brilliant pictures they will instal a Hallberg A. C. to D. C. Economizer. Mr. J. H. Hallberg reports that he has received some very flattering letters from users of these devices, and any exhibitor not satisfied with his picture should write him for full particulars of this apparatus.

JAMES K. HACKETT AGAIN FACES THE CAMERA

In the powerful character of "Jean Valjean," the convict in "The Bishop's Candlesticks," Mr. James K. Hackett will make his second flight into filmland, concluding a contract entered into between Ernest Shipman and his business associates in the Golden State Motion Picture Company of California, which was made last October.

The pronounced success of "The Prisoner of Zenda" has decided the directors of the Golden State Company to release this subject at once, which, duly protected by copyright, as the Hackett acting version, will be made under the personal direction of Mr. Hackett.

MAN AND WOMAN
Ramo Release July 9th.

The Writer's Magazine

(Formerly The Magazine Maker)

A Journal of Information for Literary Workers. Helps you Write, Re-write and Sell

Short Stories, Serials, Books, Special Articles, Poems, Songs, Dramas and Photoplays.

KEEPS YOU IN CONSTANT TOUCH WITH THE MARKETS

No Writer can afford to be without a copy on his desk.
Send 15 cts. for a Sample Copy and see

THE WRITER'S MAGAZINE
32 Union Square, East, New York City.

TO THE TRADE

NEGATIVES DEVELOPED 1c. per foot. Prints made on Eastman stock, 4½c. per foot (in quantities over 5,000 feet) including tinting and toning. Titles 8c. per foot. Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES COMPANY, Inc.
102 West 101st St., New York City
Tel. 8724 Riverside

MANUFACTURERS—
STATE RIGHT SELLERS—
MACHINE AND SUPPLY MEN—
WANT TO REACH THE EXHIBITORS AND PICTURE-GOERS OF THE MIDDLEWEST

The Cleveland Leader

Maintains a Consistent and Progressive Photo-Play Department in its Sunday Edition that is read by everyone who is interested in any phase of the Moving Picture Business. Advertising rates on application. Address
EDITOR MOVING PICTURE DEPT.,
THE CLEVELAND LEADER,
CLEVELAND, OHIO.

SOME GOOD TERRITORIES LEFT ON

The Balkan Traitors

NEW YORK FILM CO., 145 West 45th Street, NEW YORK

L. DIAMOND & CO.

679 BROADWAY, NEW YORK CITY

Manufacturer of Fibre, reel cases, shipping cases, carrying cases and trunks. Write for our prices; the best cases for the least money.

FILM RENTERS
FIRST CLASS SELECTED COMMERCIAL SERVICE SHIPPED TO ALL PARTS OF THE COUNTRY.
POSTERS SUPPLIED
WE HAVE DANTE'S FIVE-PART "INFERNO"
LARGE STOCK OF FILM FOR SALE
THE FILM EXCHANGE
61 W. 14th St., New York

Six reels film, $6.00; 12 reels, $12.00; 18 reels, $18.00; all in one shipment. The best $1.00 per reel service procurable in the world. Songs, song slides, features and posters free. You pay express both ways. Distance no barrier.

MINNEAPOLIS FEATURE FILM EXCHANGE
1st Floor Temple Court Minneapolis, Minn.

FREE MUSIC FOR PIANISTS

who play pictures, sent for 2 cent stamp. Get new songs, marches, waltzes, etc. FREE

SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

PHOTO-PLAY

WRITERS! Scenarios typewritten at a price consistent with efficient service. "Readers" give typewritten scripts more attention. Correspondence invited. W. E. NEUMANN, 533 E. Creighton Avenue, Fort Wayne, Indiana.

FULTON'S A-to-Z LIST

Pocket Edition **120 Pages**

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

E. E. FULTON —156— W. LAKE STREET CHICAGO

MOVING PICTURES.
M. P. Camera, new, $90; 120-foot mag. M. P. Camera, new, punch, direct focusing tube, indicator, registering 150 foot, $155. M. P. Professional camera, 300-foot mag., $210. Write for particulars. Second-hand cameras on hand. Special Event Film Mfrs. Co., Inc., Motion Picture Center, Heidelberg Bldg., 42d St. and Broadway, New York City. Phone, Greeley 2290.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our complete Show Rooms at
101-103 Fourth Ave.
New York, N. Y.

Write for Catalog.

Established 1882.

THE NEWMAN MFG. CO.
715-721 Sycamore Street
Cincinnati, O.

POWERS, SIMPLEX, MOTIOGRAPH, EDISON MOVING PICTURE MACHINES.
Factory Selling Headquarters.

HALLBERG

EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light. All Supplies for M. P. Theatre.

Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.

Send 25c. Stamps for my Complete Motion Picture Catalogue, the Reference Book.

J. H. HALLBERG, 36 East 23d St. New York City.
Write for Catalogue No. 2.

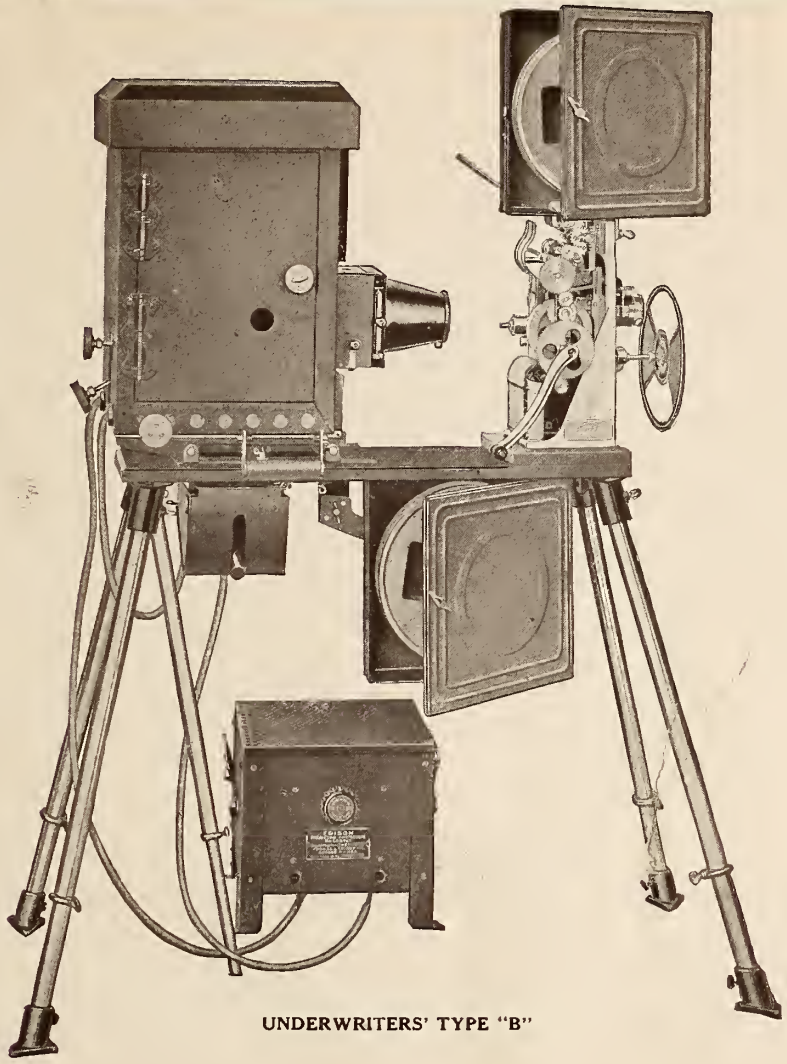
EBERHARD SCHNEIDER'S JUNIOR CAMERA, Developing Outfits, Laboratory and Projecting Supply is used by the U. S. Government, Universities, Dep't of the Interior, etc. It ought to be good enough for you. Special film work and full guarantee for my products. Establishment occupies five floors.
219 Second Ave., New York City.

PLAYS Speakers, Dialogues, and Entertainments, Catalogue No. 11 free Ames Publishing Company, Clyde, Ohio. Dept. B.

BE UP-TO-DATE

Subscribe for the Leading Moving Picture Trade Publication

Moving Picture News



UNDERWRITERS' TYPE "B"

THE EDISON KINETOSCOPE

an unsurpassed moving picture machine from every point of view. Once used always used.

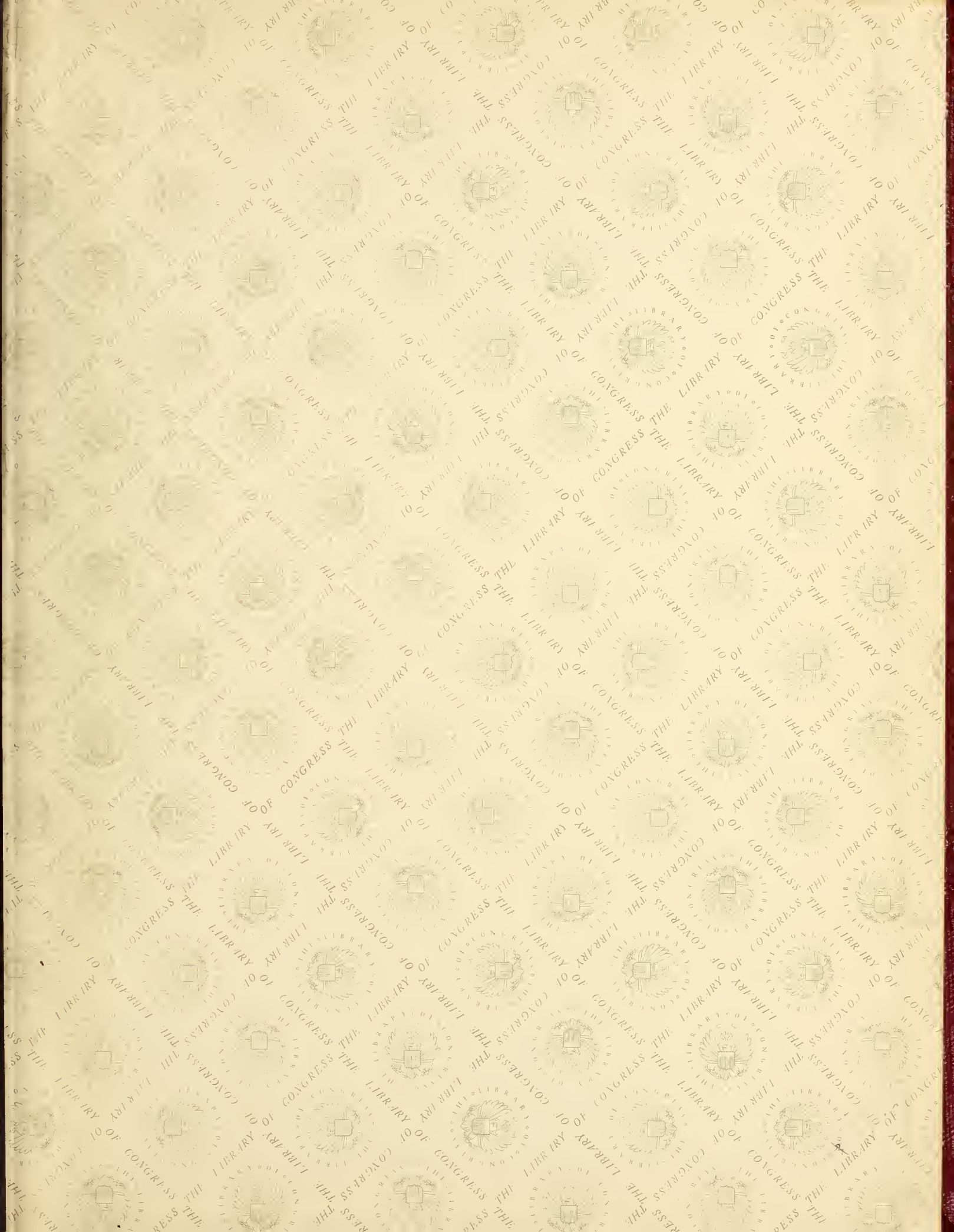
You're losing money every day you keep the old, cheap picture machine on the job. People don't want to tire their eyes on flickering pictures or wait while you entertain them with an "intermission for repairs." That's why they're flocking to the show in the next block. Get them back—with an Edison Kinetoscope.

The rock-steady, brilliant pictures thrown by the Edison are the kind they want to see. The repair money *saved* by the Edison is the money you might as well save. The Kinetoscope is Thomas A. Edison's machine—the one he invented *and perfected*—the one that will do *you* the most good. Write us today for Catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volts, 25-40 amperes	-	$250.00
Price, " 110 volt, 60 Cycle Transformer	-	270.00

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

THREE REEL RELIANCE FEATURE
ROSEMARY THEBY
IN
The Tangled Web
A POWERFUL DRAMA OF LOVE HATRED AND REVENGE
BY GARFIELD THOMPSON
THREE REEL RELIANCE FEATURE
STAGED BY OSCAR C. APFEL
WITH IRVING CUMMINGS
AND
THE RELIANCE FEATURE PLAYERS
RELEASED SATURDAY JUNE 28TH
SPECIAL ONE THREE & EIGHT SHEET POSTERS
MONDAY, JUNE 30TH.
"HER FINAL CHOICE"
A Thrilling Drama Of The Coal Mines—A STRONG LOVE INTEREST—A SPECTACULAR EXPLOSION—A FIRE IN THE MINES—AND A SURPRISE CLIMAX.
WEDNESDAY, JULY 2ND.
"DICK'S TURNING"
A Beautiful Love Drama Illustrating The Famous Quotation: "There Is A Destiny That Shapes Our Ends, Rough Hew Them As We May."
SATURDAY, JULY 5TH.
"DEATH'S SHORT CUT"
Rodman Law, The Notorious Dare-Devil, In His Sensational Plunge Over Stillwater Falls in an Open Boat.
MANAGER'S NOTE:—High Class Broadway Production—One and Three sheet posters with every release. Photos by the Kraus Mfg. Co., 14 East 17th St., N. Y. Slides by Scott & Van Altena, 59 Pearl St., N. Y. C. Beautiful player Posters of Edgena De Lespine and Irving Cummings at your Exchange.
RELIANCE
RELIANCE
MUTUAL SERVICE



LIBRARY OF CONGRESS
0 007 551 488 8